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Principles for designing an effective, post-compulsory music curriculum suitable for Western Australia

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Abstract

Principles for designing an effective, post-compulsory Music curriculum suitable for Western Australia.

A new post-compulsory Music course known as the Western Australian Certificate of Education (WACE) Music course was recently introduced into Year 11 and 12 in Western Australian (WA) schools. Following a convoluted process of creation, its implementation into classrooms has been problematic. Given criticism levelled at its process of creation and implementation, the researcher questions whether the WACE Music course embodies effective, recognised principles to support the effective teaching and learning of music. This study investigates the principles which should form the basis of an effective, post-compulsory music curriculum, suitable for WA. It involved a literature review which sought to produce a set of principles for teaching and learning frameworks based upon international best practice in music education, and applicable in the unique geographical, historical and multicultural WA context. In addition, the study employed a researcher–designed survey instrument to examine whether Western Australian music teachers perceived these principles to be evident in their practical experiences of the new WACE music course. With the subsequent publishing of a draft Australian National Arts Curriculum, it is an appropriate time to review the principles which should underpin an effective Music curriculum for senior secondary students in the WA context because, without a clear set of guiding principles that are understood by curriculum writers, there is a possibility that following courses could be fundamentally flawed and not serve the best interests of students.

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List of Abbreviations and Definitions

ACARA	Australian Curriculum, Assessment and Reporting Authority
AISWA	Australian Independent Schools of Western Australia
ARM	Assessment, Review and Moderation
ATAR	Australian Tertiary Admissions Rank
Cath.Ed	Catholic Education Schools
CCWA	Curriculum Council of Western Australia (became SCSA)
DETWA	Department of Education and Training of Western Australia
GCSE	General Certificate of Secondary Education
MIS	Music in Society
NFER	National Foundation for Educational Research
PASW	Predictive Analytics Software
RE	Religious Education
SCSA	School Curriculum and Standards Authority (formerly CCWA)
TAB	Tabulated notation
TEE	Tertiary Entrance Examination
TER	Tertiary Entrance Ranking
UK	United Kingdom
US	United States
WA	Western Australia
WACE	Western Australian Certificate of Education

Best Practice	This term describes effective practice of critical pedagogy supported by research from well-established authors in Music Education, Zemelman, Daniels & Hyde, (2005).
Music Technology	All established, new and emerging digital hardware and software used to create and investigate artworks or develop musical understanding, (ACARA).
World Music	Ethnic or indigenous music from cultures other than those of Western Europe and English-speaking North America, Schippers (2010).

Chapter One

1.1 Introduction

Any curriculum should be underpinned by clearly articulated philosophical principles, especially during the design stage. The recent development of the Western Australian Certificate of Education (WACE) Music curriculum for Year 11 and 12 students (age 15 – 16) has been criticised for both its design and hasty implementation. Given criticism of the new music course, this thesis seeks to examine the literature on best practice design principles for Music curricula. It will then examine whether these principles are evident in the WACE course document, or whether criticisms of the course stem from fundamental philosophical issues underpinning the design. Finally, it will investigate whether music teachers in Western Australia (WA) perceive best practice design principles to be evident in the WACE Music course.

Ultimately, this thesis seeks to highlight the need for an effective Music curriculum with a clear focus and based on a student-centred course, putting the needs of music as a discipline first.

1.2 Background to the WACE Music Course

Currently, WA is in the third year of its full implementation of the WACE Music Course of Study for post-compulsory students (Years 11 and 12). An initial document known as the draft WACE Music Course was accredited in November 2005. However, in July 2006, the Chief Executive Officer for the Curriculum Council of Western Australia (CCWA) announced that all WACE courses across all subjects, including Music, needed to fit a uniform course design model. This directive aimed to create a streamlined set of courses that were equally demanding and could be assessed in a uniform way. Accordingly, a revised draft was completed in 2007. Initial feedback from Music teachers at public forums revealed two conflicting points of view. There were those who sought a continuation of the status quo from the previous Tertiary Entrance Examination (TEE) Music Course and those who wanted systemic change to enable a wider range of students to participate in the new course. On Thursday, 1 March 2012 the CCWA became the School Curriculum and Standards Authority (SCSA).

In 2007, the CCWA endorsed operational guidelines for panels of teachers to address issues relating to: Assessment, Review and Moderation (ARM) Panels. Hardie (2007) questions the poor consultative process in WA noting:

> There have been too few opportunities for the Music education community to engage in debate regarding the Music Course of Study and more importantly, there has been little engagement by the Course of Study developers to engage with those holding views divergent from their own. (p. 4)

In 2009, the WA Director-General for Education, O'Neill announced to the media that the methods of assessment being used in WA as part of the outcomes-based education model were to be dispensed with in Department of Education Schools in the midst of development and implementation of the new WACE Music course. This change in policy necessitated modification of the WACE document, as all references to outcomes-based levels of achievement were removed. Despite this, detailed reference to outcomes-based levels in the WACE Music curriculum document remained:

> Each of the outcomes is described as a learning progression across Foundation and eight broad levels . . . In teaching a particular course unit, teachers can use the outcome progressions along with the unit content and contexts to plan appropriate lessons and activities for their students. (CCWA, 2010, p. 6)

The draft Music course was then debated in a series of professional development meetings, causing it to fall behind many of the other courses that were already being trialled. The WA Government consequently saw a need for a hasty completion of the WACE Music course, and a final draft was completed by CCWA, supported by ARM Panels, for implementation in 2010.

Since 2008, the Federal Government through the Australian Curriculum, Assessment and Reporting Authority (ACARA) has been developing 'The Arts' Curriculum for all Australian Schools, releasing a shaping document for it in 2010. It included a K-12 Music syllabus that provides a platform on which the details of a final Australian National Curriculum including Music will be based with the consultation process commencing in late September 2012. As this is the first Australian National Curriculum in Music to be considered, questions concerning the details of what will be included in the final document and the impact this curriculum will have on classroom practices are being asked by teachers in public forums (for example, Wesley College public forum for Arts teachers, 2010).

Given the confusion surrounding the WACE Music course development experience, it is crucial that a clear set of principles underpin the construction of this new document, as they will have a direct impact on the teaching and learning of music from a national level to a micro-classroom level.

1.3 The WACE Music Course Rationale

The foundations of a music curriculum lie upon the principles on which it is constructed. The WACE Music course refers to the principles of its construction as the 'rationale'. This study does not attempt to provide a detailed analysis of the mechanics of the WACE Music course, however, in order to provide a context for this research, a dissection of its rationale with the course content is required. The WACE Music course rationale is based upon four outcomes outlined in table 1.1.

Table 1.1

Four outcomes in the rationale of the WACE Music course.

Outcome 1: Performing 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 application of sound/production and technology. **Outcome 2: Composing/arranging** Students engage in the creative process of composing, arranging and transcribing music via notation, technology and/or improvisation. Students have the opportunity to perform their own works or hear them performed by others. **Outcome 3: Listening and responding** Students engage with the literature, music scores and recorded legacy of music through activities including aural and score analysis. Responses to listening activate and extend the capacity of students to recognise, reflect on and critically evaluate music. **Outcome 4: Culture and society** Students engage with the wider social and cultural contexts within which music is created and experienced through the study of specific repertoire.

Source: CCWA (2008, pp. 5–6).

While the rationale sets out clear guiding principles for the course, careful examination exposes discrepancies between the rationale and the course content. An initial scan indicates:

Outcome 1: Performing

- The course does not encourage ensemble playing through any assessment.
- There is no element of improvisation for students studying Western Art Music.

- The application of sound/production and technology is not evident in the course.

Outcome 2: Composing/arranging

- The composition element of the course for students sitting a performance examination does not require any use of technology or improvisation.
- For performance students, the opportunity for creativity in composition is extremely limited.
- There is no requirement for students to have their works performed.

Outcome 3: Listening and responding

- This section discusses the development of aural skills in relation to literature. Although aural is a significant section in the examination, it appears as a disconnected activity with no relation to music of any context or genre.

Outcome 4: Culture and society

- The course document also includes 'theory', which does not fall under any of the four major outcomes in the rationale.

As this study is focused on the principles of effective music curriculum design, the initial discrepancies noted between the rationale of the WACE Music course and its structure underscores the need for this research in WA. Hardie (2007) suggests that this discrepancy between the philosophy and the practical realisation of the course is not a new phenomenon in the WA Music curriculum and notes:

> The current TEE . . . philosophy is stated in the TEE Music Curriculum on page 1. To suggest that it is a philosophy supporting preparing students for university study and becoming a professional player in an orchestra is plainly misleading. (p. 4)

1.4 The Development of a Post-Compulsory Music Curriculum in WA

The problem associated with the WACE Music course can be traced back to a history of a lack of course development in WA. A review of the development of the post-compulsory music curriculum since its inception in the 1960s suggests that the current WACE course has changed little from the original 1966 TEE Music model (1984). This lack of fundamental change does not reflect curriculum changes in music education that have occurred in other parts of the world, where research has underpinned new curriculum initiatives.

In 1966, the WA Government set up a committee investigating the provision of music education in the state. The University of Western Australia, which controlled the Public Examinations Board, introduced Music as a Leaving Subject in the mid-1960s. This course involved a school-assessed written component and an external written/aural and performance examination at the end of Year 12. From 1984, this TEE Music course was the only pathway into studying music at university.

The TEE Music course comprised four components: Perception, Literature, Composition and Performance. All students taking TEE Music studied 'Western Art Music' literature at the exclusion of any other genres. From the 1990s, there were some opportunities for students to engage in other genres of music in the performance part of the syllabus (Jazz and Contemporary Music), but this only applied to certain instruments and did not affect the written parts of the course. Students wanting to engage with any other genre of music were required to enrol in Music in Society (MIS), which was introduced in 1993 as a wholly school-assessed, non-TEE subject that did not count towards a university entrance score. It could be argued that this two-tier system implied that Eurocentric music was the only music appropriate for pursuing tertiary music studies in WA.

One aim of the new WACE Music course was to provide opportunities for a broader range of music to be studied. Eight musical contexts were initially proposed, but only four courses were written, and only three contexts were available when the WACE Music course was finally implemented: Contemporary, Jazz and Western Art Music. However, the nature of the course model means that schools must choose which genre (Course Context) is studied, making it impossible for a student to study all three genres. The possibility of students studying a variety of genres within one class provides a significant logistical problem for teachers in terms of delivery and assessment. The aim of broadening the scope for musical study has therefore not been achieved.

Although the CCWA invested considerable effort in writing a World Music syllabus, it was deleted as a Course Context because no school chose it. There was much discussion prior to 2009 regarding the interest in a Music Theatre option and a Film Music option, but these did not materialise. The course was reduced to three Course Contexts so that the shape and content of the new WACE Music course bears remarkable resemblance to the old TEE model.

The document retained decontextualised components of Aural, Literature, Composition and Performance. The list of required knowledge for Western Art Music was replicated from the TEE document, forming a common framework for the basic requirements for each of the three Course Contexts. The composition section, which had been criticised for not allowing students to be creative, was largely unchanged and also retained no relationship to the study of musical literature. The lack of development with these important aspects of the course implies that after more than 40 years, the WA education system has been unable to realise or implement significant music curriculum change, in line with international developments in music education. Hardie (2007) supports this view, stating that "the Course of Study does not represent where we can go, it only winds the clock back to a time when we did not know any better" (p. 4).

Most schools in WA have very low numbers of students opting to study post-compulsory music (see table 1.2). Unless there are enough students to run two or more classes of Music, students rarely get any kind of choice regarding the context of music offered by their school. Further limitation of choice occurs when only two genres within each Course Context can be studied per year, with one of these being determined by the CCWA. The notion of 'choice' between the three areas of study is therefore nominally available to the teacher, but not to the student. Teachers may choose musical contexts based on their own expertise and enthusiasm for a genre or style rather than basing a decision on student interests.

The WACE syllabus features a large amount of common theoretical material and musical terminology across the three different areas of study. This material uses language, terminology and systems that are highly suited to the study of Western Art Music and are very similar to the list of assessable terminology from the old TEE Music model. The reason for this is to ensure equity for students in the examination as well as school-based assessments rather than to make the most sense out of their classroom music experience. Students studying an alternative genre are required to study a list of terms and systems that apply to their specific area of study as well as the required common material. Teachers choosing Jazz or Contemporary Music Contexts are therefore required to deliver significantly more material to their students.

Table 1.2 indicates the state cohort studying post-compulsory music in WA and compares them with the total number of students who were sitting at least one examinable subject. The number of students electing to study Music is then seen as a percentage of the total cohort.

Table 1.2

Numbers of students studying Music and total number of students sitting an exam in Year 12.

Year	Number of students in Year 12 Music	Total number of students sitting at least one TEE / WACE examinable subject	% of students sitting exams studying music in Year 12
2001	340	12042	2.82
2002	322	12272	2.62
2003	341	12426	2.74
2004	328	11652	2.81
2005	358	11610	3.08
2006	352	10953	3.21
2007	356	11765	3.02
2008	354	11855	3.01
2009	324	14614	2.00[1]
2010	*498	15608	3.42

* This figure comprises Year 11 & 12 examination candidates. Previous years only allowed Year 12 TEE students to sit an examination.

Source: *Secondary Education Statistics. www.curriculum.wa.edu.au*

1.5 The Elements of an Effective Music Curriculum

International music educators (Abeles & Custodero, 2010; Bowman, 2005a; Burnard, 2005; Elliot, 2005; Ross, 2005; Swanwick, 1999) have discussed the importance of a philosophically grounded curriculum for effective teaching and learning in music. They acknowledge three fundamental ways in which a philosophically informed music curriculum can be effective:

- Allowing students to 'know in' music rather than 'know about' music,
- Being motivational for students,
- Being easy to deliver for teachers.

The first and most significant of these is developing the importance of 'knowing in' music with students. Swanwick (1999) discusses the differences between 'learning about' music and 'learning in' music. This concept advocates the internalisation of musical skills through the act of 'doing music' and discourages the 'reading about', 'talking about' and 'writing about' historical and theoretical musical 'facts'. Students can study a list of theoretical concepts and terminology, but Swanwick (1999) states that a music curriculum that concentrates on theoretical knowledge without sound

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[1] This statistic has been rounded off to two per cent. The previous figures have also since been rounded to three per cent on the website but the more detailed percentages have been retained here.

application of it will be ineffective: "Music is a way of thinking, a way of knowing" (p. 23).

Regelski (2005) and Swanwick (1999) both believe that music education is most successful when students are engaging directly with music rather than being 'taught about it'. Regelski (2005) goes one step further, articulating the need for the curriculum to go beyond simply learning a set of concepts from an expert or an inherited 'wisdom', but allowing students to engage with the subject in the most meaningful way for them. He also criticises schools for perpetuating this cycle of curriculum design based on the learning of 'facts' despite advocating for higher learning models where knowledge is applied:

> Thus, schooling typically remains 'merely academic'. Such knowledge and ideas—as defined by experts, authorities, and inherited 'wisdom' from the past— are therefore 'good for their own sake'; schools protest and pass on such knowledge rather than effect change. (Regelski, 2005, p. 221)

In summary, Regelski (2005) criticises the tendency to 'teach about' music and raises the question about how the model can undergo significant change.

For Swanwick (1999), Burnard (2005) and Regelski (2005), 'knowing in' music involves the acts of composing, performing and listening. The researcher emphasises that students need to 'think in' music, and this is achieved by engaging in musical acts. Regelski (2005) states that musical situations that parallel 'real' cultural experiences or authentic musical experiences provide motivation for students who can then understand the purpose of the activity and engage in it in a more purposeful way.

The second way a curriculum can be effective is by being motivational. Elliot's (2005) theories on praxis centre also on the idea of engaging students through authentic musical experiences. Elliot (cited in Regelski, 2005):

> advanced a provocative and incisive theory of curriculum-as-practicum, designed and organised 'to engage learners in musical actions, transactions, and interactions that closely parallel real music cultures' and making, in consequence, 'the music classroom . . . a reflective musical practicum, a close representation of viable music-practice situations, or music cultures'. (p. 219)

Ross (1995; 1998) discusses the 'image' of music as viewed by students and its perceived usefulness. He refers to a number of studies regarding students' perceptions of music in schools in a National Foundation for Educational Research (NFER) study of youth participation in the arts in the UK. Ross (1995) found that less than half of the

students electing to study music in Years 10–11 at secondary school saw Music as 'creative' or 'imaginative' and suggested that this perception of the subject contributed to lower enrolments in Music.

The third fundamental way that a curriculum can be effective is in its ease of delivery. Any music syllabus that is overly long, uses verbose and unnecessarily complicated language or is hard to navigate will create difficulties for teachers who consequently need to interpret the document. For example, the WACE course currently totals 153 pages. Burnard (2005) suggests that lengthy documents can become too heavy to read, laden with lists of required knowledge (terminology, theoretical concepts etc.), and they can somehow miss the point of what it is students should be trying to achieve through their music studies. Elliot (cited in Burnard, 2005) says:

> What will differ between and among music education programs across grade levels and school regions is not the essential content of the music curriculum (musicianship) but the kinds and levels of musical challenges inherent in the curriculum materials chosen for (and, perhaps, with the co-operation of) one's own students. (p. 268)

Therefore, it is not the length or detail of the document, but the overall thrust of the curriculum that should be paramount.

In summary, against the three design criteria, the WACE Music course can be criticised for:

- being hastily completed, (there are a number of discrepancies within the document relating to a common list of required knowledge across the three areas of study);
- being long and complicated both for teachers and students to understand;
- being disadvantageous for students studying Jazz or Contemporary Music as they have additional and inappropriate material to learn;
- attempting to offer more musical choices for students, but in praxis, only providing limited choice for the classroom teacher and
- being principally concerned with fitting a uniform course model rather than offering music students the best music curriculum for their needs.

1.6 Problem Statement

There are three important, overarching issues concerning the current WACE Music course. First, the WACE Music course is compromised because of its protracted

development and hasty implementation. Changes in ministerial directives, staffing changes at the CCWA (now SCSA), a political motivation to streamline all WACE courses, and a lack of an effective teacher consultation process have led to criticisms that the course lacks focus. This lack of focus has made the Music course too complex for students and teachers to navigate, too demanding across a wide range of skills for students and too confusing with discrepancies and inequities between course contexts.

Second, the Music curriculum fits a uniform course model shared by all WACE courses rather than legitimately providing choices to teachers and students or addressing the needs of students studying Music in WA schools today. This lack of choice causes inflexibility, prevents students studying music that reflects their own cultures and focuses on literature in a narrow and decontextualised way. Ultimately, this may be contributing to the low numbers of students choosing post-compulsory music.

Third, there is not a strong history of course development in WA, as evidenced by a TEE Music course that remained largely unchanged for 45 years. The fact that the current WACE Music course closely resembles the old course suggests that course writers in music education have difficulty with innovation and change. If the designers of the WA Music curriculum actively embrace a reform culture, including international trends and an acknowledgement of the role music plays in students' lives, improvements will be easier to implement.

1.7 Significance of the Study

Principles that underpin any music course should be easily understood, and provide clear directions for the development of such a course from the rationale to the overall structure. This understanding should also apply to the post-compulsory music course. Given the issues surrounding the design of the current WACE course, the significance of this study is two-fold:

- To investigate the 'principles' that should underpin an effective post-compulsory Music course, according to international best practice, and whether they are evident in the WACE Music course as required by the new Schools Curriculum and Standards Authority.
- To investigate whether these 'principles' can be used to inform music curriculum development at a national level (ACARA) so that the needs of teachers and students in WA are represented in the drafting of the Australian

Arts Curriculum, and in any future ongoing Music curriculum reform and development.

An understanding of the principles that should underpin any kind of music course provides clear direction for the construction of a post-compulsory music course, connecting the rationale to the entire structure, regardless of political and administrative changes outside of music education. These principles can inform how a music curriculum is structured to best address issues of assessment, listening, composing, performing and the use of music technology.

Although modifications to the WACE Music course have occurred during the writing of this thesis, the study is concerned primarily with the general principles on which its rationale and general structure are designed, rather than the more specific aspects of its content.

1.8 Research Questions

This study will investigate the following research questions:

1. What are the principles that should underpin an effective post-compulsory music curriculum suitable for WA, according to international best practice?
2. Are international principles of best practice evident in the rationale and structure of the WACE Music course?
3. Do WA Music teachers perceive these principles to be present in the WACE Music curriculum?

Each research question will be addressed in turn in subsequent chapters.

1.9 Methodology

This study will undertake a thorough examination of the literature to identify important agreed international principles of best practice in music curricula. Statements that relate to the principles identified in the literature review will be included in a questionnaire used to examine whether Music teachers in WA perceive these principles to be evident in the current WACE Music course. The questionnaire will be administered to teachers currently teaching the WACE Music course to Year 11 or 12 students. It will use a five-point Likert scale to determine the level of teachers' perceived experiences of the salient points raised in the literature review. The results

will determine whether these points relate to WA Music teachers' experiences of the current Music curriculum or not.

The questionnaire will be piloted on a representative sample of six teachers not employed in the main study. The results of the main study will be analysed using a quantitative approach via descriptive statistics with the aid of Predictive Analytics Software (PASW).

1.10 Organisation of the Research

Chapter One contextualises the problem and the need for the project. It provides a platform for this thesis by outlining the circumstances of the current Music curriculum and the importance of curriculum development in WA.

Chapter Two and Three form two parts of the Literature Review. Chapter Two provides a review of the broader, international literature relating to best practice in Music education and will attempt to answer the first research question. Chapter Two provides a review of the literature on music curriculum design principles. The literature review focuses on several well-recognised authors who come from a variety of countries including: Australia, the United Kingdom, the United States of America, France, Ireland and Cyprus as well as education settings. Despite semantic differences between the authors reviewed, areas of consensus on the fundamental points about curriculum design will be identified and presented.

Chapter Three assesses the extent to which international principles of best practice can be identified by the researcher in the WACE Music course. It will be structured similarly to Chapter Two as each of the 27 principles are addressed within the broader headings of; Philosophical Approaches, Performing, Listening, Composing, World Music, Music Technology and Assessment. Similarly, it will address the second research question.

Chapter Four addresses the methodology, including the construction of the teacher questionnaire. Chapter Five presents the results of the survey instrument, while Chapter Six discusses the findings of the research in relation to the literature, and responds to the third research question. Chapter Seven accommodates the conclusions from this study, including discussion covering specific limitations as well as recommendations for further research.

1.11 Coda

It is the researcher's experience that WA does not have a strong history of Music curriculum development and this is evident in the rationale and design of the WACE Music course, as this new course effectively perpetuates the past. This study seeks to progress local understanding of the principles that should underpin an effective Music curriculum suitable for WA. This study does not seek to provide a blueprint for designing the content for a music curriculum that is suitable for a universal context, but rather attempts to find agreed international principles derived from current, international experts in music education from a variety of backgrounds, and apply this thinking to the WA context.

Having outlined problems associated with the WACE Music course, it is now appropriate to examine the international literature to establish a set of principles of best practice for music curriculum design.

Chapter Two: Literature Review Part One

2.1 Introduction

The first chapter outlined problems with the WACE Music course and noted the need for an informed philosophical basis for designing a music curriculum. This chapter reviews the literature on music education and identifies a variety of curriculum design principles. Each of these principles is then examined in terms of the most important and frequently discussed issues relating to them. The last section deals with the principles behind assessment and the need to make strong connections with key components of music education, identified in the literature as being; philosophical approaches, performance, composition, listening, world music, music technology and assessment. While the literature derives from authors with varied philosophical points of view, different countries and education systems, these common threads have been identified for discussion. This chapter addresses three overarching design themes, namely:

- Allowing students to 'know in' music rather than 'know about' music;
- Being motivational for students;
- Being uncomplicated for teachers to deliver.

According to leading music education authors, (Elliot, 2005; Regelski, 2005; Reimer, 1970; Swanwick, 1999), a music curriculum that addresses these three themes ultimately encourages students to become life-long learners of music.

In Chapter Three, the principles of international best practice identified in this chapter are applied to the WACE Music course to establish the extent to which the course follows these principles.

2.2 Philosophical Approaches

The literature review does not attempt to critique the many philosophical stances espoused by all of the experts, but seeks to explore the views of authors as to why philosophical approaches need to form the basis of music curriculum design. The chapter does not look to achieve consensus on which philosophy is best for music curricula but identifies a variety of philosophical viewpoints that each argue the need for curriculum design to be underpinned by a clear philosophy.

Much of what is understood about philosophy and the arts comes from Plato (437–347 BC) and Aristotle (384–322 BC). While Plato's philosophies centred on aesthetics and arts appreciation, Aristotle's were focused on a more practical approach. Although these views are fundamentally different, they are not diametrically opposed. Through praxis can come aesthetic understanding.

Plato's philosophies concerning music according to Bryan and Bryan (1989), focused on three central ideas. The first is that all art imitates real life, which in turn is an imitation of a perfect, rational, eternal, changeless, original form such as love or beauty. The second was the Pythagorean (c.569–475 BC) idea of the universe consisting of a series of equal measurements. The concept involved in theorising the Music of the Spheres led to the discovery of the chromatic scale. The third is that music possesses the power to have significant influence on the character. He felt strongly that the arts should be strictly censored to arouse only feelings of 'good' in humanity. According to Plato, the Arts are powerful and therefore dangerous. He wrote in his *Republic* (Book III):

> The aim of 'musical' education is to inculcate rhythm, harmony and temperance of the soul, and thus develop good moral character. Proper 'musical' education and proper gymnastics constitute the first stage to knowledge of Ideas, for the harmonious soul and beautiful body in the concrete individual are copies of the Ideas. Censorship of all the arts is therefore necessary to prevent the inculcation of harmful qualities which will corrupt the soul. (Plato cited in Bryan and Bryan, 1989, pp. 138–139)

In discussing Plato, Swanwick (1999) points out that philosophical deliberation may not be the only way to real knowledge and that this is for the elite: 'If we take this line, then in music education we would be attempting to initiate students into those musical works that embody eternal values' (p. 24). Supporters of Plato would find little problem with this but two important questions arise: Who decides what music is 'eternal' and what is the basis by which eternal music is chosen? It is possible that much of what our students consider important musical literature is relegated to the musical scrapheap by music curriculum designers who adhere to Plato's approach. This discarded music could be a rich source of material by which countless musical concepts could be explored.

In addition, Reimer (1970), shares his perspective with Plato's ideas of aesthetics, noting:

If it is possible to present a convincing explanation of the fundamental nature of the art of music and the value of music in the lives of people, it becomes possible at the same time to present a convincing picture of music education's fundamental nature and its value in human life. (p. 1)

This premise is therefore focused on the aesthetic (from the Greek word 'aesthesis' which means sense perception), value of music. Reimer (1970) explores three different aesthetic viewpoints, referentialism, absolutism and formalism:

The words 'Absolutism' and 'Referentialism' tell one where to go to find the meaning and value of a work of art. The Absolutist says that in order to find an artwork's meaning, you must go to the work itself and attend to the qualities which make the work a created thing. (p. 14)

Reimer (2005) presents and discusses a seven-phase model for designing and implementing a music curriculum (see table 2.1).

Table 2.1

Reimer's seven-phase design model.

Design
1. Values phase: The philosophical basis of education.
2. Conceptualised phase: The philosophy actuated through psychology, child development, research, the knowledge bases of the subjects etc. as shared goal aspirations.
3. Systematized phase: Learnings sequenced within and across each year of schooling.
4. Interpreted phase: How professionals understand and choose to implement the previous phases.
Implementation
5. Operational phase: The interface between professionals and students.
6. Experienced phase: What students undergo as a result of (1) the previous phases, and (2) what they bring to the process.
7. Expectational phase: What people involved in education, and the society as a whole, want from it.

Source: Reimer (2005)

This model is neither a 'design-up' nor 'design-down' of specific musical skills. It very much relies on the phases being considered in order. Without addressing the fundamental values of why students should study music, such as the development of life-long learning in music, the following phases will not work. There should be constant reference back to the earlier phases.

Nothing less than inclusiveness, in both our concept of what an effective curriculum is and how our programs can best carry it out, will be sufficient for

accomplishing what people learning music deserve—the broadest possible opportunities to discover and fulfil their potentials to incorporate fulfilling musical experiences in their lives (Reimer, 2005, p. 241).

According to Swanwick (1999) Aristotle fostered a more practical philosophical approach, one that encourages music to be explored through doing. It is through discovering music in a praxial sense that true aesthetic understanding can be achieved, in the Aristotelian sense.

Philosophical stances relating to music education vary. Swanwick (1999) discusses the Aristotelian 'praxial' view of the nominalists: "A 'praxial' approach to music education has recently been put forward as a new philosophy for music education, though . . . it is not without its problems (Elliot, 1995; Walker, 1996)" (p. 24). Swanwick's insistence that music needs to be something students do by 'learning in' rather than 'learning about' is a central theme in the literature.

There are many contemporary philosophical approaches to teaching music, such as Reimer's (1970) referentialism, formalism and absolute expressionism and Elliot's (1995) praxis philosophical stance. Common to each of them is the stated need for a successful music curriculum to be based on a clear philosophical position. Regelski (2005) states that "there are many philosophical forces, aesthetic and otherwise, impacting on music curriculum today, and all these need to be critically addresses by any curriculum and/or curriculum theory" (p. 238).

If philosophy is not addressed, it is possible for music curriculum designers to miss the point of the role of music in society. It is also possible for students to be asked to undertake tasks and be assessed on skills that are of little relevance in their daily lives. Regelski (2005) explains, "Curriculum for music education has been influenced by philosophical and curricular ideas that are simply unsuited to its nature and to its important role in human life" (p. 220). This can happen when music curricula are based on a list of skills and knowledge as the rationale for learning rather than being guided by a philosophical approach, which provides a platform for application of skills and knowledge. A philosophical approach will embrace a wider view of the reason for studying music in post-compulsory schooling than a simple, guiding list of skills and knowledge can.

The perception of elitism (Plato's thesis) in music curriculum content is seen as a significant contributing factor in the low uptake of students selecting to study Music at General Certificate of Secondary Education (GCSE) level in England. Lamont and

Maton (2008) discovered that there was a dramatic shift in perception of elitism between Key Stage Three and GCSE Music. This was contributing to half the numbers of students selecting Sport over Music:

> If pupils anticipate that the game is becoming or going to become harder to play, they may increasingly believe 'music is no longer for the likes of me' and thus view themselves as less able at the subject (Lamont & Maton, 2008, p. 278).

Swanwick (1988) supports the idea of theorising about music education as being an important process before addressing specific content, as it makes the process of designing a music curriculum easier. Without this process of theorising, the development of the music curriculum can become complicated without a clear fundamental set of objectives: "it is easier, more open and honest to derive assessment categories from a theory than to make them up as we go along" (p. 154).

Regelski (2005) argues that the understanding of philosophy relating to music education should not stop at the design stage of a music curriculum but should also extend to the delivery of it. He questions whether "music teachers who are philosophically uninformed about what music is leave themselves open to creating and suffering all sorts of problems" (Regelski, 2005, p. 220). These problems can also occur when a philosophical approach is too broad and not subject-specific.

In analysing the impact of various significant changes in the National Music Curriculum in Scotland over 20 years (1990–2011), Davies (2008) discovered that teachers of Music tended to reflect positively about change. He also notes that major philosophical changes to a national curriculum require teachers to play their part:

> The literature emphasises the importance of establishing a positive climate for change, whilst the success of many curriculum initiatives could be attributed to their evolutionary nature, as well as the emphasis on existing classroom practices. Understanding appropriate theories for change does help teachers to become more fully involved in this process, and, equally, to enhance their understanding in how to effect change in lessons. (Davies, 2008, p. 87)

In summary, the following points can be made in relation to philosophy and music curriculum design:

- appropriate philosophical considerations can help keep a music curriculum relevant to student's lives by taking a wider view of the benefits of studying music;

- Music courses should be designed to suit the unique needs of music and not to look like other subject curricula;

- it is easier to begin designing a music curriculum based on theory than to continue the design process without one;

- designing a music curriculum should begin with identifying fundamental principles before addressing the specific elements of the curriculum; and

- teachers will be more receptive to embracing change when they understand the philosophy behind change.

The argument that students of music should engage in courses of musical study that are underpinned with clear philosophical considerations is clear. Any philosophical approach should permeate all aspects of the music curriculum to help create life-long learners of music, avoid the negative perceptions of music being exclusively elitist, focus on the unique needs of music rather than the design of other subject curricula and make the subject relevant for students.

2.3 Performance

Performance is not only the activity that often sparks students' interest in music, however, it is the primary activity that all other areas of musical study should support (Priest, 1989; Reimer, 2005; Swanwick, 1998).

Reimer (2005), Bowman (1994a), Swanwick (1999) and Abeles (2005) do not discuss the importance of developing outstanding individual performers. Instead, these authors focus on the importance of each student developing a broad range of performance skills that include improvising, playing by ear and playing a variety of musical styles. For them, performance can support the other important components of composing and listening to help create life-long learners of music.

Reimer (2005) suggests that a comprehensive music curriculum should strive to develop musicians who are life-long learners without necessarily going on to tertiary studies or professional performance. "An elective program representing all the musical roles would surely attract far more students to music as amateurs, as curious aficionados, and as potential professionals than our single-focus offerings can ever hope to do" (p. 280). Reimer advocates a curriculum that promotes students as the 'active participant' rather than the 'passive consumer' of music.

Bowman (1994a) suggests that achieving success in music should not rest on being highly proficient at a narrow set of performance skills on an instrument:

> Education in music should nurture makers and doers of music, not worshippers of superhuman achievement. Music education must strive to reclaim a musically vigorous society from the paralysis of spectacle worship and the vacuity of repetition. (p. 65)

Like Reimer (2005), Bowman also conceives of a society in which people can be active, musical participants rather than passive consumers of it. Bowman believes that active participation greatly enhances the interest in being a life-long learner of it.

Reimer (2005) suggests that performance should not be an isolated experience in music. He also discusses the need for this not to simply be a pleasing, philosophical idea but something that should be evident within a curriculum:

> The result aimed for is not a series of separately learned matters attached to performance, but an infusion of performance with learnings that transform its quality by their being absorbed within the performance act. . . in a carefully planned, research-based, programmatically progressive format in which both structure and spontaneity play appropriate roles-that is, an effective curriculum. (Reimer, 2005, p. 278)

Reimer's point is critical. He argues against a process of 'training' when it comes to performance learning. The traditional approach of a student simply copying the master without an informed idea of why a musical performance should be approached in a particular way develops skills that are narrow to the point where the student could need ongoing, life-long instruction to be able to produce worthwhile performances. Reimer (2005) also argues for musical instruction in performance to be carefully planned and progressive rather than being a casual or occasional event, but he was certainly not the first music education researcher to bemoan this master/apprentice approach to sound reproduction.

Although Jaques-Dalcroze (1921) was decrying the failings of a very different curriculum being offered in 1920s France, his revolutionary ideas still resonate today:

> The mechanical production, or, rather, reproduction of sounds—a practice that depends exclusively on imitation, and the end aim of which is to cram the child's mind with a certain number of sentimental tunes of the stock pattern. (pp. 166–167)

In his view, a quality music curriculum would not require mechanical reproduction of sounds, but rather involve a personal connection with music that enabled a degree of spontaneity.

Any music student can mechanically reproduce the sounds of their teacher in a performance examination. This is possibly the easiest and most efficient way of successfully preparing a student for a performance assessment. The challenge set out by Reimer (2005) and Jaques-Dalcroze (1921) is for a performance assessment to engage students in independent, critical and musical thinking when performing. In the UK, students are asked to undertake a *Viva Voce* to support their performance. This involves a discussion with the examiners about the music, which can involve the context of the piece in music literature, aesthetic opinions and technical demands. A performance assessment employing this strategy allows students to demonstrate their understanding of what they are doing and why they are doing it.

In addition, Swanwick (1999) looks at the natural way in which people encounter music. Playing music by ear is not only fundamental to learning how to improvise but also helps in developing aural skills. He lists nine of the more significant facets of this skill as being, citing Priest (1989):

> playing (or singing) a piece learned from memory, specifically copying the playing of another performance, more generally imitating a style of playing heard some time before, improvising a variation on remembered music, inventing within a clear assimilated framework—such as a chord sequence, and free invention where the player (or singer) has maximum scope for choice and decision-making. (Cited in Swanwick, 1999, p. 56)

By allowing students to engage in music in a natural way, music educators provide authentic performing experiences. These experiences develop musical skills in a way that can be enjoyed after formal, musical training is completed. This is critical in developing students who are life-long learners of music.

According to Tang (2004), the Singapore Music curriculum has musical ensembles as an integral part of the formal class music programme. The progress of students in ensembles is measured and reported in the same way as written work undertaken in the classroom. In these cases, performance is not viewed merely as a solo activity, but also a communal one.

Abeles, Hoffer & Klotman (1995) discuss performance in terms of process rather than product. They promote the development of skills as a process to be measured

rather than a single performance. This has implications for the way a school-based performance assessment programme would look and for the pursued outcomes of instrumental and voice teachers: "In a situation in which performance becomes the end rather than the means, the emphasis shifts from learning to the gratification of the audience and performer(s)" (Abeles et al, 1995, p. 294). Abeles et al (1995) say that "a performing group should regard itself as a class that utilizes performance as a means of education for musical literacy and musical enjoyment" (p. 295).

In summary, the main points relating to performance are:

- Performance activities should aim to create life-long learners.
- Performance activities should develop a broad range of skills rather than having a narrow focus.
- Performance skills should be strongly linked with other musical skills.
- Mechanical reproduction in performance should be avoided and spontaneity encouraged.
- Assessment of performance should address process as well as product.

These points pose particular challenges for music curriculum writers. The more traditional music syllabus that relies on a performance examination at the end of a course would find it difficult to address each of these points without significantly altering the way in which performance skills are both taught and assessed. Approaches to delivering composition pose similar challenges, as will be discussed in section 2.4.

2.4 Composition

According to Bowman, 1994a; Elliot, 2005; Jorgensen, 1997 and Kaschub & Smith, 2009, composition is central to any good music curriculum. The way in which the act of composing new music can contribute to students' musical development forms a compelling argument for creative composition in the curriculum. The literature also discusses how a society can benefit from a rich source of artistic material that inspires people and encourages individual as well as collective thought. Swanwick (1979) suggests that 'the prime value of composition in music education is not that we may produce more composers, but in the insight that may be gained by relating to music in this particular and very direct manner' (p. 43). For Swanwick, it is the insight gained from the development of human understanding rather than the technical process of producing pieces of music that is highly valuable.

Kaschub and Smith (2009) further this discussion with the notion that students can use the freedom of composition to present ideas they may not have been aware of having:

> Within each young composer lies a unique voice, a musical knowing that is either tentatively or eagerly expressed, and a person who is capable of more than she might believe until she is provided with a space that invites artistry to reveal itself. (p. 239)

Bowman (1994b) supports this view:

> It is a 'social form for the recreation of difference', one fundamentally committed to the tolerance and respect of individual autonomy. Instead of standardization and uniformity, composing celebrates originality, difference, and even marginality. (p. 63)

These are attributes desired by Western society.

Kaschub and Smith (2009) discuss the paradigm of technique versus creativity in the instructive processes of composition. They state that the difference can be observed in the way students learn about music either implicitly or explicitly. For them, explicit learning corresponds with a formal, step-by-step instruction that often focuses on the acquisition of specific compositional techniques. The nurturing of creativity can be found in the way students learn implicitly about music. Students at an upper secondary level are keen consumers of music. They know how to access music; they listen to a lot of it and often have a well-developed, personal appreciation of listening. Therefore, advantage should be taken of this rich student-based cultural resource of implicit learning and its development should be seen as significant. If student-initiated learning based on a natural engagement in music takes place alongside explicit instruction in the classroom, the results will certainly promote life-long engagement with music.

According to Kaschub & Smith (2009) "The careful blending of teacher-imposed constraints with student-defined freedoms provides a needed balance as high school composers continue to grow and develop" (p. 238). By implication, a variety of methods for teaching composition are required. It is important for teachers to provide a middle-ground that promotes a confident understanding of technical skills as well as equally well-developed creative skills that explore deeply the composer's own 'voice'.

The concept of creativity is difficult to define. Burke (2007) discusses the development of a 'systems' approach that considers the social and cultural factors of an

individual as fundamental in defining 'culture'. These two factors combine to form a 'domain', an organised body of knowledge around a particular topic. There must also be a 'field' that comprises experts in a given domain whose role is to pass judgement on performance in the domain. The systems approach is based on the notion that creativity cannot exist in a vacuum but can only develop with an understanding of systems and the acquisition of skills. Burke (2007) states that "the systems view does not support the concept of young children being called creative as they have not yet developed skills in a domain like music" (p. 6). Elliot (2005) and Swanwick (1999) concur with Burke (2007). Elliot (2005) provides an alternative to the term 'creativity' in this case as being 'spontaneous originality'.

Swanwick (1999) discusses the importance of allowing students freedom when composing in order to develop their musical 'voice'. He links this with the development of culture within society, arguing that composition provides an important outlet for creative thought but also defines a group of people by reflecting their thoughts and ideals. Art reflects time and place, creating a window into the thoughts of the people living in it. All great civilisations are both reflected and enriched by a strong sense of cultural identity. Art and culture through composition should not be exclusive to life outside the classroom, as Swanwick (1994) explains:

> Since composing gives more decision-making to the participant it allows more scope for cultural choice. Composing is thus an educational necessity, not some optional activity when time permits. It gives students an opportunity to bring their own ideas to the micro-culture of the classroom, infusing formal education with music from 'out there'. (p. 55)

Various authors (Bowman, 1994a; Elliot, 2005; Jorgensen, 1997; Kaschub & Smith, 2009) discuss problems that occur when compositional instruction is focused on the exclusive development of technique. There are fewer concerns voiced in the literature about compositional process having too much freedom or focus on aesthetic value. To deny students the opportunity to be creative when composing and to deny the development of aesthetics is to create an unnatural musical process lacking in authenticity. Bowman (1994a) provides a view of what this might look like: "The non-aesthetic remainder is merely social, sensual, political, commercial, or entertaining. A strongly contrasting perspective maintains that music is a function of intentionality, a process of active construction" (p. 51).

The question of aesthetics is critical when discussing approaches to composition in a music curriculum. If the natural way in which students encounter music is ignored in the process of understanding composition, students and teachers may well become lost in the mechanics of it. Music curriculum designers must therefore ask what is important when students engage in music and allow these musical experiences to guide composition activities:

> Knowledge of values involves ideas of goodness and beauty that are absolute and eternal. Arts and music, then, objectify various ideas that transcend mere sensory perception and the human body in favour of reflecting ideal or universal ideas, essences, or forms that are contemplated intellectually. (Regelski, 2005, p. 221)

Swanwick (1999) supports this view:

> If students are not working at a level in which they can exercise truly musical judgements they are unlikely to be developing the quality of their musical thinking. This may sometimes mean drawing back from pushing into yet more technical work and instead making some space for expressive and structural musical decisions. (p. 87)

For students to become life-long learners in music, formal, technical instruction needs to be supported by a degree of musical freedom. Students need an opportunity to discover music for themselves. In the case of composition, students should be able to create their own music. Burnard (2005) discusses: "The idea that 'teacher equals subject' often made it very difficult for adolescent-age students to cope with transitional changes to a more demanding system of learning" (p. 269). This critical point suggests that 'teaching-to-the-exam' style instruction can create a pattern of thinking that relies on input from others. A preferred alternative would be a search of the self for musical ideas that reflect and define both the ideas of the individual and of the society.

Reimer (2005) also argues that a music curriculum should allow students an opportunity to develop their own musical ideas:

> In fact, we have often deprecated their choices, attempting to elevate their musical lives by substituting our own choices, reflecting our superior tastes and enthusiasms. In the old music education motto 'Music for every child and every child for music,' there has been some unnoticed small print: 'But on *our* terms, with *our* preferred music, and with *our* preferred way to be involved with music'. (p. 248)

In terms of composition, the imposition of the choices of the teacher can not only determine the style and genre of the music being composed but also dictate the method of composition. This could include many factors such as whether technology is used, the degree to which theoretical concepts are used as a platform, the process of using harmonic structure to influence melody or melodic shape to determine harmony, the stimulus used to guide the composition and the desired outcome or rationale for the piece.

Kaschub and Smith (2009) discuss another approach, which is to allow students to complete a number of small compositions, referred to as *études*, that focus on a particular technique. However, they warn that

> While études initially offer an effective strategy, students benefit from self-defining projects that allow them the freedom to select those historical practices that are most relevant to their personal interests and preferences (p. 246).

They suggest that the initial effectiveness of the *études* technique could be used briefly at the early stages of compositional planning but should not be relied upon as a strategy in its own right.

Although Jaques-Dalcroze (1921) was writing in the 1920s, the theme of creating life-long learners with an ability to be creative and to engage with aesthetic is still pertinent:

> The coming generation might be trained to a greater flexibility of spirit, a firmer will-power, an intellect less dry and exclusive, more refined instincts, a richer life, and a more complete and profound comprehension of the beautiful. (p. 166)

Although it is difficult to quantify 'a richer life', Jaques-Dalcroze's argument for music curricula that build creative thinkers in music rather than reproducers will have life-long benefits. This approach is not only pertinent to composition but has implications for performing and listening.

In arguing against the potential for proliferation of composition tasks that focus only on the acquisition of technical skills, Bowman (1994b) suggests the need for individual and personal thinking in composition, stating that "composition creates and celebrates differences instead of eradicating them through standardization and repetition" (p. 63). Kaschub and Smith (2009) suggest an alternative approach to help achieve this:

Students should be taught to self-define projects, identify solutions, test ideas, determine assessment criteria, and evaluate the products of their work. Composers who can successfully execute these operations are ready to make music independently and can continue their composing activities beyond their high-school years. (p. 251)

This high-order thinking allows for the integration of musical skills. In particular, the link between performance and composition discussed in section 2.3 of this chapter can be appropriately explored.

In conclusion, the significant points to emerge in relation to composition in the curriculum can be summarised as follows:

- A society's culture should be enhanced and reflected through composition processes.

- Student composition should encourage creativity as well as technique.

- Compositions should enable students to find their 'voice'.

- Students should have opportunities to make their own musical decisions when composing.

- Composition should provide a natural link with performance to provide an authentic experience.

2.5 Listening

When discussing the place of listening in a music curriculum, it is important to consider what kind of music is worthy for study. Teachers would naturally gravitate towards repertoire with which they are familiar. Other factors including access to resources may also influence music choice. Exposure to musical genres chosen by the teacher may lead to a narrow view for the student of what 'good' music is. Conversely, if students have unlimited choice to all genres and styles of music, a music classroom can become a culturally rich and diverse learning environment. Regelski (2005) states: "The most basic curricular thinking involves the question: Of all that can be taught, what is most worth learning?" (p. 220). Regelski explains that the notion of 'good' when it comes to music can only be defined in terms of whether the listener perceives it as good rather than it passing any kind of worthwhile listening criteria:

Just as performing and composing practices exhibit infinite varieties of types, so too does listening realize different 'goods' and meanings according to the

intentions constituting the agency of the moment, and these are of different kinds, not different qualities, degrees, or levels. (p. 239)

The strongest theme to emerge regarding listening is that a Eurocentric view of what 'good' music is can provide students with an idea that there is one type of music for school and another type of music for real life (Bowman, 1994a; Elliot, 2005; Jorgensen, 1997; Kaschub & Smith, 2009). The Eurocentric view places Western art music at the pinnacle and all other such as world, jazz or popular music as less important.

Although exposure to and learning about a particular style of music can develop students' strong appreciation for it, Bowman (1994a) discusses the importance of understanding the fundamental question of how sounds affect listeners, stating that "if noise is sound that imposes, interferes, and invades, music is sound welcomed and sound embraced" (p. 53). What may be 'noise' for one person may in fact be 'music' for another. To avoid a certain type of music for consideration in a music curriculum, could suggest that it is considered as 'noise' and not 'music' by the curriculum writers. The students, for whom this disregarded music provides the highest level of engagement, would engage with music less naturally with this approach.

The question of whether music is 'good' or not is a value judgement based on cultural references and in this sense 'good' does not require a definition, but needs to be considered from an alternative viewpoint to any prevailing hegemonic or Eurocentric preference as Bowman (1994a) explains:

> It is pointless to attempt to define music in terms of characteristics of the sound itself, of consonance, of tonality, of pattern, or of structural unity. Surely, this was one point of John Cage's 4'33", whose musicality was a function of whatever sounds occurred within its duration. (p. 53)

It is not an assessment of the music that comes into question, but rather the way in which the individual experiences it. A music curriculum should therefore provide opportunities to engage with a range of musical styles or a degree of choice of styles for students in order to encourage a more relevant listening experience. Bowman, (1994a) declares:

> In words reminiscent of T.S. Eliot, Thomas Clifton pronounces, 'Music is what I am when I experience it'. This being the case, Clifton concludes, the phrase 'good music' is redundant and 'bad music' an oxymoron; for sound perceived musically is always good. If it is not good, it is not, by definition, music. (p. 54)

Therefore, all sound has a place, because some may perceive it as music, and all music is good. If music is good, it deserves to be considered for inclusion in a music curriculum.

Burnard (2005) discusses the need to allow students to engage with music from their own cultural backgrounds. She suggests that if students are able to draw upon their own sense of cultural identity as a starting point for listening to music, the outcomes will have greater value. "Clearly, young people are more inclined to relate to music when their own knowledge and experiences are valued" (p. 271). The study of music should be strongly linked to the culture of a society, albeit the culture of a school, social group or a classroom rather than a large area, region or country.

The culture of a society or a social group can provide a strong foundation for engaging with listening to music as it will have strong meaning for students. Bowman (1994a) articulates the connection that music has with culture:

> In every known culture, music is accorded great import. Rarely are people casual or indifferent about their musics. In fact, they are often more passionately attached to, and defensive of, musical tastes and preferences than any others. (p. 54).

If people's cultural connection with music forms a strong sense of identity in a community, it is important that a music curriculum reflect this. Although Western art music forms a dominant part of high Australian culture, it could be argued that it is much less connected to the sub-cultures of adolescents in WA schools.

Listening to music should not be an isolated activity. According to Swanwick, (1999) there should be a strong association of music with the social context from which it came, noting:

> A conception of music education as a form of cultural studies or social reinforcement is likely to result in a very different curriculum from that which identifies music as a form of discourse. Music teaching then becomes not a question of simply handing down a culture but of engaging with traditions in a lively and creative way, in a network of conversations having many different accents. In this conversation we all have a musical 'voice' and we also have to listen to the musical 'voices' of our students. (Swanwick, 1999, p. 31)

This issue is not limited to listening. Allowing a discourse with a variety of musical 'voices' to take place can also positively affect outcomes for performance and

composition activities. Jorgensen (1997) agrees with Swanwick and outlines the ultimate problem of encountering music where few contextual connections are made available:

> Music as taught in schools is often decontextualized and cut off from musical and social contexts in the rest of life. Students, stripped of their need to earn a living through music, may sometimes be disinterested in their musical studies as a result. (p. 30)

Burnard (2005) furthers this argument:

> Does this praxial approach resonate with young people? Byrne and Sheridan (2000) provide affirmation in their report on 'an upturn in the numbers of pupils studying music' in Scottish secondary schools when rock music was accepted as 'a valid form' of music within the curriculum. (p. 269)

The notion of students having a sense of identity with and feelings of ownership of certain music is not limited to a specific country. This issue has been explored by a variety of researchers from different countries (Bowman, 1994a; Hargreaves & North, 1997; Jorgensen, 1997; Swanwick, 1999; and Burnard, 2005).

Burnard (2005) explains that a study by Hargreaves, Lamont, Marshall & Tarrant (2002) "found that British students, like their American counterparts, enjoyed music making most when they were presented with challenges attuned to their perceived skills" (p. 269). The development of listening skills can use this pre-existing knowledge as a foundation that can be applied to music that is less familiar to the students.

If a Western curriculum elevates the hegemonic values or the music of the Western Art canon above other genres, other music by default is regarded as less important. As tertiary music education students enter pre-service teaching courses, it is important that a holistic understanding of a broader context of music is held so that this can be comfortably passed on to the next generation. Bowman (1994a) suggests: "Learning to deal sensitively and meaningfully with a multiplicity of musical voices and homes where, for years, relatively few have kept us abundantly busy, is among the greatest challenges confronting the music education profession" (p. 66). If music from multiple cultures is central to a student's cultural identity, including these as core components of a comprehensive approach to listening should be encouraged.

If music is thought of as sound that is experienced by an individual in the context of their own cultural experiences rather than a great artwork, this will change the focus of repertoire for listening in the classroom. Bowman (1994a) explains: "Any

sound may claim musical status given the proper cultural, contextual, and intentional conditions; and conversely, any sound may be experienced as noise, including the masterpieces of the Western Art Music canon" (p. 54). Bowman raises the point that while music teachers focus on the development of students appreciation of certain styles of music, their own interpretation of what constitutes 'noise' should also be re-examined.

The idea that music is sound with important psychological connections is supported by Jaques-Dalcroze's (1921) view that students are not always engaging with all genres: "There are not two classes of music; one for adults, drawing-rooms, and concert-halls, the other for children and schools. There is only one music" (p. 168).

This remains an ongoing issue in music education. If music is broadly regarded as welcome sound and the labels of genre, era or nationality are set aside, music can be enjoyed as a fundamental, powerful and enjoyable mode of human communication. The common elements of how music defines and shapes society can then be seen. In fact, "some of the confusion in which we find ourselves is caused by a failure to recognize the common ground upon which music and music education rests, whatever forms they may take" (Swanwick, 1979, p. 41).

To separate music studied in school from music that students genuinely enjoy is to alienate music from its audience:

> Musical instruction that refuses to concede its own potential intrusiveness, to recognize the 'messiness' of musical value determinations, to confront and embrace the validity of diverse musics, virtually guarantees its deterioration into the irrelevant endeavour known to students as 'school music' (Bowman, 1994b, pp. 65–66).

Bowman is not suggesting that unfamiliar musical styles cannot be introduced to a student's vocabulary but that there should be a context provided for all music to exist in, not just for what is deemed 'high art' by the teacher or designers of a curriculum.

The notion of a music teacher having a personal preference for a particular style or type of music has been well documented (Burt, 1939; Payne, 1967, 1980; Daoussis & McKelvie, 1986; Hargreaves & Coleman, 1981; Schmidt, 1985). Trends in social psychology relating to music listening while evolving over time, have maintained a consistent thread. Burt's (1939) pioneering work considered four personality types, each showing preferences for particular styles of music:

- Stable extrovert—solid and predictable music, for example, Handel, Mussorgsky and Brahms.
- Unstable extrovert—romantic styles, vivid colours, strong contrasts, for example, Wagner, Richard Strauss, Liszt and Berlioz.
- Stable introvert—classical and baroque styles displaying cognitive and intellectual music, for example, Bach.
- Unstable introvert—impressionistic and mystical pieces that escape from reality, for example, Debussy and Delius.

Research includes references to popular music. In their discussion of rock and punk music preferences, Hansen and Hansen (1991) identified three contrasting theories, summarised below:

1. People prefer music that largely reflects their own concepts of their personality and perceptions of social reality;
2. Music listening can affect attitudes and personality (a social cognition theory); and
3. There is a combination of the above two theories that proposes a two-way process.

Rawlings & Leow (1995) also support the above thesis:

> When studying the links between levels of psychoticism and preferences for more aggressive styles of popular music. As we might expect, the more psychotic types—tough-minded individuals—were indeed attracted to hard rock, and in addition, were found to be more extroverted, impulsive and venturesome. On the other hand, a preference for easy listening music was negatively associated with psychoticism. (Cited in Hargreaves & North, 1997, p. 40)

This research does not take the next step and investigate whether people attracted to the music teaching profession tend to have particular personality types and therefore have preferences for a particular style of music. Hargreaves & North (1997), do, however, indicate that individuals do have musical preferences, and music teachers are not exceptions. Burnard (2005) emphasises the need for the teacher not to be perceived as the judge of good versus bad music by referring to Elliot's (1995) work:

> Deeply embedded in Elliot's situated approach to music education is the notion of participation in communities of practice where musical understanding resides

not just in the teacher, but in the context as a whole: in the community of practice in which the teacher participates (as 'first among equals'). (p. 277)

Therefore, the main themes to emerge with reference to listening are:

- Students should be introduced to a variety of musical styles, not just music associated with the Western Art Music canon.
- Students should be able connect with their culture and music they think of as 'theirs' through listening.
- All music should be listened to as welcomed sound and appreciated accordingly, not in terms of repertoire being 'high art'.

Owing to the veracity of the arguments relating to non-Eurocentric repertoire, consideration of the place of world music in a comprehensive music curriculum deserves separate attention.

2.6 World Music

World Music had a short-lived existence as a study context in the WACE Music course in WA. While a discussion of why the World Music context was deleted is beyond the boundaries of this study, the place of world music is growing in significance in international discussions relating to music curricula. The reasons for considering world music separately are two-fold. Firstly, its absence in the WACE Music curriculum is a notable omission and secondly, the literature (Jorgensen, 1997; Forari, 2007; and Schippers, 2010) indicates the educational importance of world music so consistently that it seems inappropriate not to give it the attention it deserves. Schippers (2010) notes the reasons for the emergence of this genre:

> While the interest in world music at large was predominantly spurred by developments in technology, travel, and commerce, the surge of attention to cultural diversity in music education appears to have been largely driven by demographical change. Nowadays, learning world music . . . is available to many aspiring musicians . . . in school, community settings, or higher education. (p. xvii)

An important theme to emerge is that students need to be exposed to it. Swanwick (1979) points out that if tonality is an essential element of music, then the role of atonal music and music of cultures with alternative tonal systems must be considered as equally important.

Any study of music needs to take into consideration the culture and the society from which it originates. Accordingly, students can better understand themselves and their place in society:

> In fact, if a foreign music is not genuinely 'other', confronting its genuineness will not cause us to expand our sense of the multiplicity of musical meanings and thereby our own potentials for expansion as feeling beings. So we need other cultures' musics to be what they are, as a foil to our own and as an opportunity for musical/human growth. (Reimer, 2005, pp. 282–283)

Jorgensen (1997) says there is a need for students to be able to understand how their own music fits within a global perspective. He claims that when music is studied in the context of its traditions and value systems, Western Art Music can be accepted as one of many diverse music traditions rather than the ideal. Also, that Western music education is just one of many ways to come to understand music.

Bowman (1994b) suggests that to judge music simply by its aesthetic value and not by the importance it may have in shaping and reflecting society is simply a pattern of enculturation:

> Philosophical alternatives to aesthetic doctrine will compel music education to place far greater emphasis upon diversity, individuality, and tolerance than the vision founded in the implicit assumption that music of the high European tradition is the culmination of an inexorable evolutionary process. (p. 65)

Swanwick (1999) uses the notion of an accent to discuss a student's individual musical perspective. A student's musical accent is developed by their musical exposure. Just as people often do not realise they have an accent until they travel to a foreign destination. Swanwick (1999) promotes the ideal music class as being a place where composing-listening, performing-listening and audience-listening are activities learned in relation to music that has a cultural range diverse enough so that students can realise that they each have an 'accent'.

In analysing the relationship between policy makers, teachers and students in the music curriculum, Forari (2007) concludes that the need for the study of World Music should not be dictated from the top down but be generated from inspiration between the teacher and student. He supports Swanwick's (1999) view that approaching world music should come from the student's need to understand culture. If World Music is

simply dictated by the curriculum, Forari (2007) suggests that this could remove the autonomy of teachers, so crucial for achieving real change:

> It appears that, in the case of the Cypriot curriculum, upper-level actors construct the music curriculum and expect music teachers to implement it and students to receive it. Cypriot music teachers have a subsidiary role while students have no role at all. It can be argued that although, according to its aims, the official music curriculum attempts to put forward a progressive music education, its traditional form of development hinders it from being truly progressive. (pp. 140–141)

In summary, the rationale for including world music in a music curriculum is threefold:

1. Music not using Western tonality benefits the broad understanding of welcome 'sound'.
2. Exploring world music helps with understanding of students' own culture and promotes musical and human growth.
3. World music can help students find their individual 'voice' or 'accent' when engaging in music.

The following section focusing on music technology needs to be considered in the context of the rest of this chapter. The areas of performance, composition and listening provide 'what' should be learned; music technology introduces the concept of 'how' music can be learned. Simply adding music technology as a decontextualised skill on top of a demanding curriculum can be counter-productive.

2.7 Music Technology

Music technology allows students to learn in an environment in which they are increasingly comfortable and familiar. In the context of this study, 'music technology' is developing constantly and rapidly. Table 2.2 provides an overview of the current (circa 2002-2012) variety of applications that could be used in a comprehensive music syllabus. It also outlines the kinds of technology that this research refers to when discussing the term 'music technology'. However, it is by no means exhaustive of every product available on the commercial market and never could be with new products constantly emerging.

Table 2.2

Examples of music technology software for use in a music curriculum.

General Type of Technology	Examples of Technology
Pedagogical Software and Hardware	PowerPoint Flash Dreamweaver
Drill & Practice Software	Practica Musica Auralia Alfred's Interactive Musician SmartMusic Musition (PC)
Tutorial Software	Music Theory Volumes 1-3 Sibelius Instruments Music Ace Maestro Piano and Keyboard Method (eMedia)
Creativity Software	Sibelius Groovy (Hybrid) Sibelius Compass & Compass Tracker Makin Music & Making More Music
Assistive Technology for Special Learners	Dancing Dots Sibelius Speaking SoundBeam
Online Resources	Flash, Wikipedia, Youtube
Sequencing Software	ACID Pro Ableton Live GarageBand
Notation Software	Finale (PrintMusic, Allegro & NotePad) Sibelius (Sibelius Student Version)
Audio Editing Software	Audacity Logic Pro Pro tools
Electronic Keyboards & Synthesisers	MIDI keyboards
Controllers	Keyboard Controller Wind Controller (EWI and EVI) Percussion Controller
Virtual Instruments	QuickTime Musical Instruments (Macintosh) GS Wavetable SW Synthesizer (Microsoft)

Adapted from: Jassmann (2004)

While this table is nearly ten years old, the proliferation of music technology software only makes the possibilities of incorporating it into a curriculum even easier.

Music technology is not new. The development of music and the technological advances of our equipment have a shared journey. However, the inclusion of modern music technology in music curricula for post-compulsory music students is very new and in many ways has not kept up with its wide use in the 'real world'. Abeles & Costodero (2010) noted that music teachers typically continued using traditional methods of instruction rather that embracing new technologies with which to deliver lessons, particularly in relation to performance and theoretical components.

The reasons for this lie outside the parameters of this study, but if this is the case and if using music technology is seen as a valuable teaching aid, a comprehensive music curriculum should acknowledge its value in order to promote its use as a learning tool in the classroom. Abeles & Costodero (2010) also discussed the pedagogical implications of embracing music technology as encouraging a more student-centred learning experience as well as creating opportunity for alternative assessments.

Technology in a music curriculum needs to focus on the development of life-long learning that will continue to impact on students well after they leave the high school classroom. Musical engagement that is borne of a student's own interests and experiences can lead to greater success with developing life-long learners in music.

Swanwick (1999) clearly advocates the use of music technology and supports Abeles' & Custodero's (2010) view that it can enhance student-centred learning among other practical applications:

> We also need to exploit the possibilities of information technology. We can see its contribution in two broad areas. One is the extension of individualised learning which resonates with the second principle—that of student autonomy. The second contribution of information technology is the extension of instrumental resources in a radical way, giving us instant accompaniments, quite new tonal effects and undreamed of combinations of sounds, the use of computers to assist in the processes of musical composition and performance. And this can be achieved without going through the high-wire act of bringing it all off in real time. (p. 107)

These two ideas provide significant justification for including music technology in a classroom. Swanwick's (1999) second idea regarding the use of technology to aid performance suggests that this can assist teachers with curriculum delivery. Ease of delivery was identified in Chapter One as being one of three fundamental ways in which a music curriculum can be effective.

If technology has a valid place in the music curriculum, then an effective music curriculum needs to move beyond a token engagement with music technology by students. To use a single piece of software in a single assessment is not fully embracing the spirit of the literature. The use of music technology needs to form a fundamental part of the teaching and learning process that is fully integrated into activities rather than added on a list of things that must be learned. Swanwick (1988) promotes the potential of synthesizers and computers to: isolate and generate sounds, vary and manipulate tone production, create sound envelopes, alter the extent of attack and decay

of notes, vary the distribution of harmonic patterns, timbre and other intricate musical manipulations.

In discussing the benefits of music technology in the classroom, Cain (2004) addresses the need for a new theoretical framework that discusses music technology as a cohesive component linking all overarching musical components (performing, composing and listening). Cain (2004) observes that the use of technology in music classrooms throughout England varies from none at all to almost total use of technology at the expense of singing or other acoustical music-making:

> This isn't simply a question of money, although finances do play a part: it has more to do with the theories, subconscious and conscious, vague or well defined, that teachers have about the value of music technology. An adequate, overarching theory of music education that takes account of new technologies could help to locate music technology within the curriculum as a whole. (p. 218)

An overarching theory of music education that properly acknowledges the productive use of music technology needs to address the issue of integrating software into composing, performing or audience-listening and then, skill development and literature studies. Cain (2004) discusses a variety of classroom music activities:

> Programs such as Compose World (mostly used in primary schools) and the Ejay series (mostly in secondary schools) allow children to manipulate pre-composed sections of music, usually 1, 2 or 4 bars long. With programs such as Propellerhead's Reason, pupils use a virtual studio to apply post-production techniques to whole songs which have been pre-composed. (They can also use this to enhance their own compositions.) Using basic DJ equipment and procedures such as back-spinning and scratching, children can 'arrange' recorded songs in real time; using sequencing software, they can remix songs in different styles. (p. 218)

Cain (2004) states that reluctance by some teachers to embrace the use of music technology stems not from technophobia but rather from genuine misgivings about the true musical benefits for their students. While championing the use of music technology, Cain suggests that a properly conceived theoretical framework infused with music technology can improve teaching and learning outcomes.

In summary, the following points identified relate to the use of music technology in a music curriculum:

- Music technology can encourage student-centred learning and student autonomy; and

- Music technology can be infused into all areas of a music curriculum.

While the literature supports the inclusive use of music technology in a music curriculum, it seems less inclined to discuss specific activities that focus on skill development. How separate musical skills are dealt with in a curriculum document ultimately rests on the motivations and technical knowledge of the music teacher. However, an assessment structure that requires a degree of technical understanding can direct teachers to adhere to the points made in this section. The way in which students are assessed in music therefore requires scrutiny and will be dealt with in section 2.8.

2.8 Assessment

Assessment in the form of informed feedback is vital in education as discussed by Abeles & Custodero (2010). Feedback from assessments for students helps in refining and improving learning, for teachers, feedback helps refine and improve strategies for instruction.

Unfortunately, assessment structures in music curricula are often shaped by political motivations rather than a desire to provide the best possible way to help students achieve. Swanwick (1999) notes that assessment has in many instances become a political issue linked to standards and accountability. Often when new layers of diagnostic testing are added to the assessment process, they are not always designed musically or reflect a musical perspective.

Curriculum writers are sometimes governed by external factors that demand uniformity of assessment across a range of subjects. Swanwick's (1999) observations on the political influence over music curricula suggest that this is not unique to WA:

> In many countries a political demand for accountability has led to the development of state guidelines, national curricula or 'standards'. Performance indicators and behavioural objectives have replaced intuitive teaching and informal assessment. The effect on teachers has been profound, especially in the organised curriculum frameworks of schools and colleges. The secret garden of the classroom is now open to view and those who work there must show that they are capable gardeners. One consequence is that valid and reliable assessment of students' work has become a vital issue. (p. xi)

A consequence of this is the need for validity and reliability that tends to favour a behavioural approach to assessment. This is often tightly sequenced, hierarchical, comparative, end-product based rather than process based and driven by explicitly

stated behavioural objectives. It also moves forward in small steps and uses external positive reinforcement. This approach is best suited to assess the student's ability to recall basic information, as it "leads to a dominance of objective-type achievement tests, which use completion, multiple choice, matching, and other objective testing strategies" (Abeles, 2010, p. 175). Swanwick (1988) is critical of this approach: "Adding up marks awarded under a checklist system seems an odd way to engage in musical criticism" (p. 151). This approach avoids the measurement of musical ability or the extent to which students 'know in music' and focuses on the ability to write about and recall information 'about music'.

An alternative approach to assessment for music education has emerged recently, which is more qualitative and formative and appears "to synchronize well with constructivist-based instructional strategies, which seek to develop higher order thinking and problem solving in more democratically structured classrooms" (Abeles, 2010, p. 178). In music, the approach is more concerned with student's abilities to demonstrate their musical skills rather than the achievement of a particular mark or grade. Swanwick (1988) recommends that: "To be useful, criteria statements should indicate qualitative differences rather than quantitative shifts" (p. 151). Three main principles of this approach are:

1. Assessments should be based around authentic performance tasks.
2. Assessments should be open rather than secretive so that students have a clear understanding of what is expected.
3. Assessment should take place over time so that once seemingly unreachable high standards become reachable by many students. It should be process based and incremental.

At the heart of this approach is the notion of authenticity. Music students should be assessed on activities that reflect the daily working skills of modern-day musicians. Performance assessments should imitate life by creating performances with audiences, (applause, bowing and attention to presentation) rather than the alternative, sterile environment of a classroom with the teacher awarding marks from behind a desk.

It is rare to hear a recital where a performer performs a set of technical exercises or scales. According to Abeles & Custodero (2010), this should not diminish the importance of learning these musical rudiments, but the alternative approach suggests that it should not dominate the assessment structure:

Alternative assessments in music should include authentic tasks for students to demonstrate their understandings and skills. In general, this means that assessment tasks should be significant and commonly done by people in the field—in other words, 'real-world' tasks that parallel what musicians' do. (p. 179)

Abeles & Custodero (2010) list 'real-world' tasks as singing, playing music on an instrument/s, composing, improvising and listening carefully to music. For a music curriculum constructed around these tasks, alternative authentic assessment would include the use of portfolios for compositions and performance reflections. It may include journals instead of assignments. These tasks are better suited to a more formative method of assessment, allowing for measurement of achievement over time. Their main advantages are that students can be encouraged by seeing progress over time and anomalies such as ill-health are less likely to have an impact on the total result.

These tasks may not fit neatly into a standardised approach to assessing multiple subjects, but as Regelski (2005) points out,

The teaching of the national standards has recently become a panacea in music education, and the standards are rapidly becoming the de facto curriculum of content and skills to which teachers are widely expected to devote their efforts (p. 219).

In adhering to an assessment formula ill-suited to music, there is a risk of missing the point of the overarching aims of music education.

Swanwick (1988) discusses the importance of assessing the way in which human beings naturally encounter music and in stating that this approach should go beyond the immediate post-compulsory years of school, continues to highlight the issue of 'knowing in' music rather than 'knowing about' music:

No effective policy-making on curriculum content and evaluation or student assessment can be managed without a conscious awareness of what is central to music experience. This applies as much to the curriculum in further and higher education as to schools. (p. 139)

Russell and Austin (2010) researched the music assessment practices in the south-western region of the US. They found that traditional assessment practices focused on non-achievement criteria and emphasised attitude and attendance over the acquisition of musical skills. Their study revealed that while progressive assessment

practices were being introduced into music curricula in some schools, they were not having a uniform impact upon the practices of classroom teachers:

> While some individuals report revising their grading practices in recent years (Lehman, 1998), and are now including alternative forms of assessment in their grading scheme (Kotora, 2005), Barkley (2006) and Simanton (2000) showed that traditional assessment and grading approaches that emphasized non-achievement criteria and efficiency still dominated practice within the profession, and many music teachers continue to grade in ways similar to those reported by McCoy (1988) more than 20 years ago. (Russell & Austin, 2010, p. 40)

The importance of acknowledging musical achievement in assessment processes outlined by Russell and Austin (2010) is consistent with Swanwick's (1988) view that the assessment of music needs to remain connected with the important fundamentals of making and responding to music as an expressive art form rather than measuring what is lacking in technique. Swanwick (1988) argues that when we understand how responding to art is developed, curriculum and the teaching of it will be infused with quality and valid and reliable assessment will be promoted. Broadly, authors describe a need for assessment in music to be authentic and based on the essence of meaningful, musical engagement. The following five points summarise the themes emerging from the literature:

- Students should be assessed in meaningful and musically authentic activities.
- Assessments should be open and transparent for students to fully understand how to achieve the results they are aiming for.
- Assessment should include a significant amount of qualitative data.
- Assessment should reflect the way in which people naturally encounter music.
- Assessments should take place throughout the duration of the course to measure development (formative).

Assessment in Music curricula should not seek to break down the three overarching musical activities of performance, composition and listening in order to create smaller, easily quantifiable and therefore musically meaningless tasks. Conversely, assessment should support and enhance authentic and inclusive musical activity. The best way to ensure that musical activity is inclusive is to integrate musical skills across a curriculum. This idea is explored in section 2.9.

2.9 Integration of Skills

A fundamental theme that emerges from the literature review is the connectivity of the three overarching musical activities. Swanwick (1999) believes that the activities of composing, performing and audience-listening reinforce one another.

To create a music curriculum that encourages musical components to be approached in an integrated way, it is important to keep in mind what is fundamentally important about music. Swanwick (1988) warns against the temptation to design curricula around segmented aspects of music for the sake of a tidy and easily assessed curriculum:

> It is tempting to organize a curriculum around such concepts. As do the writers of *Manhattanville Music Curriculum Programme* (1970). By taking concept areas, organizing principles, such as rhythm, pitch, timbre and form, it becomes possible to see how a course of musical study could be fleshed out in an apparently progressive way, re-visiting each concept area at different levels of achievement. . . The trouble with such concepts is that they only pick up fragments of the total experience: we lost the sense of the whole in making explicit what was once tacitly apprehended. (pp. 146–147)

Swanwick implies that the breaking down of overarching music components into smaller, easier to assess 'chunks', means the natural understanding of music as a whole can be lost.

In exploring a reconceptualised view of the music curriculum, Barrett (2005) states that an open-ended, more student-focused model would help meet the diverse needs of students. It supports the notion of developing a curriculum framework in response to the interests and experience of the students rather than fully planning a course in advance of the teaching and learning process:

> The overall plan for the curriculum is not the same as the curriculum that students and teachers experience. A different model emerges from the more phenomenological view of postmodern thought. In this view, the lived experience of students takes center stage. The ways that students make sense of the school experience and relate it to their lives outside of school become the focal point for creating the curriculum. (Barrett, 2005, p. 22)

Barrett's reconceptualised model may create challenges for some Music teachers who prefer a more traditional approach of teaching decontextualised musical skills and do not directly address the difficulties in creating examinations (necessary in the WA

context). However, it provides a platform that supports the process of encountering music naturally without the need to separate out musical skills. Applying this curriculum framework model could meant that students could ultimately develop all of the various musical skills through problem solving and project- or portfolio-based work.

Elliot's (2005) praxial philosophy supports this viewpoint. It is a multifaceted concept of musical values that works on an integrated concept of musical understanding. Regarding his philosophical approach, Elliot (2005) promotes the view that at the centre of a music curriculum should be a rich kind of music listening that is informed by: performing-and-listening, improvising-and-listening, composing-and-listening, conducting-and-listening, and listening to recordings and live performances which will develop the musicianship of the student.

Swanwick (1979) offers another model that makes clear the integration of skills. He lists them as five areas, which create the acronym 'C(l)A(s)P'. The two letters in parentheses are, according to Swanwick, less important musical processes than the other three. His model places the activity of learning about music history or literature and the training of aural, performance and theoretical skills at a periphery, rather than as central to a music curriculum:

C   *Composition:* formulating a musical idea, making a musical object
(l)   *Literature studies:* the literature of and the literature about music
A   *Audition*: responsive listening as (though not necessarily in) an
       audience
(s)   *Skill acquisition:* aural, instrumental, and notational
P   *Performance*: communicating music as a 'presence'
(Swanwick, 1979, p. 45)

These skills should relate and connect with one another. Swanwick (1979) argues that; having musical skills without engaging in performance has a sense of pointlessness, performing without an appropriate set of skills should obviously be discouraged, composition without the stimulation and models of other composers' works experienced through listening misses an obvious opportunity for inspiration; the listener who is not also musically active in other ways is unusual; and knowledge of musical literature without a enjoying listening to music or even some fluency in music-making seems irrelevant. Swanwick's (1979) views are strongly driven by a need for the music curriculum to be well connected to music activities that form a central part of the lives of musicians in society. When the activities of composition, listening and

performance are accepted as being central to music, it becomes clear that a number of classroom activities that take place under the broad heading of 'music education' seem irrelevant. To conclude his views about learning in music rather than learning about music, Swanwick (1979) states:

> Things go wrong in music education when they become ends and not means. Technical practice and rehearsal should lead to performance, however informal. Knowledge of music history, style and compositional technique is only useful to musical experience if it informs composers, auditors and performers and strengthens these activities. There is, no doubt, a place for musicological studies of an historical kind undertaken for their own sake, but if so we are involved in the discipline of historical study, not music. (p. 45)

2.10 Conclusions

For reader ease, the literature review was organised into sections to allow discussion of each music curriculum component. From these components, 27 principles of best practice have emerged, which answer the first of three research questions posed in Chapter One (see table 2.3).

Table 2.3

27 principles of best practice for music curriculum design.

1	Appropriate philosophical considerations can help keep a music curriculum relevant to student's lives by taking a wider view of the benefits of studying Music.
2	Ensuring that a music course is designed to suit the unique needs of Music and not to look like other subject curricula.
3	It is easier to begin designing music curriculum based on theory than to continue designing throughout the process.
4	Designing a music curriculum should begin with identification of fundamental principles before addressing the specific elements of the curriculum.
5	Performance activities should aim to create life-long learners.
6	There should be development of a broad range of skills rather than a narrow focus.
7	Performance skills should be strongly linked with other musical skills.
8	Mechanical reproduction in performance should be avoided and spontaneity encouraged.
9	Assessment of performance should address process as well as product.
10	Composition should provide a natural link with performance to provide an authentic experience.
11	Student composition should encourage creativity as well as technique.
12	Compositions should enable compositions to find their 'voice'.
13	A society's culture should be enhanced and reflected through composition processes.
14	Students should have opportunities to make their own musical decisions when composing.
15	Students should be introduced to a variety of musical styles, not just European genres.
16	Students should be able connect with their culture and music they think of as 'theirs' through listening.
17	Music should be listened to as sound and appreciated accordingly, not in terms of repertoire being 'high art'.
18	Music not using western tonality benefits the broad understanding of welcome 'sound'.
19	Exploring world music helps with understanding of our own culture and promotes musical and human growth.

20	World music can help students find their individual 'voice' or 'accent' when engaging in music.
21	Music technology should encourage student-centred learning and student autonomy.
22	The benefits of incorporating music technology into a curriculum go beyond simply publishing.
23	Assessment should include a significant amount of qualitative data.
24	Students should be assessed in meaningful and musically authentic activities.
25	Assessments should take place throughout the duration of the course to measure development.
26	Assessments should be open and transparent for students to fully understand how to achieve the results they are aiming for.
27	Assessment should reflect the way in which people naturally encounter music.

The need for all of these components to be thought of as interconnected is an overarching theme of the literature. Authors have not discussed the need for certain musical skills to be developed in isolation of other skills or for the promotion of certain skills above others. There has been a consistent view that all aspects of being a musician should be developed simultaneously.

In addition, a second overarching theme to emerge from the literature supports the notion of students engaging in authentic activities. Authors agreed that engaging students in musical learning that relates to the world they live in is crucial to the idea of authenticity of activities. The concept of authenticity was not specific to any individual musical component.

Finally, there has been a consistent view that a music curriculum should reflect the culture of the society in which the students live and allow them individual freedom to interact with and participate in it. This point generally requires a music curriculum to embrace more than one genre of music to foster a broader understanding of sound. An argument has been presented for the integration of world music to help provide a sense of cultural perspective. The need for music technology to be integrated into all areas of a music curriculum was also a strong theme to emerge.

The aim of developing life-long learners of music is not restricted to producing large numbers of tertiary music students or having people pursuing full-time careers in the music industry. Life-long learners of music can contribute to the music community in a number of other ways that add to the cultural nourishment of our society and to their own lives.

The concepts identified so far in this chapter are very broad and it would be easy for most music curriculum designers to claim to tick all of the above boxes. Chapter Three will look at whether the WACE Music course attends to the points identified in Chapter Two. The point of interest lies in the degree to which the WA Music

curriculum embraces the themes raised in this literature review. This study will also then explore the extent to which music teachers in WA feel their experiences with the Music curriculum match these points.

Chapter One listed three ways in which a philosophically informed music curriculum can be effective. The first of these was allowing students to 'know in' music rather than 'know about' music. Allowing students to 'know in' requires a curriculum to provide opportunity for practical application of music. Understanding literature and developing musical skills should be developed only to enhance the engagement with performance, composition and listening, which allows students to 'know in' music. Swanwick (1999) and Elliot (2005) in particular, supported this Aristotelian approach to musical engagement.

The second point was for an effective music curriculum to be motivational for students. Students are most motivated when they can be creative and when they are making and responding to music. There should be a focus on creativity and the creation and making of music. Bowman (1994a) and Reimer (2005) argued the case for creativity to be central in the learning process.

The third point was that an effective music curriculum should be easy for teachers to deliver. Teachers should feel empowered by a curriculum document that is simple to use. Here, Swanwick (1979) and Barrett (2005) discussed the need for a simplified approach to curriculum that allows the various components to be considered together.

Chapter Three attends to these three points and responds to the second of the three research questions:

Are international principles of best practice evident in the rationale and structure of the WACE Music course?

The WACE Music course will be scrutinised against the 27 principles identified in this chapter to determine whether these principles are in evidence.

Chapter Three: Literature Review Part Two

3.1 Introduction

Chapter Two answered the first research question: What are the principles that should underpin an effective post-compulsory music curriculum suitable for WA, according to international best practice? An analysis of the literature identified 27 principles of best practice in designing a music curriculum. Chapter Three analyses the WACE document in relation to these 27 principles to answer the second research question:

Are international principles of best practice evident in the rationale and structure of the WACE Music course?

Each principle is examined as to whether the WACE course embraces the spirit of these principles. The chapter then concludes with a table that provides an overview of the way in which the WACE Music course reflects these principles. The researcher acknowledges that the WACE Music syllabus is a course outline and does not indicate the manner in which the course is delivered. An examination of the breadth of course delivery possibilities is beyond the scope of this research.

3.2 Philosophical Considerations

Chapter Two began with a discussion of the importance of overarching philosophical considerations when designing a music curriculum and put forward the following points:

- A music curriculum should be relevant to students' lives.
- A music course should be designed to suit the subject and not to match the look of other curricula.
- Designing a music curriculum should be based on theory (rather than attempting to address it later in the design process).
- Designing a music curriculum should begin with identification of fundamental principles (before addressing the specific elements of the curriculum).

These points will now be addressed in terms of their inclusion in the WACE Music course.

3.2.1 Relevance.

The WACE Music course introduces a broader range of musical options for students wishing to sit a WACE examination and gain a Tertiary Entrance Ranking (TER). Each student in WA sitting their final WACE examinations achieves a TER that places them in academic order within their cohort. Prior to the implementation of the WACE Music course in 2010, the study of any genre of music other than Western Art Music was limited to those students enrolled in MIS, which was not externally examined.

The 2011 WACE Manual discusses the general principles underlying all WACE courses. Under 'motivation and purpose', the importance of relevance is noted:

> Learning contexts should be meaningful and relate to issues that are relevant to student's lives and cultures. They should be encouraged to develop their creativity and be provided with opportunities to set their own goals and negotiate the nature of their learning activities (CCWA, 2011, p. 2).

This philosophical approach would appear to acknowledge international best practice, but there are two important points to be made in relation to the relevance of the WACE Music course to students' lives. The first concerns music technology, which is becoming increasingly central to students' lives. Music technology does not form a major part of the WACE Music course document. It is not explicit for any student to engage with music technology at any level (that is, Stage 1, 2 or 3) of the curriculum. Although the course rationale states that in order to achieve the composition outcomes, students should "use music language, skills, techniques and technologies when composing or arranging" (CCWA, 2010, p. 5), there is no evidence of any technologies forming any part of a mandated course component. In addition, while there is occasional reference to technology in a generic sense within the course document, there is no stipulation to use music technology as a part of the learning process (as a discreet learning tool) or product (music publishing software).

Under the course content section for Contemporary Music, the following is offered for the understanding of elements of music:

> The use of technology can be embedded into any of the following content areas. Music technology embraces instruments and mechanical/electrical equipment used to compose, perform, record and shape music. Technology is used in live

performance and the studio. There are many computer programs available which provide a means of notating, editing, sequencing and synchronising music. (CCWA, 2010, p. 7)

While the WACE Music document acknowledges that music technology exists and states that it can be used if the teacher chooses, it does not require it. Use of music technology will therefore only be offered if the teacher has the skills and interest in its inclusion, as it is not an externally assessed component.

An example of a more inclusive approach to the use of music technology comes from the UK, where the Edexcel examination board offers an A-level course called Music Technology. This course (Edexcel, 2010) gives students the opportunity to focus their music studies on creating music using specific technology. Students are required to produce a portfolio that contains a sequenced, realised performance, a multi-track recording and a creative sequenced arrangement. Students must keep a logbook outlining their developing understanding of the processes involved in using the technology. Students must also sit a two-hour written examination.

The second important point in relation to relevance derives from the literature component of the WACE Music course, where the choice of context is removed from the student. Further, it is the teacher who chooses the genres within the course context. With the need for one of the genres within each course context to be mandated by the CCWA for common examination purposes, the element of student choice of musical styles does not really exist. To illustrate the lack of choice available to Music students, the WACE Music Course offers these guidelines to the study of musical literature for Contemporary Music:

Two areas of study (genres) must be studied in Stage 2 and two areas of study (genres) must be studied in Stage 3. Rock is the compulsory area of study for Stage 2 and Pop is the compulsory area of study for Stage 3. One of the areas of study (genre) completed in Stage 2 may be repeated in Stage 3. Eight designated works are required for Stage 2 and Stage 3 examinations; each area of study (genre) has been assigned four designated works. (p. 7)

For a curriculum to be truly relevant to student's lives, students need to have a choice in the music that frames their social contexts. For students from indigenous or ethnic communities in WA, the possibility of studying their own music (in the WACE Music Course) is removed. Therefore, the notion of relevance is limited in the current WACE course structure.

3.2.2 Design brief.

The second philosophical statement relates to the importance of a music curriculum meeting the needs of the subject rather than being designed to look like other courses. It was a clear and undisguised directive from the then Minister of Education in WA that all WACE Courses of Study should look as similar as possible. This directive ran contrary to the literature and in the process of designing the WACE Music Course, the possibilities for students engaging in a more natural way with music were prejudiced in the interest of curriculum uniformity.

This problem is best illustrated in the '2005 draft'. In this version, generic Arts outcomes were written for all subjects under the umbrella heading of 'The Arts' (Drama, Dance, Media, Music and Visual Arts). This initial attempt at uniformity was felt to be so unworkable by teachers that the WA Minister for Education (0'Neill) agreed to a re-write of the course including course outcomes.

If there is a need for uniformly designed curricula across a wide variety of subjects, the compromise will occur in the education of our students. "Their impressiveness must not be lost in the interests of curriculum tidiness" (Swanwick, 1988, p. 148). The need for music curricula to be written and delivered in a way that matches other courses or to be designed to measure comparable outcomes with other subjects are two examples of how this 'tidiness' that Swanwick refers to can override the interests of music students. Curriculum tidiness and uniformity of design was one of the central principles that guided the restructuring of all WACE post-compulsory courses including Music, as evidenced by the initial 2005 course drafts in all subjects. The 2005 draft document of the WACE Music course referred to a set of outcomes that were common to all courses:

> Through engaging with this course of study, students have the opportunity to further their achievement of all aspects of Overarching Outcomes 3 *Researching*, 6 *Creative Thinking Skills,* 10 *Engaging in creative activity;* and *Technology,* 5 *Analysis and Logical Reasoning;* and 8 *Active Australian citizenship. Opportunities for students to achieve Overarching Outcomes 12, Learning independently and collaboratively;* and 13, *Recognising rights and behaving responsibly* should be provided in all courses of study. (CCWA, 2005)

The collapse of two separate, prior courses (TEE Music and MIS) into a one-size-fits-all music course created several fundamental problems. The first was the requirement that all students read and write Western notation. Although many music

students read non-standard notation or tabulated notation (TAB), particularly guitarists, bass guitarists and drummers, for the purpose of a common assessment framework, these skills were precluded from Stage Two and Three units. Students studying Stage Two and Three units are expected to develop an understanding of the application of western staff notation which is an essential component of the examinations. The decision to standardise reading and understanding Western staff notation across contexts was made for the purposes of assessment uniformity. This directive towards uniformity of course contexts for assessment is seemingly contrary to the literature regarding international best practice.

The second concerns the lists of prescribed theoretical and technical terms required by students for use in the examinations. Lists are provided within the course document to establish an operational framework for teachers teaching the theory of music. Other international music syllabi often avoid prescribing these terms for the reason that they presuppose what musical functions will emerge from the music. The WACE Music course starts with a list of required theoretical knowledge and then uses this as a framework for musical understanding. This approach can mean that a piece of music being studied may contain an important musical feature not on the list. Therefore, the feature cannot be examined as teachers legitimately choose to focus entirely on listed, examinable material. Again, a desire for uniformity can be seen as more important than the music being studied.

The lists of theoretical and technical terms are slightly different across the three course contexts. These lists bare a remarkable resemblance to the old TEE Music list of requirements and seem to be based on the needs of Western Art Music. The addition of terms to the lists to suit the contexts of Jazz and Contemporary Music has resulted in an increased amount of required knowledge for those not studying Western Art Music. This inequality is highlighted in table 2.3, which presents a comparison of a section of requirements for Stage Three Jazz and Stage Three Western Art Music. The italicised sections show the differences in content.

Table 3.1 illustrates the inconsistencies that exist between the three course contexts. Examples of terminology that belong to the Jazz and Contemporary Music contexts, such as 'riff', are also found in the Western Art Music context where it is not appropriate. The WACE Music course attempts to be equitable across the three contexts, but does not succeed. The desire for internal uniformity would appear contrary to best practice, according to the literature.

Table 3.1

Comparison between theoretical requirements of Jazz (3AMUSJ) and Western Art Music (3AMUSW) in Stage Three of the WACE Music course.

3AMUSJ	3AMUSW
• Anacrusis/*upbeat/pick-up* • Ties • Correct grouping of rhythms and rests within the bar • *American and British terminology for rhythmic units* • Syncopation • *Duplets* • *Cross-rhythm* • *Polyrhythm* • Rhythmic dictation • 4–8 bars, with or without given pitches • Rhythmic discrepancies • Rhythm (including time signature) at least four discrepancies in a short musical example • Combination of rhythm and pitch at least four discrepancies in a short musical example **Pitch-melody, harmony and tonality** • Scales • Key signatures up to three sharps and three flats • Major pentatonic, minor pentatonic, major natural minor (Aeolian), *Jazz minor, blues, chromatic* • Modes: Ionian (major), *dorian*, mixolydian, Aeolian (minor)	• Anacrusis • *Ostinato* • Syncopation • Ties • Correct grouping of rhythms and rests within the bar • Rhythmic dictation • 4–8 bars, with or without given pitches • Rhythmic discrepancies • Rhythm (including time signature) at least four discrepancies in short musical example • Combination of rhythm and pitch at least four discrepancies in a short musical example **Pitch-melody, harmony and tonality** • Scales • Key signatures up to three sharps and three flats • Natural minor, *harmonic minor, melodic minor, chromatic, whole-tone* • Modes: Ionian (major), mixolydian, Aeolian (minor)

Adapted from: CCWA (2010, pp. 13, 15)

3.2.3 Theoretical basis.

The third principle addresses the need for a theory or philosophical approach to guide the design process. This requires consistent reference to the guiding theory or philosophical approach during the course writing process. Differences between the rationale and course content in the WACE Music course were identified in the first chapter, and suggest that the rationale for the WACE course did not guide the course content design. The relation between the rationale and the course context is often at odds.

The separation of the course into three course contexts has created difficulties for schools required to find common assessment moderation groups. Moderation requires students to be assessed in groups with a minimum of ten students. In 2012, the minimum size of moderation groups has been reduced from ten to six. Schools with less than ten Music students studying their final year of the WACE Music course need to

provide common assessments with other schools. Moderating has become a confusing process with different schools offering different contexts. Although the CCWA allows moderation across different contexts, little assistance has been provided to teachers through the WACE Music document to distinguish between moderation practices of same-context and different-context moderation partnerships. Instructions about this have appeared in the form of memos in the WACE circular (a quarterly publication with information regarding WACE course updates sent to participating schools), but not in the curriculum document.

The fact that several additional study contexts were mooted early in the design process but deleted further suggests that planning did not have a strong philosophical basis; rather, it was adapted to suit the changing circumstances in which schools and the CCWA found themselves, including public and political pressure.

The resulting difference in candidate numbers for 2010 across the three contexts and two examinable stages are listed in table 3.2. If there had been one or two more context options available for teachers, the small numbers could clearly have been spread even thinner. If the viability of a context based on popularity is a prevalent issue, it is possible that the Jazz context could be removed in a process of course rationalisation purely for economic reasons. Conversely, wider study contexts might have attracted more students.

Table 3.2

Numbers of candidates for the external WACE performance examination in 2010.

Course Contexts	Number of candidates
Stage 2 Contemporary	42
Stage 3 Contemporary	37
Stage 2 Jazz	3
Stage 3 Jazz	90
Stage 2 Western Art Music	18
Stage 3 Western Art Music	303
Total	**493**

Source: *2010 WACE examination report: Music Stage 2, Music Stage3*

Table 3.2 demonstrates that students studying Stage 2 Jazz would not have been able to moderate with another group of Jazz students to reach the required number of 10 students. The evolution of the WACE Music course was guided by a variety of interest groups and hurried to completion. The disparity between the rationale and the course content is a manifestation of this. It is in no way clearly based on a theoretical basis or philosophical principle and therefore does not seem to follow international best practice.

3.2.4 Musical fundamentals.

The fourth principle presents the need for fundamental principles to be identified before the specific details of the course. This provides a focus for the curriculum design. It provides a clear rationale for the choices being made about what should be learned and in what manner. The process of designing the WACE Music course was a convoluted one of adding more material to satisfy different factions or groups of Music teachers and deleting others. As layers were added or removed to satisfy the needs of various interest groups, the sense of any fundamental underlying principles has become blurred.

In highlighting the convoluted design process, consultation meetings with WA Music teachers were held on several occasions with round-table discussions about issues such as whether or not the literature section should have set works, the performance examination should include scales and technical work and sight-reading should form part of the schools' assessment or the external examination. Each table then voted and the votes were counted, resulting in a democratic decision.

Two factions seemed to emerge from these meetings. One group was keen to create a new music curriculum that was very different from the previous TEE model, allowing greater breadth of musical content and more freedom for students and teachers to engage in music. The other group was interested in maintaining a model that closely matched the TEE curriculum, which, in their view, did not need changing. As a result, the WACE Music course followed a 'bottom-up' design whereby layer upon layer of complexity was added to satisfy the varying groups. Given that WA does not have a strong culture of curriculum development in music education, the processes adopted by the CCWA did not help in maintaining clear guiding principles.

In summary, the WACE course design process lost sight of fundamental principles, when self-interest groups added layers of complexity. For this reason, the resultant WACE Music course does not adhere to international design best practice.

3.3 Performance

This section addresses the five principles relating to the role of performance in the curriculum, which were identified by a summary of the literature:

- Performance activities should aim to create life-long learners.

- Performance activities should develop a broad range of skills rather than having a narrow focus.
- Performance skills should be strongly linked with other musical skills.
- Mechanical reproduction in performance should be avoided and spontaneity encouraged.
- Assessment of performance should address process as well as product.

3.3.1 Life-long learning.

For a music curriculum to promote life-long learning, performance skills should be developed in natural settings with a strong emphasis on authenticity in performance.

Performing music is the most highly valued music outcome, and this is reflected in the WACE Music course, which allocates more than 50 per cent of the assessment weighting to performance. In WA, the majority of what is achieved in this area occurs outside the classroom. Typically in WA schools, students are withdrawn from class using a rotating timetable on a weekly basis for individual instrumental or vocal tuition. Instrumental and vocal lessons are not routinely considered part of the timetabled curriculum. Many schools will require students in post-compulsory Music to participate in an ensemble run by the school Music Department. These usually occur before school, at lunch times or after school. While performance is worth more than 50 per cent of the marks, it occurs predominantly outside the classroom, creating problems with student perceptions of the demands of the WACE Music course.

In many parts of North America, all aspects of performance are addressed within the time given to the music curriculum by placing ensembles at the centre of the course (Allsop & Benedict, 2008). This is not without its problems, as the dominance of ensemble music-making can be at the expense of other important components of a music curriculum. However, the demands of the programme are attended to by the teacher in the classroom and not by an assortment of peripatetic teachers and ensemble directors.

In a positive move, the WACE Music course's shift from a performance examination that included technical work and sight-reading to a recital can be viewed as a progressive step forward in providing students with a more natural and authentic performance experience. However, the external performance examination still generates a somewhat sterile performance environment. It lacks the elements of public applause

and performance etiquette, such as bowing, and replaces them with an increased level of tension and scrutiny as a result of a deliberately dispassionate panel of examiners. The examiners are asked to treat each candidate anonymously with no reference to their musical journey, situation or environment. This method generally works in ranking the student cohort for the benefit of a statistical curve but can provide an inaccurate indication of the student's ability if circumstances of the performance examination do not reflect the musical progress that have been made throughout their studies. Examination panels can be far more daunting for students (creating heightened nervousness) than the warmth provided by a supportive audience according to McPherson and McCormick (2000). Having a supportive audience present at a performance is an authentic performance situation and a panel of examiners is an artificial one. The former would be more likely to acknowledge student success rather than punitively identifying points of failure.

The engagement in ensembles needs special mention in the WA context. This activity forms a significant amount of a student's time commitment. The WACE Music syllabus acknowledges this by stating: "The notional hours for each unit are 55 class contact hours. This does not include additional tuition typically taken out of school hours" (CCWA, 2010, p. 9). It is anomalous compared to other WACE courses that such a time commitment needs to be made outside of the allocated classroom time in order to complete the course. Students are often committed to more than one musical ensemble such as choirs, concert bands, orchestras, jazz bands and other types of ensembles. For many students, this form of music making provides a platform for continued engagement in music for the rest of their lives, through community ensembles. The pathway from school ensemble to community ensemble is far more common and realistic than the WACE performance examination. Despite this, participation in school ensembles does not feature significantly in any part of the course document. It can be found as an option within a recommended 10 per cent component of a school assessment programme but is not externally examined. As an example, for the 3B Contemporary Music context, 'Performing as part of an ensemble' indicated in italics in the list of performance requirements in table 3.3 provides very little detail about what this could mean in praxis. This example is not exclusive to the Contemporary Music context.

Table 3.3

School assessment options for Contemporary Music 3B performance.

Performance/Practical
Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include:
- Performing repertoire with suitable technique and authentic stylistic interpretation.   - Arranging or composing and performing a piece with appropriate interpretation of style and expression.   - Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation.   - Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression.   - Performing selected technical work.   *Performing as part of an ensemble.*   - Playing/singing by ear. Playing/singing by memory.

Adapted from: CCWA (2010, p. 24)

While this section of the syllabus acknowledges that performing in an ensemble is legitimate, it does not indicate its importance to students and teachers. According to the literature, participation in an ensemble should be considered integral in a music course due to the time spent engaged in it, the skills that are required to do it successfully and that are acquired along the way and the relevance it has to making music in the community. The WACE Music course does not encourage life-long learning in music through ensemble playing by giving it credence in the syllabus document or assessment weightings.

3.3.2 Broad range of performance skills.

Performance is assessed in two parts; school-based performance assessments and an external examination for students studying at Stages Two and Three. The school-assessed part provides opportunity for teachers to choose from a selection of activities. For example, in the case of 2B Western Art Music, two out of five performance activities need to be assessed in the classroom in addition to performing 'Prepared repertoire'. As an example, table 3.4 presents the scope of performance skills for assessment.

The six subheadings of the table enable teachers with to assess a range of performance skills for students. Classroom teachers wishing to provide a broad range of performance opportunities could choose different performance skills for assessment for

each semester to ensure that all but one of the performance assessment options are covered in a year.

Table 3.4

Performance assessment options for Western Art Music 2B.

Prepared repertoire
• Technical skills in the performance of selected repertoire
• Interpretation of musical notation as appropriate to style performed
• Musical performance meeting the interpretative demands of the chosen repertoire and Western Art Music performance conventions
In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.
Technical work
• Skills and techniques on chosen instrument as outlined in Instrumental Specifications.
Ensemble
• Two to eight performers
• One performer per part
• Rehearsal conventions
• Demonstration of a significant solo or leadership role.
Sight-reading
• Pieces up to 16 bars in length, in major and minor keys up to and including two sharps and two flats.
Playing / singing by ear
• Performing a musical piece which has been learned from an external stimulus
• Imitating musical passages performed by another musician.
Playing / singing by memory
• Performing repertoire from memory.

Source: CCWA (2010, p. 11)

However, three key performance activities are missing according to the literature. First, students have no opportunities to perform their own compositions. Although the course document does not preclude this activity from occurring, it does not list it as an option and thereby does not encourage it to happen.

The second is improvisation. This is seen as an important skill in the Contemporary Music and Jazz contexts but is missing from the Western Art Music context. Improvisation forms an essential part of music performance practice throughout all periods of music. Whether it is the realisation of a figured bass line or the creation of a cadenza in a concerto or aleatoric music of the twentieth century, improvisation is a relevant skill in Western Art Music and is also useful in developing aural skills. The lists of aural skills do not involve improvisation as an important tool for aural development.

The third missing performance activity is the opportunity for students to perform using music technology. Students are not able to use sampling or sequencing techniques across any of the three contexts as a mode of performance. Performing is only available for conventional instruments. In the UK, this medium is recognised as being an

important part of the music industry and the Edexcel, A-Level syllabus (Edexcel, 2010) provides opportunities for students to explore these skills in both performance and composition.

Whilst the WACE Music course develops a range of performance skills, the exclusion of three significant components included in the literature suggests that the range is not as broad as it should be.

3.3.3 Links with other musical skills.

Linking performance with other musical skills was a significant feature that emerged from the literature and it is assumed that students will make links naturally. Therefore, a music curriculum should actively encourage skills integration, according to the literature (Swanwick, 1999; Barrett, 2005; Elliot, 2005).

The two major musical skills other than performing are composition and listening (Swanwick, 1979). However, no links between performance and composition are evident in the WACE Music curriculum. Composition activities are not linked to any mandated repertoire (performance or literature). There is also no requirement for students to perform anything they have composed themselves.

Similarly, overt links between performance and listening are lacking. Students are not required to listen and reflect on performances of the pieces they are learning to play or sing, (either live or recorded music), and there are no requirements for students to perform any of the set works they are studying. Although there are examples of 'set works' that could be undertaken by some students as performance pieces, this is not discussed in the course document. One way to encourage these links is through use of a *viva voce* as part of the performance assessment. Students could be asked to demonstrate an understanding of performance standards through listening and critiquing how a piece of music could better be played. This could enhance students' perceptions of performance interpretation and standards.

There are performance options within the course document that allude to listening, but these options could be achieved through reading literature on the subject. Active listening requires that students engage with and react to music in the way that someone would appreciate a painting through understanding technique, process and context. The 1A Contemporary Music syllabus does not discuss critical listening skills but requires students to 'know about' the music they are studying by demonstrating historical context knowledge as seen in table 3.5.

Table 3.5

Performance assessment options in Contemporary Music 1A.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.
Performers/artists
• Prominent performers/artists of Contemporary Music and their contributions to the style/genre studied.
Influences
• Influences in Contemporary Music including social, cultural, practical, musical, economic, historical and political factors.
Musical characteristics
• Important and defining musical characteristics of Contemporary Music.

Source: CCWA (2010, pp. 14–15)

The way in which the WACE Music curriculum document is organised into separate skill areas also does not promote a holistic approach to teaching the course, especially in relation to performance. In summary, while covert links between performance and other areas can be implied, the WACE Music course does not actively promote these links.

3.3.4 Encouraging spontaneity.

There are opportunities for music students to engage in spontaneous music making through certain stages of certain contexts of the school-assessed WACE Music course. For example, the 3B Contemporary Music context provides the following two options under Performance among a choice of six that must be assessed (see table 3.6).

Table3.6

Performance assessment options in Contemporary Music 3B.

Improvisation
• Improvisation skills on chosen instrument.
Playing/singing by ear
• Performing a musical piece which has been learned from a recorded medium e.g. CD track, MP3
• Imitating musical passages played by another musician.

Source: CCWA (2010, p. 22)

However, there are two issues relating to spontaneity. The first is that improvisation or other types of spontaneous performance are not available in all contexts. The 3B Contemporary Music context is unusual in this way. The second is that these activities are only available if the teacher chooses them as assessable skills from the list. If other assessment options are chosen instead of Improvisation or

Playing/Singing by ear, Music students may not have the opportunity to develop spontaneous musicianship skills.

Spontaneity in music making is not best encouraged through the mastery of a small number of pieces. The requirement of a performance examination usually means that Music students spend the year preparing the required number of pieces. This process encourages the practise and constant repetition of these pieces. The course document does not require that different pieces be presented mid-year in the school-assessed performance to the final, external performance examination.

Spontaneity is not listed in the WACE course document as a musical element for external assessment. It could easily be introduced by giving each student a stimulus as part of the examination, which they would then be required to respond to through performance. In this way, instrumental and voice teachers would be motivated to prepare students for this activity by regularly asking them to spontaneously respond to a variety of musical stimuli. Lack of formal acknowledgement of the role of spontaneity in performance therefore does not conform to recommended international best practice.

3.3.5 Assessing process in performance.

The WACE Music course document stipulates students be assessed throughout each semester, and at the end of each Stage Two and Three unit via examination. Classroom Music teachers are required to assess each of the five areas of the course: Aural and Theory, Analysis, Composition and Arrangement, Performance and Cultural and Historical Perspectives. Including a two-part examination that covers both written and performance components, Music students can expect to sit a minimum of seven assessments if each area is only assessed once in each semester. The following semester allows teachers to assess different aspects within each area and the seven new assessments may or may not show a progression from the previous semester. In order to show development through an understanding of the processes covered in a semester unit, more frequent assessments would need to take place. As most schools have moderation partner schools to ensure a minimum of ten students in each assessment group, the process of sharing assessments can be complex and time consuming. This factor can affect the decision by the Music teacher regarding the frequency of assessing because of its complexity and reporting requirements. The WACE Music course does not encourage a formative assessment approach. It does, however, insist that all parts of the course have summative assessment, both by the school and in the external

examination on a semester basis. However, this approach to assessment is not advocated by the literature (Regelski; 2005, Swanwick; 1999; Abeles & Custodero; 2010). Table 3.7 shows the breakdown of assessments for each stage of the WACE Music course. What can be clearly seen under the column labelled 'Types of Assessment' as well as the, choices available to music teachers. At the time of writing (2011-2012), the CCWA, (now the SCSA), decided to remove the research portfolio option. Table 3.7 still indicates the complexity of assessment within the WACE Music course document.

Table 3.7

School-based assessment table.

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context, which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	**P Stage**	**Stage 1**	**Stages 2 and 3**	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions, aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
50%	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short-answer and extended-answer questions

Source: CCWA (2010, p. 24)

In conclusion, the WACE Music course structure does not effectively promote a process based assessment model. Similarly, principles such as promoting life-long learning through performance, creating links with other musical skills and encouraging spontaneity in performance were not found to be following international best practice in the WACE Music course. However, the principle of developing a broad range of skills did not fully satisfy the recommendations of the literature.

3.4 Composition

A summary of the literature identified five principles relating to composition when designing a curriculum:

- A society's culture should be enhanced and reflected through composition processes.

- Student composition should encourage creativity as well as technique.
- Compositions should enable students to find their 'voice'.
- Students should have opportunities to make truly musical decisions when composing.
- Composition should provide a natural link with performance to provide an authentic experience.

Each principle is addressed below in turn, in relation to the course document.

3.4.1 Composition linked to performance.

The literature states that performance is an important outcome of the compositional process as it makes composing purposeful and authentic (Barrett, 2005; Elliot, 2005; Swanwick, 1999). Although music notation software allows the composer to hear the piece, in reality the composer can learn much about the strengths and weaknesses of the music when human limitations are introduced. For example, music software will allow a soprano to sing a note much higher or lower than is realistic and does not have the capacity to sing a particular word but rather an innocuous 'ah' sound. The performance stage makes the composition process real and authentic. It can be argued that to create music that is not performed for anyone misses the musical point of creating music.

The WACE Music course does not require students to perform their composition work in class or in examinations. While the course document does not preclude this from happening, it would be a teacher- or student-driven initiative rather than a mandated one. There is no specified link between composition and performance in the WACE Music course.

3.4.2 Encouraging creativity.

In a positive development, the WACE Music course allows students to specialise in composition rather than performance. This option is not context specific and can be undertaken by any student. Table 3.8a outlines the details of this option.

Table 3.8a

Guidelines for the composition pathway.

Examination	Supporting Information
Composition Portfolio 50% of the total examination The portfolio must contain: 3–5 compositions with a total minimum combined time of 12 minutes Minimum of two original compositions or arrangements for an ensemble containing at least three parts	The portfolio should contain a variety of idioms and styles and pieces using different instruments/voices. Where appropriate, resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be properly indexed. Recordings for all compositions must be included.

Source: CCWA (2010, pp. 4–5)

Students can also elect to study a combination of performance and composition as can be seen in table 3.8b.

Table 3.8b

Guidelines for the combined performance and composition pathway.

Examination	Supporting Information
Performance Examination 25% of the total examination Minimum of two contrasting pieces Warm-up/set up/tuning (5 mins) Performance (5–8mins) And	The candidate can only perform option (a) one context, one instrument. The candidate must present a minimum of two contrasting pieces for the performance. Jazz and Contemporary instrumentalists must demonstrate an ability to solo and/or improvise, appropriate to the chosen repertoire.
Composition Portfolio 25% of the total examination The portfolio must contain: 2–3 compositions with a total minimum combined time of 7 minutes. Minimum of one original composition or arrangement for an ensemble containing at least three parts.	The portfolio should contain a variety of idioms and styles and pieces using different instruments/voices. Where appropriate, resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be properly indexed. Recordings for all compositions must be included.

Source: CCWA (2010, pp. 4–5)

These two options are highly suitable for students who have a strong interest in composition. They are sufficiently open-ended enough for appropriate decisions to be made by the student, and allow for musical creativity.

However, there are two issues that relate to the composition options. First, students have to sacrifice their engagement in performance to undertake the full composition portfolio option, and second, students who elect to combine performance and composition are burdened with an extreme workload to achieve high marks. Students would have to excel in both areas and, more importantly, have the time to dedicate to both.

For the majority of students who complete the compulsory school-assessed composition component, the course requirements are highly focused on the technical aspects of composition and do not encourage musical creativity, as evidenced in the extract from the 3B Contemporary Music composition section in table 3.9. The list provided for teachers of the Contemporary 3B option could be said to equip students with the skills needed to engage creatively in composition. Compositions that draw upon the technical skills required in Contemporary Music 3B would be rich with musical understanding and encourage WACE Music students to consider creating their own music beyond the completion of the course.

Table 3.9

Composition assessment options for Contemporary Music 3B.

Composition and arrangement
Compositions and arrangements in traditional Western Art Music style, encompassing the elements of music as specified in the Theory content.
Melody writing
From a given motif, up to 8 bars in major or minor keys, in simple time and compound time
For a given 8–12 bar rhythmic pattern
For a given chord structure, 8–12 bars
For given lyrics, creating an appropriate rhythm and melody, 8–12 bars.
Harmonisation
Harmonising given melodies up to 4 bars, for 4 parts, in simple or compound time using treble, bass, alto and tenor clefs, chords stipulated and first inversions of primary triads
Harmonising given melodies 4–8 bars for 4 parts at cadence points/phrase endings, SATB, or keyboard style, using root position, first and second inversion chords as stipulated in the theory content
Harmonising with melody and selected parts given, 4–8 bars
Harmonising 2–3 parts where part of the melody or bass line is given
Analysing a given orchestral score.
Accompaniment writing
Writing a second part to a given extract which may include a modulation
4–8 bars in major and minor keys, using *alberti* bass, vamping and *arpeggiated* patterns for keyboard or small chamber ensemble.
Orchestration
Arranging and transposing using alto and tenor clefs and B flat, A, F and E flat instruments
Arranging 4–8 bars from a given piano score for a specified ensemble, incorporating transposing instruments
Transcribing 4–8 bars for piano, from a specified ensemble, which may include transposing instruments for four or more parts
Identifying, analysing and using instrumental devices and techniques for small chamber ensemble.
Form-based compositions
Composing using either binary, ternary, rondo, minuet (*scherzo*) and trio, fugue or sonata for solo voice/instrument or small chamber ensemble.

Source: CCWA (2010, p. 16)

The WACE Music course has a strong focus on theoretical understanding and specific composition skills. The language of the composition component focuses on the technical skills relating to composition, but does not address creativity. The course document does not include open-ended, stimulus-driven compositions that encourages musical creativity in the spirit of the literature and therefore does not appear to follow international best practice.

3.4.3 Finding their voice.

The need for students to find their musical 'voice' is just as important in Music as it is for students studying English to find their own literary voice. In order for composers to 'find their voice' or develop a 'musical accent', Swanwick (1999) states that students must be given the opportunity to compose music creatively.

The composition outcome at the front of the WACE Music course document rationale appears to encourage creative process via one or all of three different methods: "Students engage in the creative process of composing, arranging and transcribing music via notation, technology and/or improvisation. Students have the opportunity to perform their own works or hear them performed by others" (CCWA, 2010, p. 5). Students who choose a composition pathway rather than a performance pathway have opportunities to compose music using notation, technology and/or improvisation if they are given the tools and encouraged to do so by their teacher. The WACE Curriculum encourages freedom through the use of a portfolio method of assessment. This process clearly promotes young composers to find their voice by recommending processes other than a traditional, technique-based approach to composition. This portfolio approach to composition is a positive component of the WACE Music course.

The majority of students who do not choose a full composition pathway do not have the same opportunity. The mandated composition part of the course for these students does not encourage or assess the use of technology or improvisation as compositional processes. There is also no further mention of the need for students to have their works performed by others in the curriculum document. For students, opportunities to find their voice can only be provided by teachers who choose to work outside the guidelines provided by the WACE Music curriculum document. At this point, the issue of time must be considered. Delivering additional material not stipulated in the curriculum places additional stress on students and teachers preparing for examinations for Stage Two and Three WACE courses.

3.4.4 Reflecting and enhancing culture.

The WACE Music course content section provides the following overarching description for the general aims of the composition and arrangement section:

> Composing and arranging are the creative processes of making music through the combination of the elements of music. A variety of approaches are employed in creating music: experimenting, structuring, arranging, notating and making appropriate use of music technologies. Application of the conventions of particular styles and genres in composing and arranging music is essential in creating meaningful works. Composition may be documented through notation or as recorded sound, whichever is appropriate to the relevant style of music. (CCWA, 2010, p. 7)

The use of the word 'conventions' provides a pretext for students to explore musical techniques relevant to the genre they are studying. However, the teacher sets context and genre. With pathways determined by the teacher, compulsory genres in each context (except Stage 1) and a composition process that is focused on technique rather than creativity, there is little opportunity for students to explore how their culture can be reflected or enhanced through the wholly school-assessed composition component.

Students may explore culture through composition if they elect the composition portfolio pathway of 50 per cent or 25 per cent in combination with performance. Whether or not the students explore their own culture or other cultures through this option is not stipulated in the curriculum document. Although culture is mentioned in the overview in each course content section, students are not actually required to confront this concept in any tangible way.

3.4.5 Making musical decisions.

When composing, students need to make decisions in order for the finished product to sound as they want it to. These decisions go further than simply selecting the best notes. Choices such as tempo, tonality, meter, timbre, instrumentation, range, dynamics and structure are all important technical aspects of composition, which help guide a composer to a successful outcome. There are other broader considerations for a composition that affect the finished product; the ideas of musical stimulus, purpose, intention, mood and ambience are less tangible and harder to define but are no less important.

For students undertaking a performance pathway, these latter considerations will likely be considered in the planning stage. The musical decisions made in the early stage of a composition will determine which technical skills will be required to achieve the desired musical outcome. Contemporary compositions are predominantly created for a purpose (Bruner, 1990) and will be crafted as a result of initial musical decisions rather than a need to utilise a musical technique that has been mastered. In this way, real life requires composers to make musical decisions first and to apply technical skills second. The literature suggests that this process should also be reflected in a music curriculum.

The classroom composition component in the WACE Music course, unlike the optional portfolio pathway, is focused on the technical elements. The curriculum document lists compositional techniques required for examination, which are clearly defined for teachers and students. Teachers then know exactly what to teach and an external examination cannot ask anything of the students that has not been prepared in class. This makes the assessment of composition transparent and easy to examine. However, it does not encourage students to make particularly musical decisions when completing this component of the course. It is teacher directed and not student centred for the convenience of assessment.

3.5 Listening

An examination of the literature identified three significant principles relating to the role of listening in an effective music curriculum:

- Students should listen to a variety of musical styles, not just music associated with the Western Art Music canon.
- Students should be able connect with their culture and music they think of as 'theirs' through listening.
- Music should be listened to as welcomed sound and appreciated accordingly, not in terms of repertoire being 'high art'.

3.5.1 Listening to a variety of styles.

Prior to the introduction of the WACE Music course, students could only study Western Art Music. The former TEE Music course did not acknowledge any other genres of music for study. The WACE Music course includes two other important

musical genres for study with the same academic rigour as Western Art Music. Placing Jazz and Contemporary Music on the same footing as Western Art Music marks a significant step forward in broadening student listening. However, the design approach of three separate contexts for musical genres has created significant problems that may have been avoided if all students were required to listen to a variety of styles in one holistic course rather than being asked to specialise in one.

Originally, in the WACE Music syllabus, each of these course contexts included lists of suggested 'designated works' for listening. Teachers were to use these lists as a starting point for wider listening. However, the CCWA changed the term 'designated works' to the term 'set works' in 2010. This marked a critical change for the study of musical literature in the WACE Music course. While the term 'designated works' allowed teachers to select music from a list of pieces that would give them an idea of the kinds of works that might be examined, the term 'set works' mandated repertoire for examination. This change required teachers to teach two works associated with a genre being studied as mandated by the CCWA. Students now only need to listen to four pieces of music over the course of the academic year in order to fully answer all of the examination questions on the set works. Another development has been to further limit the choice of the Music teacher by restricting the choice of genres by mandating a compulsory genre within each context, as indicated in table 3.10. This was introduced to simplify the process for examination writers and markers.

Table 3.10

Compulsory areas of study.

Context	Stage 2	Stage 3
Western Art Music	Symphony	Concerto
Jazz	Blues	Be-Bop
Contemporary Music	Rock	Pop

Source: *CCWA* (2010, p. 12)

Over time, the WACE Music course has narrowed repertoire range and choices significantly because of the need to identify common assessment tasks in the external examination across all course contexts. Although there is an element of choice for the teacher, in reality students will only explore music of a single context in a two-year period and a maximum of four genres within that context. Although listening beyond

the set works is a possibility for any Music teacher, there are no requirements in the course documents to do so, and time and course complexity may simply not allow it.

The WACE Music course has provided for greater breadth of musical study. However, the reality of schools specialising in a listening context, and the reintroduction of set works undermines the principle of variety and therefore does not follow international best practice.

3.5.2 Connecting with students' cultures.

It is important that a curriculum make connections with students' cultures. The Contemporary Music context features some Australian content with six out of 48 potential set works (8%) having Australian connections, while the Jazz and Western Art contexts include even fewer examples (see table 3.11). However, this list does not reflect the diversity of the Australian musical landscape and consequently does not encourage students to connect with their own culture. This list has subsequently been updated in the review of the 2013 – 2015 set works.

Table 3.11

Australian music represented in the list of WACE set works.

Title	Artist	Stage & WACE Course Context
C. Y. O'Connor Suite	Mike Pineguay	Stage 2 Jazz, Big Band
Crawl, Slap and Boogie	Adrian Kelly	Stage 2 Jazz, Contemporary Trends
Last Man Standing	Adam Brand	Stage 2 Contemporary Music, Country
Friday on my Mind	The Easybeats	Stage 2 Contemporary Music, Rock
Don't Change	INXS	Stage 2 Contemporary Music, Rock
Down Under	Men at Work	Stage 2 Contemporary Music, Pop
Free Music No. 1	Percy Grainger	Stage 2 Contemporary Music, Electronica
*You're the one that I want	John Travolta & Olivia Newton John	Stage 2 Contemporary Music, Pop

*(Sic) this piece was written by Australian composer, John Farrar.

The descriptor for Cultural and Historical Perspectives outlines the importance of understanding the role that culture plays in students' engagement with music:

> Cultural and historical perspectives in music enable students to study music (Australian and international) in its social, cultural and historical context. This includes the styles, genres and conventions particular to the context studied. Students use their skills, knowledge and the application of the elements of music to recognise how societies have created, performed and recorded their music over time. Students gain an understanding of the trends in music and the links between the different musical styles. (CCWA, 2010, p. 8)

For students to understand the connections that Western Art Music has with their own social and cultural context, the set works list is unsuitable. The list of designated works for the Jazz context has very little Australian content. Students could also miss out on encountering the above connections as the two do not fall in the compulsory genres.

A broad view of all schools in WA having an Australian culture, however, dismisses the reality of cultures that exist in WA Music classrooms. The rich diversity of WA's immigrant and indigenous population provides a number of WA secondary schools with diverse social and cultural connections. There were no set works that represented indigenous Australians, (this changed in a subsequent update of the set works list), and there was very little WA content across any course context and the absence of World Music provides no cultural connection for most of Australia's immigrant population.

It could be argued that social and cultural connections are not necessarily what could be broadly labelled as Australian. To cater for all WA micro-cultures with set works over the three contexts is simply unrealistic. An alternative way of allowing students to make cultural connections is to consider music more broadly than a narrow list of set works, which will be discussed in the next section.

3.5.3 Music appreciated as welcomed sound.

The notion of music as welcomed sound requires exploration of repertoire not just for its historical and cultural worth but also for its fundamental musical attributes. These attributes consist of all of the musical elements that combine to create the piece of music. The WACE Music course acknowledges this in the first section of the external music examination. The aural section asks students to listen and answer a series of short answer questions as outlined below:

> Aural skills are an integral part of listening, performing, composing and musicology. The application of aural skills develops the ability to think in sound. By developing aural skills, students can respond to, reflect on, evaluate and notate the elements of music and employ them when performing prepared works, sight-reading, sight-singing, playing by ear and improvising. (CCWA, 2010, p. 7)

This overview provides a well-constructed platform for students to appreciate music as welcome sound. In this part of the examination, students listen to a common

piece of music regardless of the context they have studied. They prepare for this by listening to a variety of musical styles and focusing their understanding on the musical elements rather than the historical worth of the piece. The examination guidelines state:

> The candidate uses the personal listening device to respond to a selection of musical excerpts.
> Questions could include: recognition of scales, intervals and tonality, rhythmic; pitch (rhythms provided); melodic (rhythm and pitch required) and harmonic dictations, modulations, rhythmic and/or pitch discrepancies, skeleton scores and aural analysis.
> Questions could have parts.
> Question formats include multiple choice and short answer. Some answers require Western staff notation. (CCWA, 2010, p. 6)

For this section of the course, students are asked to engage with sound in a fundamental way that is in line with international best practice, one of the few positive assessments.

3.6 World Music

This section examines the three main principles identified in the literature in support of the inclusion of world music in an effective music curriculum:

- Music not using Western tonality benefits the broad understanding of welcome 'sound'.
- Exploring world music helps with understanding of a student's own culture and promotes musical and human growth.
- World music can help students find their individual 'voice' or 'accent' when engaging in music.

3.6.1 Non-Western tonality.

With the removal of World Music as a context option, non-Western tonality was also removed. The more students are actively listening to the diatonic tonalities of Western Art Music along with the modes and blues scales used in the Jazz context, the more 'foreign' other tuning systems sound. For example, the sounds of Balinese *slendro* and *pelog* scales, the intricacies of quartertones in the classical music of Northern India and China are ignored by the WACE Music course. By engaging in these and other tonal worlds, Music students can complete their post-compulsory Music studies with a

mistaken understanding that the tonalities from non-Western countries are out of tune and therefore 'unwelcomed sound', according to Bowman (1994b). Bowman explains that to perceive of tonalities from foreign countries as 'out of tune', 'wrong' or 'bad' is out of step with the literature. This narrowing of the definition of 'music' implies that 'West is best'.

3.6.2 Understanding our own culture.

Although the formal study of World Music is not an option for WACE Music students, there are examples in the literature that can be considered alternative to our Western dominated culture in WA.

The Jazz context potentially allows students to explore the music of Latin America. Although the roots of all Jazz styles stem from North America, Latin/Fusion genres in the Jazz context provide opportunity for a sense of perspective to be established from the differences between the Latin-American cultures and multicultural WA. This example was found to be the furthest from the traditional Western examples referred to in the course document. As it is possible that Jazz context teachers choose not to study it at all, and as Western Art Music and Contemporary Music students have no alternative cultural study options, the WACE Music course therefore does not broaden understanding of our own culture through the study of others.

The absence of any music that is representative of WA's indigenous population has already been highlighted. If WA school students are to have an understanding of their own, local culture, the study of music created by Aborigines should be seen as an important opportunity.

3.6.3 World music helps students find their own voice.

That World Music is not included in the WACE Music course listening contexts has been noted earlier in section 1.4. With regard to composition, it was identified that students not enrolled in a composition pathway were mainly engaged in Western compositional technique rather than finding their own 'voice' (see section 3.4.2). This can also be seen as a major omission in the WACE Music course.

For students to find their own voice requires a degree of objectivity and perspective when it comes to assessing the degree of success. The issues associated with assessment strategies are outlined in detail in section 3.8, but deserve some mention here in relation to students not having the opportunity to find their own voice. One of

the significant factors driving the WACE Music course is the need for students to finish Stage Two or Three with a TER. The need for a TER has largely shaped the construction of the external examination. It is important to the universities that all students in WA are ranked in statistical, academic order so that places may be offered initially to those with the highest ranking. This clinical and statistical approach to the final results of music students requires an assessment instrument that allows for precise marks to be awarded. This approach favours the use of short answers and an assessment of technical knowledge. It is far more difficult to arrive at a precise outcome with open-ended tasks like compositions that help students' explore their own voice, as questions of objectivity and perspective can complicate the assessment process.

By comparison, the UK only requires students to be given a grade at the completion of Music A-Levels. Each university has their own requirements for the sorts of grades that are prerequisites for applying for entry into a course. The universities then interview each candidate, allowing each individual to display other, more human qualities that are not measured quantitatively or statistically. For a philosophical shift that encourages this type of final outcome to occur, the external examination would need to undergo fundamental change. The need to provide universities with useful statistical information would need to be replaced by the need to offer music students a course that best addressed their developmental needs. If this were the case, a more qualitative approach to assessment could be adopted which would allow far more scope for students to explore their own voice.

The WACE course does not follow international best practice under the principle of allowing students to find their own voice through the study of World Music. This issue is founded on assessment structures across the entire post-compulsory system, causing decisions of administrative convenience to filter down to courses like Music and effect student engagement.

3.7 Music Technology

Music technology was identified in the literature as being an important component of an effective Music curriculum. Two main principles emerged, which will be applied to their application in the WACE Music course:

- Music technology can encourage student-centred learning and student autonomy.
- Music technology can go beyond music publishing.

3.7.1 Student-centred learning.

No part of the WACE Music course requires Music students to use music technology. The opportunity for student-centred learning through composition is therefore only available if the teacher provides it, but there are occasional passing references to music technology. In the WACE document, in the Contemporary Music 1B context under performance, music technology skills are offered for assessment as one of nine options (see table 3.12). Two of the nine options must be chosen.

Table 3.12

The recording option in Contemporary 1B Music performance component.

Recording
• Performing music leading up to a recording
• Mixing techniques
• Coiling a lead
• Understanding how to use an amplifier
• Knowledge of instrument-specific equipment
• Knowledge of the set-up of equipment related to the instrument

Source: CCWA (2010, p. 14)

The nine activities to choose from are technical work, ensemble, improvisation, playing/singing by ear, playing/singing by memory, public performance, recording, occupational safety and health practices and ethical and legal considerations. That recording is buried in a list of options demonstrates the low emphasis placed on music technology in the WACE Music course. The use of the term 'knowledge' suggests that students should 'know about' music technology. The recording skill asks students to 'perform music leading up to a recording' but does not discuss the process of learning, nor does it discuss the recording process itself.

The inclusion of aspects of music technology in the early stages of the Contemporary Music context suggests that it is an important part of the study of this genre of music. The activities themselves suggest a strong connection with the contemporary music industry. As students progress through the Stage Two and Stage Three Contemporary Music contexts, rather than the understanding of relevant music technology becoming more complex and demanding, it disappears. Students are not required to explore the complexities of recording, mixing and sampling that so much of the contemporary music industry relies on. Furthermore, there is not a pathway available for students interested in exploring these contemporary, musical activities.

International best practice regarding music technology is not reflected in the WACE Music course apart from infrequent reference to technology in the Contemporary context at Stage 1B.

3.7.2 Music technology beyond publishing.

Music technology can be considered a tool for learning, enhancing composition, performing and listening processes. It can also be seen as a means to an end in musical performance and composition.

The WACE Music course allows for students to use aspects of technology in performance and composition within the school-assessed part of the course. In Stage One, tasks are open-ended enough to allow teachers with an interest in music technology to incorporate it into their teaching and learning programmes. Although music technology is rarely mentioned in the syllabus itself, in the course content overview there is an acknowledgement of it in relation to composition: "A variety of approaches are employed in creating music: experimenting, structuring, arranging, notating and making appropriate use of music technologies" (CCWA, 2010, p. 7). There is no further elaboration of recommended 'appropriate' technologies, and no compulsion for teachers to utilise music technology to enhance composition or performance.

The course content overview for performance does not mention the use of music technology but states, "Performance in some styles and genres involves specific skills where music is simultaneously created and performed" (CCWA, 2010, p. 8). The use of sampling and sequencing software to create and perform music simultaneously would perfectly suit the Contemporary Music context, but students are not encouraged to explore this area of music making as it is not catered for in the course. The course content overview for performance also states, "Performance relates to the application of skills, techniques and processes appropriate to vocal and instrumental performance through participation in any practical setting" (CCWA, 2010, p. 7).

Music technology in the WACE Music course is, at best, alluded to as a compositional tool. It is not seen as an integral way of learning, and this could be part of the reason why it is rarely mentioned throughout the course document. In this sense, it is not reflective of international best practice.

3.8 Assessment

The assessment structure of a music syllabus is an important part of the way in which a course is shaped. The literature outlines five important principles, which will be discussed in turn:

- Students should be assessed in meaningful and musically authentic activities.
- Assessments should be open and transparent for students to fully understand how to achieve the results they are aiming for.
- Assessment should include a significant amount of qualitative data.
- Assessment should reflect the way in which people naturally encounter music.
- Assessments should take place throughout the duration of the course to measure development (formative).

Assessment is a critical part of curriculum design. It can not only provide an accurate measurement of students' progress but also guide the way in which a course is delivered. A successful assessment process should measure students' 'knowledge in' music, be motivational for students and easy for teachers to deliver. In achieving these three overarching outcomes, a successful assessment process will promote all of the 27 principles outlined in the literature review.

3.8.1 Qualitative and quantitative data.

The WACE Music course provides an assessment table (see table 3.7), which lists weightings for each of the musical components students undertake. Under the right-hand column headed, 'Type of assessment', brief statements outline the types of activities students will need to do for the assessment. For example, the outline for Aural states:

> Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions, aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing. (CCWA, 2010, p. 11)

This extract identifies the aural activities to be covered and skills developed in the teaching and learning programme, but it does not give any meaningful indication of how school-based assessment process should occur. The extent to which qualitative or quantitative evidence is gathered is left largely up to the teacher.

The assessment guidelines for the WACE Music course explain the types of assessments the students must undertake and the allocation of marks for them, but they do not provide any guidelines for assessment strategies such as formative or qualitative assessment. This can be seen in the school-based assessment outline:

> The two types of assessment in the school-based assessment table are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table (table 5) provides details of the assessment types, including examples of different ways that they can be applied and the weighting for each assessment type.
>
> Teachers are to use the assessment table to develop their own assessment outlines.
>
> An assessment outline needs to be developed for each class group enrolled in each unit of the course. This outline includes a range of assessment tasks that cover all assessment types and course outcomes with specific weightings. If units are delivered concurrently, assessment requirements must still be met for each unit. In developing assessment outlines and teaching programs, the following guidelines should be taken into account.
>
> All tasks should take into account teaching, learning and assessment principles from the Curriculum Framework.
>
> There is flexibility within the assessment framework for teachers to design school-based assessment tasks to meet the learning needs of students.
>
> Student responses may be communicated in any appropriate form e.g. written, oral, performance, graphical, multimedia or various combinations of these.
>
> Student work submitted to demonstrate achievement of outcomes should be accepted only if the teacher can attest that, to the best of her/his knowledge, all uncited work is the student's own.
>
> Evidence collected for Stage 2 and 3 units should include tasks conducted under test conditions.

Source: CCWA (2010, p. 10)

The TER process only acknowledges quantitative assessment. If this process is the chosen method for calculating student achievement, it is reasonable to assume that this can influence the way in which teachers design school-based assessment programmes. The TER is driven by a need for justification of final results, indemnity from questions of liability and ultimate accountability. All of these factors are important, but the WACE document lacks encouragement for qualitative assessment and this is not in line with current international best practice.

Although the overview discusses flexibility with school-based assessment programmes, the WACE Music course does not discuss the benefits of this approach. Once again, this important pedagogical approach to assessment is left up to the teacher rather than being encouraged by the syllabus document.

In conclusion, the WACE Music course does not actively encourage qualitative assessment strategies and, in this instance, appears not to follow international best practice.

3.8.2 Assessing music authentically.

The literature review argued against limiting assessment strategies to traditional, quantitative methods of measuring musical outcomes. It recommended that formative assessment strategies be preferable, as they measure students' musical development.

The WACE Music course provides a degree of flexibility when it comes to the way in which assessments are applied to student achievement. There is discernible neutrality with the way in which the WACE Music course approaches assessment strategies. Although teachers are able to incorporate less traditional assessment strategies into their school-based assessments like composition journals, performance reflections and listening diaries, which provide opportunity for higher-order thinking and a demonstration of 'knowing in' music, teachers can equally choose traditional, quantitative models through which students can demonstrate 'knowing about' music. It is likely that teacher practice will understandably reflect examination processes.

Assessing music authentically requires a natural process of reflecting, creating and responding to music. These processes should reflect real life as much as possible. In this regard, the WACE Music course does not seem to follow international best practice.

3.8.3 Assessing over time.

Assessing over time should allow students to demonstrate rates of improvement and to identify this improvement. This can be a motivating factor and provide students with a sense of fulfilment as they see themselves improving. In order for this to occur, each of the five course components: Aural and Theory; Analysis; Composition and Arrangement; Performance, and Cultural and Historical Perspectives, should be assessed regularly, which can be problematic given teaching time constraints. As each WACE Music course level operates over two semesters, regular assessment of all of the five components can potentially result in an assessment programme that overwhelms the teaching and learning process.

The WACE Music course does not stipulate the frequency of assessments and requires each component to be assessed only once in each semester. The focus of the course is ensuring that the weighting for each component is correct and does not

stipulate the number of assessments required. The school-based assessments do not assess each of the skills over time with sufficient frequency that accurately measures student development throughout the year. It can be concluded, therefore, that the WACE Music course does follow international best practice in relation to assessment over time.

3.8.4 Transparency.

Each WACE assessment requires an information task sheet that outlines everything relevant to the assessment. Neither the WACE Music course document nor the WACE manual mentions the use of a task sheet. Any teacher, who did not have the benefit of professional development sessions in the early phases of the course implementation, would not know of this requirement. This lack of information in the WACE documents undermines the transparency of assessment in Music.

The WACE course includes assessment tables for each context of the Music course. These tables clearly articulate what is required of students under each of the five course components. As students have access to these tables, the level of detail in the assessment tables provides a high level of assessment transparency. The assessment process has a significant level of flexibility, which does not compromise the transparency. Teachers can choose how often to assess, when to assess, assessment activities for each component, the nature of the assessment, and the length and difficulty of the assessment (within the confines of the syllabus), but they must provide the weighting given for each assessment.

The WACE manual includes a list of assessment principles to which all courses should adhere (see table 3.13). They discuss the need for assessments to be valid, educative, explicit, fair, comprehensive, reliable, non-discriminatory and relevant, without referring to the term 'transparency' as such. The principles of assessment provided in table 3.13 reflect the principles outlined in the literature.

Table 3.13

Principles of Assessment

School-based assessment of student achievement in all courses is underpinned by the following principles:

Valid	Assessment tasks provide accurate and valid information on the knowledge, skills and understandings expected of students.
Educative	Assessment makes a positive contribution to student learning.
Explicit	Assessment procedures are clearly defined and marking keys are specific to the task and provide a clear basis for judgements of student achievement.
Fair	Assessment is demonstrably fair to all students and does not discriminate on grounds such as gender, disability or ethnicity.
Comprehensive	Judgements on student achievement are based on multiple assessment tasks of various types.

A quality school assessment program should ensure that all assessment tasks have the following characteristics:

Reliability	Assessment tasks are consistent, accurate and can be used with different groups of students to produce assessment information.
Discrimination	Assessment tasks have the capacity to differentiate student achievement.
Relevance	Assessment tasks are consistent with the content and the assessment requirements of the syllabus.

Source: CCWA (2011, p. 7)

The WACE manual states the need for students to be given all of the assessment information needed at the beginning, during and at the conclusion of the course:

Information provided to students

The school needs to provide students with the information which enables them to compare what they are being taught and how they are being assessed with the school's senior secondary assessment policy and the syllabus. The school also needs to provide students with information about their achievement.

At the start of the course unit/s

The school is required to provide students with the following, in writing, at the start of the unit or pair of units:

- The accredited syllabus for the course unit/s

- A document which indicates the sequence with which the course content will be delivered and the timing of delivery (i.e. a course outline which summarises the sequence and timing of delivery or a teaching and learning program)

- The assessment outline for the course unit/s (can be either two separate outlines or one combined outline)

- The school's senior secondary assessment policy

- Information describing the school's assessment review process and how to access the Council's appeal process.

During the delivery of the course unit/s

During the delivery of the course unit or pair of units, the school is required to provide students with timely feedback on achievement demonstrated in each assessment task, including the marking key which contains the performance criteria upon which the marking was based.

At the end of the school year

At the end of the year, the school is required to:
- Provide all students, in writing, with a statement of their final grades and, where applicable (i.e. for Year 12 students for each completed Stage 2 or Stage 3 course unit), school marks for each completed course unit by the date specified in the WACE activities schedule.
- Inform Year 12 students that school marks are subject to statistical adjustment by the Council (including statistical moderation based on the overall performance of a school's students in the WACE examination for that course/stage) and that in this process their school mark may be adjusted either up or down.

Source: CCWA (2011, p. 14)

The level of detail in the general assessment guidelines provides clarity for teachers to have transparency in their assessments. Teachers with an assessment programme that lacks clarity would likely not be following the guidelines provided.

The issue of transparency arises with the process of scaling. This is not peculiar to the WACE Music course but to all WACE courses. Each Music student in WA needs to be ranked to provide a simple process of creating an Australian Tertiary Admissions Rank (ATAR). The scaling and ranking process combines the marks achieved in the school-based assessments and the final, external examination and calculates a final mark using a statistical formula. Ultimately, this means that an individual student's final mark may not closely resemble the marks given by the teacher or achieved in an examination: "A student's WACE course score is likely to be different from their school mark, examination mark and their combined mark for a course" (CCWA, 2011, p. 44).

This process of scaling and ranking is not discussed in the WACE Music document and the formula is not provided for students to see transparently what will happen to their marks. This formula is known to have a significantly negative effect for students in Stage Two Music who are not achieving at the higher end of the spectrum. This is partly due to the encouragement from tertiary institutions for students to undertake Stage Three units in preparation for university. The Scaling Information Sheet provided by TISC explains: 'Universities have encouraged students seeking university admissions to undertake studies at Stage 3 by providing a 15 mark incentive' (TISC, 2010). This imbalance is evident in table 3.14.

Table 3.14

Scaled scores of 2010 Stage Two and Stage Three Music candidates.
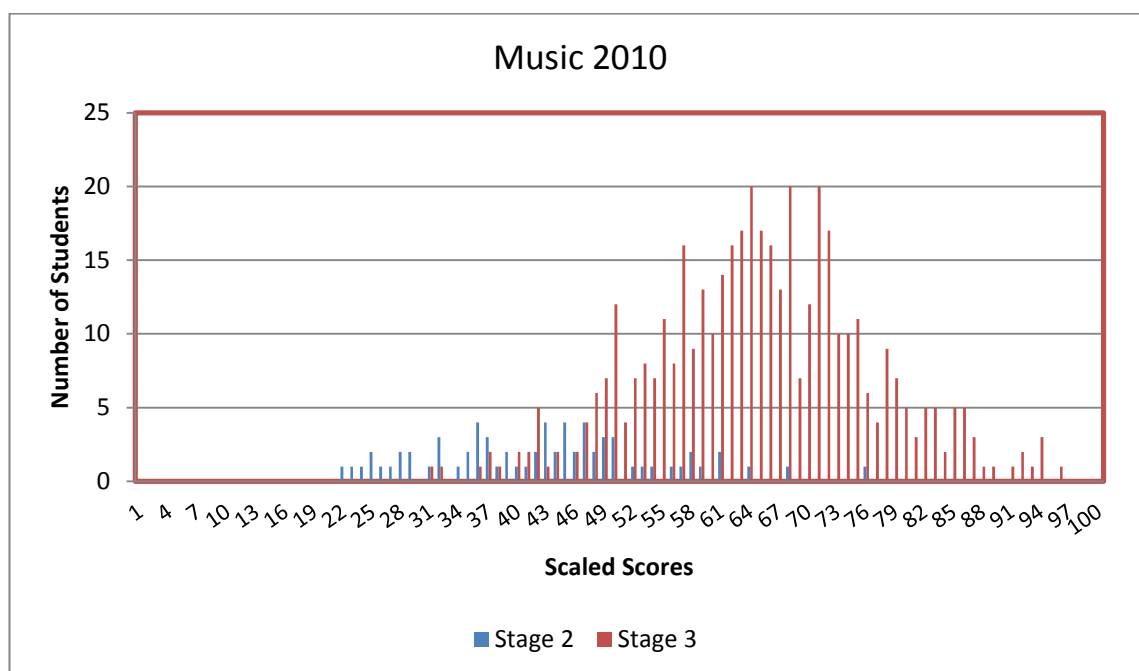
2010 Music	Number of Students	Mean Scaled Score	Standard Deviation	Min Scaled Score	Max Scaled Score	P90	P75	Median P50	P25
Stage 2	66	42.6	11.2	21.1	75.0	58.1	48.8	42.7	35
Stage 3	432	64.4	11.5	30.7	95.2	79.0	71.7	64.5	57
Course	498	61.5	13.6	21.1	95.2	78.2	70.8	62.7	53

Source: TISC (2010)

Stage Two results are factored in with the results of Stage Three students and as a result of the scaling process, average results are ranked at the low end of the scale, below the results of students achieving low results in Stage Three:

> For example, if the Year 12 students in Stage 3 Ancient History, as a group, perform better across all their courses than students in Stage 3 Accounting and Finance, then the combined marks for Ancient History will be scaled up relative to the combined marks in Accounting and Finance. (CCWA, 2011, p. 44)

The WACE Music course provides a high level of transparency for students and teachers in the school-based assessment programme but this is undermined by confusion created by a complex external scaling system to which students and teachers are not privy. In regards to transparency, the Music section of the WACE course follows international best practice, but the WACE scaling process does not.

3.8.5 Reflecting natural musical encounters.

Natural musical encounters could be considered for assessment purposes in terms of Swanwick's (1979) C(l)A(s)P model which includes the five musical components of: Composition, Literature, Audition, Skills and Performance.

3.8.5.1 Composition.

Composers in the modern world rarely have the luxury of writing pieces only for their own pleasure or simply to expand their list of works. Composition is most of often the result of a commission or a request. This often means that composition is needed for a specific occasion, ensemble or event. Composers are usually given guidelines about the purpose of the composition, referred to as a stimulus.

The school-based composition component is technique based. It provides students with the opportunity to develop technical skills but does not develop the notion of writing music for a purpose. Although young composers may use the skills developed through this component of the course, the techniques as presented in the course document do not encourage students to apply these skills to a natural, real-life composition experience.

However, the elective composition option allows students greater freedom. The guidelines in the course document outline the parameters that students must work by (see table 3.8a). These parameters are open-ended enough for students to create any kind of composition they wish.

The composition part of the syllabus for performance students does not replicate the composition experience that might be naturally encountered by providing stimulus or purpose for a piece. This can be provided by the teacher but is not encouraged by the syllabus document. The guidelines also do not attempt to create links with other components of the course so that high-order problem-solving skills can be applied, thereby linking performance or listening with composition.

3.8.5.2 Literature.

Swanwick (1979) states that the purpose of studying musical literature is to support the development of composition, listening and performing, because it is not an inherent musical activity. Literature is a component that encourages knowledge rather than 'knowledge in'.

Stages Two and Three of the WACE Music course allocate 10 per cent of the school assessments to Cultural and Historical Analysis. The external examination allocates 17.5 per cent to Cultural and Historical Analysis. This proportion of marks is appropriately high and is consistent with the level of significance that the literature places on it when considered with the other musical components.

The Cultural and Historical Analysis section of the external examination includes a mixture of short-answer and extended-answer questions that are context specific. Here students are asked to provide analysis of a score, which is common across contexts. Students are required to display theoretical understanding in the short-answer section, while the extended-answer section allows students to discuss the cultural and historical context of the set works studied.

Given that a natural musical encounter does not involve analysis of a score as an outcome in itself, this section of the examination should create links to other musical components so that students can demonstrate higher-order thinking and problem-solving skills. Students could be given a real-life musical scenario whereby application of analytical techniques in music assist performing, composition or listening. This approach would provide a more natural musical encounter than the current use of analysis to demonstrate 'knowing about' music. The approach to literature in the WACE Music course does not provide a natural musical encounter.

3.8.5.3 Audition (Listening).

The Aural and Theory component of the WACE Music course resembles Swanwick's (1979) term, 'Audition'. The obvious difference is the inclusion of the term 'theory'. Swanwick (1979) includes the understanding of theoretical concepts under 'Skills' and sees the role of theory as supporting composition, listening (audition) and performance.

Listening to music is something naturally encountered by people every day. The development of listening skills allows for deeper understanding and appreciation of music and the WACE Music course gives the Aural and Analysis part of the examination a weighting of 17.5 per cent, equal to that of the Cultural and Historical Analysis section, which suggests a high level of importance.

If listening to music is a natural, musical encounter, an unnatural musical encounter might be to take technical elements of music out of context, remove the 'musical' aspects of the sound and analyse the technical, theoretical components. The

guidelines for examination writers of the Aural and Theory part of Stage Three, presented in table 3.15, imply this kind of listening approach.

Table 3.15

Guidelines for writers of the aural section of the examination.

The candidate uses the personal listening device to respond to a selection of musical excerpts.
Questions could include: recognition of scales, intervals and tonality, rhythmic; pitch (rhythms provided); melodic (rhythm and pitch required) and harmonic dictations, modulations, rhythmic and/or pitch discrepancies, skeleton scores and aural analysis.
Questions could have parts.
Question formats include multiple choice and short answer. Some answers require Western staff notation.

Source: CCWA (2010, p. 6)

The process of identifying techniques and theories in music via decontextualised aural skills is not a natural way to encounter music. Further, the examinations often utilise synthesised sounds preceded with an electronic metronome to provide a steady beat before a dictation exercise. Aurally identifying techniques and theory in the context of a piece of music is a more natural process of applying these skills. Dictation skills are developed by listening to musical sounds from authentic instruments in the context of musical compositions.

3.8.5.4 Skills.

Uncovering music theory concepts occurs naturally as a result of engaging in composition, listening and performance activities. To understand musical theory without direct application is meaningless. However, the WACE Music course compartmentalises the learning of theoretical concepts into a section combined with aural. Understanding music theory is essential in developing other music skills but can easily be encountered in more naturally musical ways. This can be achieved in a music curriculum that has strong links between all musical components. Students could be asked to demonstrate theoretical understanding when creating compositions through journals or a *viva voce*. Recognising theoretical techniques in performance activities can come in the form of a discussion of the pieces following a performance. The Cultural and Historical Analysis component of the WACE Music examination requires students to respond to music by answering short questions about skills, techniques and processes, which provides opportunity for demonstration of theoretical understanding. Responses,

however, can demonstrate an ability to memorise terms and facts rather than a deep understanding of musical concepts.

3.8.5.5 Performance.

Assessment of natural performance encounters should include performing in front of an audience. Performance for a single teacher or for an examination panel is not a natural performance encounter. The WACE Music course does offer the opportunity for school-based performance assessments to include an authentic experience. The Contemporary Music courses: 1A, 1B, 2A, 2B, 3A, 3B, explicitly provide public performance opportunities as an option for performance assessment to teachers. This description of the assessment is the same for each stage of the Contemporary Music course. Unusually, the same opportunity is not available for the Western Art Music or Jazz students.

Table 3.16

A school-based public performance assessment option.

Public performance
Techniques to engage the audience in the performance as appropriate to the genre chosen
Awareness of the roles of other musicians in an ensemble
Awareness of the physical constraints of the performance environment
Stage presence.

Source: CCWA (2010, p. 24)

The external performance exam is held in front of a panel of examiners. Students are required to perform a recital with varied repertoire lasting between 12 and 15 minutes. This setting does not allow for applause or any of the other performance conventions that accompany a public performance.

While the school-based performance assessments allow for natural musical encounters, the heavily weighted external examination does not. The performance part of the WACE Music course does not encourage natural musical encounters to a great extent and is therefore not following international best practice.

3.9 Conclusions

In answering the second research question, a thorough scrutiny of the WACE Music course has revealed some areas that follow the literature's recommendations. Mostly, however, the course is at odds with the literature.

The WACE Music course has difficulties with meeting international best practice. This is partly due to the constraints of its operating framework in requiring students to be ranked for tertiary entrance. It is also hampered by a need for the examination to conform to a style that is mandated by the WACE for uniformity of all courses.

The other significant issue with the WACE course is the inconsistency between the rationale of the course and the actual course content. Much of the rationale is consistent with the literature, but these positive guidelines are not reflected in the course content. The literature is clear about the need for a well-considered philosophical approach when designing a music curriculum, and there is a distinct lack of clarity with the philosophy of the WACE Music course.

The WACE Music course is structured so that the assessment process is as simplistic as possible. While this is advantageous when there is a need for a clear diagnostic assessment instrument, the advantage for students is less apparent according to the literature. The course has a strong focus on skills, theory, technique and processes, allowing for students to present easy-to-assess knowledge about music. This is evident in the order of activities listed in each section of the syllabus. There is a consistent use of words such as 'theory' or 'technical skills' at the beginning of a list of possible activities. This suggests that students should 'know about' music before 'knowing in' music.

Where the WACE Music syllabus fails to follow international best practice is in the lack of opportunity for students to display higher-order skills in problem solving in a musical setting, 'knowing in' music and genuine creativity when engaging in music. These philosophical issues surrounding the WACE Music course could contribute to issues of poor student perception and consequently low enrolment numbers as discussed in Chapter One.

Table 3.17 provides a summary of the analysis of the WACE Music course. Each principle that has been identified in Chapter Three is summarised by a statement

that concludes whether or not the respective principle follows international best practice.

Table 3.17

Conclusion summary table.

Musical Component	Sub-heading	Summary of Points Made in Chapter Three
Philosophical Considerations	Relevance	A lack of student choice about context and a lack of cultural connection for Indigenous or immigrant students limits the relevance of WACE Music.
	Design brief	The separation of the course into three contexts creates inconsistencies in requirements and inappropriate requirements for certain Music students.
	Theoretical basis	The complexity of the WACE Music course suggests that there is not a strong theoretical basis behind the construction of the course.
	Musical fundamentals	The design process did not consider fundamental issues first but added layers of requirements as various interest groups made a case for them.
Performance	Life-long learning	Life-long learning is not encouraged through ensemble playing by giving it credence in the syllabus document or assessment weightings. The recital format is, however, a positive step forward.
	Broad range of skills	There are ranges of performance skills offered but, importantly, performing own compositions, improvisation and music technology are lacking.
	Links with other musical skills	Musical skills are organised into decontextualised areas, which discourages a holistic approach to teaching and learning. Links are implied but not actively promoted.
	Encouraging spontaneity	Improvisation is not available for all contexts. Spontaneity does not appear in the course document.
	Assessment process	Formative assessment is not encouraged and a summative process is preferred.
Composition	Composition linked to performance	There is not a clear link between composition and performance. Students are not encouraged to perform their compositions.
	Encouraging creativity	With a focus on theoretical understanding and skill development, creativity is not evident. Students who choose a full composition pathway, however, are able to express creativity in composition.
	Finding their voice	Students choosing a full composition pathway have the opportunity to find their voice but most students choosing a performance pathway have no opportunity in the mandated composition component.
	Reflecting and enhancing culture	A lack of student choice of context, mandated set works, and a focus on theory and technique prevents opportunity to enhance and reflect culture.
	Making musical decisions	The mandated composition component is totally teacher-instructed. Only portfolio students have the opportunity to make musical decisions when composing.
Listening	Listening to a variety of styles	Including Jazz and Contemporary Music is positive. The reality of students only listening to music from one context during the course undermines the principal.
	Connecting with the student's	There is limited Australian content and a lack of world music to connect with Indigenous and immigrant students.

	culture	
	Music appreciated as welcomed sound	There is opportunity for students to consider musical sound in a fundamental way and it appears that, in this principle, international best practice is observed.
World Music	Non-Western tonality	The absence of non-Western tonalities encourages ill-informed 'West is best' thinking.
	Understanding our own culture	Some Latin-American music was noted. The lack of Indigenous music is an important lost opportunity.
	World Music helps students find their own voice	The TER system was cited as preventing the Music course from encouraging qualitative assessment needed for students to find their own voice and have it acknowledged.
Music Technology	Student-centred learning	Music technology is largely ignored in the course document. It therefore does not promote student autonomy.
	Music technology beyond publishing	Music technology in the WACE Music course is at best, seen as a compositional tool, it is not seen as a way of learning and this could be part of the reason it is rarely mentioned throughout the syllabus document.
Assessment	Qualitative and quantitative data	Qualitative assessment is not encouraged although teachers may choose to employ this process. Assessment process is ignored in the course document.
	Assessing Music authentically	WACE Music course is discernibly neutral about assessment strategies. The qualitative approach is not musical or naturally reflective of real-life scenarios.
	Assessing over time	Formative assessment is not encouraged in the course document. There is not time to assess with sufficient frequency.
	Transparency	The WACE Music course provides a high level of transparency in the assessment programme but this is undermined by the level of confusion created by a complex scaling system. WACE Music has sufficient transparency but the WACE scaling process does not.
	Reflecting natural musical encounters	The school-based assessments allow for natural encounters but the external examination does not. Using natural musical settings is not encouraged.

The conclusion summary table (3.17) shows that the principles of assessing over time and appreciating music as welcomed sound are the only two principles in the WACE Music course that are consistent with the literature on best practice. It indicates that, according to the literature:

25 out of 27 principles of international best practice are not features of the WACE Music course.

This conclusion was arrived at by means of a thorough scrutiny of the WACE Music syllabus documents. The second research question is:

Are international principles of best practice evident in the rationale and structure of the WACE Music course?

This can now be answered by looking once more at the three overarching ways that a music curriculum can be effective. The first relates to students 'knowing in' music rather than 'knowing about' music. To encourage students to 'know in' requires a significant amount of practical involvement. The WACE course allocates 50 per cent to the performance component of the course, which is positive. Where the course document is less encouraging of practical engagement is:

> *The lack of importance given to ensemble playing.*

There is also:

> *A lack of application of compositional skills for those students who did not elect a full composition option.*

In relation to the course being motivational for students, there are many issues preventing students from being as motivated to their potential. Motivating factors such as:

> *Creativity are given far less importance than the focus given to theoretical understanding and skill development.*

Also:

> *The decontextualised approach to aural and theory contributes to the complexity of the course and also has demotivating factors.*

The literature section of the course requires a great deal of information to be learned or memorised for the extended response section of the external examination that is not an activity identified in the literature as being motivational.

The third way a music curriculum can be effective is by being easy to deliver. This is an area of concern for the WACE Music course, as it is:

> *A long and complicated 153-page document with a number of pathways for teachers to choose for their students.*

The difficulties with teaching a variety of contexts and stages in a single class would be understandably overwhelming compared to the simpler option of making a decision that all students will follow. The length and complexity of the supporting documents such as the WACE Manual and recommended technical work for instruments must also be considered.

In order to answer the third research question, however, Music teachers throughout WA will be asked to provide their assessment of the extent to which the WACE Music course reflects the principles of international best practice.

Chapter Four: Methodology

4.1 Introduction

This chapter explains the methods used to answer the third research question and is organised into four sections. The first section discusses the research approach including the construction of the research instrument and the second describes the teachers involved in the research. The third section discusses the procedures used to conduct the research and the final section outlines how the data will be analysed.

4.2 The Research Approach

Quantitative research techniques suit broad studies where general trends from a large number of teachers are to be examined. Qualitative techniques however, allow for a more in-depth, focussed examination of a smaller group of teachers.

Quantitative methods in research are processes of transferring non-numerical information into a set of numbers. There are many benefits of using quantitative methods which suit the purposes of this research. "The key concept here is quantity, and numbers are used to express quantity. Therefore quantitative data are numerical; they are information about the world, in the form of numbers" (Punch, 1998, p. 58).

For Punch (1998), there are two types of operations produce numbers – counting and scaling. When we count, it is with respect to something. There is a dimension of interest, some scale or quantity being considered, which gives the counting meaning. Scaling is rather different, however, a continuum, or scale is envisaged ranging from a large amount (or 100%) of that trait, to very little (or 0%) of that trait.

Analysis of the variables (degrees on the Likert Scale and demographic information) will provide this research with an indication of the continuum of teacher beliefs about the WACE course, giving the research a sense of meaning. The choice of using elements of quantitative research approach in this study was made so that the measurement of the variables could provide a direct analysis of the continuum.

> Quantitative research design shows how the variables are seen and organized with response to each other. Quantitative data collection is about how the measurements of the variables are to be analysed. Thus the concept of a variable,

and the measurement of variables, is essential to the way quantitative research proceeds. (Punch, 1998, p. 59)

The process of transferring individual responses into a numerical format allows a less complicated analysis of the information. This research is targeting 130 individuals, which could be too large a number for a qualitative approach. A broad range of responses provides variables in the data, which are easy to see as figures. Variables can then be mapped on a scale (in this case, a five-point, Likert scale), which provides a clearer indication of the range. Therefore, quantitative techniques were determined to be most suitable for this research as a broader view of a large number of teachers was desirable. In addition, it was also deemed important to allow teachers to provide extended written responses. Extended written responses encourage teachers to feel more personally engaged with the research as their personal views are sought. The opportunity to provide an extended written response also allows the researcher to gain insight into aspects surrounding the research not initially considered, enabling a broader perspective on the issue.

The inclusion of this qualitative technique ultimately frames the research in a 'mixed-method' approach rather than being exclusively quantitative.

The third research question is:

Do WA music teachers perceive these principles to be present in the WACE Music curriculum?

Appropriate methods for answering this question will be examined in the following section.

4.2.1 The instrument.

Chapter Two uncovered 27 principles of international best practice for effective Music curriculum design. These principles were organised into the following themes: philosophical approaches; performance; composition; listening; world music; assessment, and integration of skills. These categories of principles emerged from the Literature Review as being critical topics identified by a number of authorities. In this way, the specific categories of principles emerged from the overarching research.

A research question should guide the method chosen for investigation. According to Punch (1998) ". . . the matching or fit between the research questions and research methods should be as close as possible, and that the best way to do that is for

methods to follow from questions" (p. 19). The third research question implies the need for a cross-section of music teacher responses, therefore, a survey instrument was deemed appropriate. A survey allows for a large number of teachers to participate in the research, as it is quick and simple to complete and similarly quick and simple to analyse, given music teachers are often busy with the demands of curriculum delivery as well as co-curricular activities (musical ensembles and more). In addition, because WA is such a large geographical area, travelling to isolated schools to conduct interviews was considered problematic and the representative views of music teachers from schools were also deemed to be important.

Punch (1998) recommends fewer research questions in a single research project to address an issue thoroughly, therefore, three research questions chosen form a succinct focus for the research. In addition, there are practical limitations on any one project, and as noted, it is better to have a small job done thoroughly than a large job done only superficially. Having more than three or four general research questions (assuming that each is subdivided into two or three specific questions), tests the upper limit of what can be done in one study according to Punch (1998). Therefore, a survey method was chosen for data collection, based upon the need for a high rate of participation from the sample. A short and concise instrument to examine the perceptions of the effectiveness of the WACE Music course was considered the best option to achieve a maximum number of teacher responses, as well as a higher return rate from teachers.

The appeal of the questionnaire is that, once the information required by the researcher has been identified, it appears to be relatively easy to construct a list of questions that get straight to the heart of the matter, to be delivered directly to chosen respondents to complete and return in their own time. (Brown & Dowling)

4.2.2 Designing the questions.

The questionnaire comprises a list of statements about aspects of an ideal Music curriculum. These statements relate to the 27 salient points raised in Chapter Two.

Table 4.1 sets out the points summarised in Chapter Two, and their conversion into statements for the questionnaire. They are organised into seven themes.

Table 4.1

Literature-derived principles and their application in the questionnaire.

Principles identified in Chapter Two	Sub-heading in Chapter Three	Questionnaire questions beginning with: 'That the WACE Music course. . .
Appropriate philosophical considerations can help keep a music curriculum relevant to student's lives by taking a wider view of the benefits of studying Music.	Relevance	is relevant to your student's lives through providing activities they can relate to outside of the classroom.
Ensuring that a music course is designed to suit the unique needs of Music and not to look like other subject curricula.	Design brief	meets the musical needs of the students more than matching a uniform course model.
It is easier to begin designing music curriculum based on theory than to continue designing throughout the process.	Theoretical basis	is based on a clear rationale that is understood by teachers and students.
Designing a music curriculum should begin with identification of fundamental principles before addressing the specific elements of the curriculum.	Musical fundamentals	has a clear set of fundamental goals on which the curriculum is clearly based.
Performance activities should aim to create life-long learners.	Life-long learning	encourages life-long learning through performance tasks.
There should be development of a broad range of skills rather than a narrow focus.	Broad Range of Skills	develops a broad range of performance skills for each student beyond developing technique and repertoire.
Performance skills should be strongly linked with other musical skills.	Links with other musical skills	links performance skills with other areas of the curriculum.
Mechanical reproduction in performance should be avoided and spontaneity encouraged.	Encouraging spontaneity	promotes spontaneity in performance through improvisation and spontaneous expression.
Assessment of performance should address process as well as product.	Assessing process	assesses the performance process as well as final product.
Composition should provide a natural link with performance to provide an authentic experience.	Composition linked to performance	provides a link between composition and performance tasks creating authentic experiences.
Student composition should encourage creativity as well as technique.	Encouraging creativity	promotes creativity in composition.
Compositions should enable compositions to find their 'voice'.	Finding their voice	allows students to develop their own unique compositional style.
A society's culture should be enhanced and reflected through composition processes.	Reflecting and enhancing culture	encourages compositions to reflect the society in which the students live.
Students should have opportunities to make their own musical decisions when composing.	Making musical decisions	creates opportunities for students to make musical decisions when composing.
Students should be introduced to a variety of musical styles, not just European genres.	Listening to a variety of styles	engages each student in listening to a variety of styles.

Students should be able connect with their culture and music they think of as 'theirs' through listening.	Connecting with the student's culture	allows students to listen to music that they consider to be 'theirs'.
Music should be listened to as sound and appreciated accordingly, not in terms of repertoire being 'high art'.	Music appreciated as welcomed sound	encourages listening skills to be developed on the broad understanding of welcomed 'sound' rather than 'high art'.
Music not using western tonality benefits the broad understanding of welcome 'sound'.	Non-Western tonality	allows students to engage in listening to non-western 'sounds'.
Exploring world music helps with understanding of our own culture and promotes musical and human growth.	Understanding our own culture	encourages our own cultural understanding by exploring world music cultures.
World music can help students find their individual 'voice' or 'accent' when engaging in music.	World Music helps students find their own voice	develops students understanding of their own sense of musical style by being exposed to music of other cultures.
Music technology should encourage student-centred learning and student autonomy.	Student-centred learning	uses music technology to develop student-centred learning.
The benefits of incorporating music technology into a curriculum go beyond simply publishing.	Music technology beyond publishing	incorporates the use of music technology in the course other than music publishing software.
Assessment should include a significant amount of qualitative data.	Qualitative and quantitative data	assesses student's work with comments and written feedback.
Students should be assessed in meaningful and musically authentic activities.	Assessing music authentically	assesses student's musical development through meaningful and musically authentic activities.
Assessments should take place throughout the duration of the course to measure development.	Assessing over time	assesses student's work as it develops rather than at the end of the course.
Assessments should be open and transparent for students to fully understand how to achieve the results they are aiming for.	Transparency	encourages open and transparent assessment of student's work.
Assessment should reflect the way in which people naturally encounter music.	Reflecting natural musical encounters	assesses student's natural musical encounters rather than acquired skills and knowledge.

4.2.2 Reliability.

According to Punch (1998):

> Reliability exists in two forms, consistency over time and internal consistency: First, consistency over time, or stability, means the stability of measurement over time, and is usually expressed in the question: if the same instrument were given to the same people, under the same circumstances, but at a different time, to what extent would they get the same scores? (p. 99)

It was determined that asking teachers to complete the same questionnaire a second time would lead to a poor return rate. The quantitative nature of the instrument was deemed not to require a re-test method. Instead, internal reliability was sought.

Second, internal consistency reliability relates to the concept-indicator idea of measurement described earlier. Since multiple items are used to help us infer the level of the latent trait, the question concerns the extent to which the items are consistent with each other, or all working in the same direction. (Punch, 1998, p. 99)

The accepted methods for measuring internal consistency are the split-half techniques, the Kuder-Richardson formulas, and coefficient alpha (Cronbach, 1951: Anastasi, 1988). This research will use Cronbach's coefficient alpha formula using the PASW software. Sekaran (1984) stated that results less than 0.6 are considered poor, 0.7 – 0.8 are considered acceptable, and over 0.8 are considered good. The testing resulted in a Chronbach's Alpha coefficient of 0.89 for the returned questionnaires indicating a high degree of reliability.

4.2.3 Validity.

Two types of validity need to be considered. Construct validity is concerned with the way in which the research instrument is constructed. Content validity concerns the questions themselves and whether the questions accurately measure what they report to measure and that they cover all of the appropriate parts of the research. The following sections discuss construct validity and content validity in turn.

Construct Validity allows for the construction of the research instrument to be defended in the way it accurately measures what it claims to measure. According to Trochim (2006), "Construct validity refers to the degree to which inferences can legitimately be made from the operationalizations in your study to the theoretical constructs on which those operationalizations were based".

As the questionnaire statements were formed directly from the principles to emerge from the Literature Review (see table 4.1), the construction of the 27 statements were a logical way to measure the extent to which Music teachers in WA felt these aspects were evident in the WACE Music course.

An issue to emerge following the pilot of the survey was the absence of the WACE music context being taught by the teacher. This was considered to be an important factor in measuring perceived differences in delivering the WACE Music

course according to the different parts of the document that teachers were mainly familiar with. The WACE Music context being taught by the teacher was consequently added to the survey.

Content validity refers to the effective measurement of the sample by asking appropriate questions that provide appropriate responses. The pilot revealed no issues with the content of the questions in the questionnaire. Teachers in the pilot found no ambiguity with any of the questions, nor did they find that any important questions were missing. There was opportunity for teachers in the pilot however, to discuss the questionnaire with the researcher. These discussions unearthed points of view that were of interest to the topic and it was therefore decided to add an opportunity for extended comment on a fourth page of the questionnaire document. According to Punch (1998) "…measurement validity means the extent to which an instrument measures what it is claimed to measure; an indicator is valid to the extent that it empirically represents the concept it purports to measure" (p. 100).

4.2.4 Bias/Leading questions in a questionnaire.

There are two active words involved in many of the questions which require discussion: 'encourages' and 'allows'. If a music curriculum 'allows' a design principle to occur, the curriculum is not actively promoting the principle but it does not prevent the principle from influencing the teaching and learning process. If a Music curriculum 'encourages' a design principle to occur, there is a significantly more active process taking place.

The researcher has to be confident that each respondent will interpret each question in a similar manner. The questions thus have to be as free as possible from ambiguity. The researcher must take care to keep the questions short and ensure that there are no double-barrelled questions.

Brown & Dowling (1998) explain:

> Questions must be checked carefully to ensure that they are free from bias and that they do not lead the respondent towards a particular answer. Technical language that may not be understood by all respondents should be avoided. Care has to be taken even with common, everyday terms. In cases where it is not clear that an important term will be understood in a similar manner by all respondents, a definition can be provided. (pp. 66 – 67)

Accordingly, this questionnaire will be piloted to ensure it is free from issues that may compromise the quality of the response.

4.2.5 Measuring scale.

The questionnaire will employ a Likert Scale to determine the strength of teachers' perceived opinions relating to the principles raised in the Literature Review. The results will determine the degree to which the principles of Music curriculum design are experienced by WA Music teachers. A five-point Likert Scale was deemed appropriate because it was efficient and uncomplicated for teachers. The five-point Likert scale has proven to be effective in previous Music Education research (Lowe, 2008 and VanWeelden & Whipple, 2005). The Likert Scale will be a five point scale with the following descriptors; 5 = strongly agree, 4 = agree, 3 = unsure, 2 = disagree and 1 = strongly disagree.

The Likert Scale was developed after the approaches of Thurstone (1927) and Guttman (1944) and proposed a format: ". . . whereby a respondent would respond to each item according to a simple response scale, rather than a dichotomy, and responses to the items could be summed. This method is called the 'method of summated ratings', or more commonly, the 'Likert method' " (Punch, 1998, p. 95).

A Likert Scale was also chosen to enable a statistical approach to collecting and analysing data. This research approach will enable an analysis of teacher perceptions that will be less prone to emotive responses, more appropriate for an in-depth, qualitative study using a smaller sample size. A qualitative approach would allow teachers to discuss the WACE Music course in terms that are not relevant to the topic of this research, because the 27 principles are specifically literature driven and it is assumed that not all teachers will be familiar with them. Teachers can respond to the points using the Likert Scale without the need to elaborate on unrelated issues.

However, in addition to the 27 principles, teachers will be given the opportunity to provide additional comments at the end of the questionnaire. This process will help contextualise issues seen as important to the teacher. It will also provide an element of qualitative analysis to support the data.

4.2.6 Format.

It was the researcher's desire to have a questionnaire formatted to fit two sides of an A4 sheet so that teachers were faced with a simple, manageable document.

However, an introductory cover letter was needed and also the inclusion of a final page that allowed for extended responses from teachers was determined to be important. There were ultimately four stapled, A4 sheets needed.

The survey was then organised into three sections following the cover letter. The first section asked for information relating to demographics, the second section presented the 27 statements alongside the five-point Likert Scale and the third section allowed for extended responses.

4.2.7 Limitations of the questionnaire.

The use of a questionnaire has limitations when collecting data. Punch (1998) discusses the issue of a single, simplified outcome for the data being detached and unrepresentative of the wider, real-world setting. Further quantitative research that attempts to control or manipulate a variable in order to achieve a simplified outcome is inherently problematic. This was not the case in this research.

Without the ability for teachers to articulate personal responses, there is a possibility that individuals can feel unsatisfied with the process. The teachers can develop a feeling of being treated as a statistic rather than having their personal views being considered. The research instrument in this study therefore included opportunity for extended response for teachers thus resulting in a mixed-methods approach. Altrichter, Posch & Somekh (1993) summarises the limitations of a quantitative instrument such as a questionnaire:

> Even if the questions have been well formulated, so that they are understood as intended, the insight gained with the help of the questionnaire is often much smaller than expected. In general, the more structured a method of data collection is, the more formal and meagre in content are the answers. (p. 111)

The WACE Music course is constantly undergoing review and minor amendments. By the time of the completion of this study, the WACE Music course will have undergone implementation changes in an attempt by the CCWA to simplify its administration and delivery. However the amendments made to the WACE Music course have tended to be cosmetic, and have not resulted in changes to the rationale, guiding philosophy or basic structure.

Therefore the limitations of this study acknowledge three considerations

One: quantitative data collection can over simplify the real-word setting.

Two: quantitative data can be limited by the formal structure of the
           questionnaire itself.

Three: the WACE course will have undergone minor cosmetic changes since the
           initial research was carried out and the completion of this thesis.

4.3 Participants

This research seeks to include a large number of Music teachers delivering the
WACE Music across WA. Each school was only contacted once so that in cases where
more than one music teacher was delivering the course, a representative teacher was
asked to participate to avoid over-representation. The effectiveness of the data collected
from the survey rests on representation from teachers with: a variety of years of
experience; both genders; different education sectors, and teachers delivering each of
the three Course Contexts. Schools not delivering WACE Music were not contacted.

WA operates three main education sectors for secondary schools: the
government-run Department of Education of Western Australia (DoE formerly
DETWA); Catholic Education Office (CAE) and the Australian Independent Schools of
Western Australia (AISWA). All schools, regardless of sector offering post-compulsory
Music, do so under the supervision of The CCWA.

Burns (1990) says it is important that in a group an individual's perception of
meaning is considered. He continues noting:

> The key word in the sample-population relationship is representativeness.
> We cannot make any valid generalisation about the population from which
> the sample was drawn unless the sample is representative . . . the sample
> must be representative in terms of those variables which are known to be
> related to the characteristics we wish to study. (p. 63)

In considering the appropriate sampling methods for use in this research, Burns (1990)
recommends seven options for consideration:

1. Random sample (rules of chance determine that each individual has the same
   chance of being sampled as any other individual).

2. Systematic sample (a random number is chosen and respective individual
   sampled, for example, every third person).

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3. Stratified sampling (random sampling but from two or more stratum, for example, if representation from gender and education system is required, the list is divided and both randomly sampled).

4. Cluster sampling (sampling entire natural groups, useful if a big geographical area is involved).

5. Stage sampling (a mix of random and cluster, for example, randomly select schools, then randomly select individuals in those schools).

6. Opportunity sampling (using what's easily available, however generalisations cannot be made to a wider population).

7. Purposeful sampling (no element of chance involved but a specific group of people targeted).

As the intent of this study is to sample the entire population of current WACE Music course teachers, purposeful sampling of a predetermined group was chosen including the following four criteria:

- A gender inclusive teaching profile;
- Teaching experience recognition;
- Three education system categories; and
- A mandatory WACE context.

In addition, the stratified sampling method was scrutinised. A database of all schools from the three education sectors was created and teachers who did not return the questionnaire after three weeks received emails and phone calls until a satisfactory percentage of the sample with appropriate representation was achieved.

4.3.1 Obtaining the list.

There are around 130 classroom Music teachers currently delivering the WACE Music course around WA. A list of schools providing the WACE Music course in 2011 was provided by the CCWA upon request. Representative teachers in each school were invited to participate in this research within the four criteria stated above. As Burns (1990) explains:

In general, the larger the sample, the better, simply because a large sample tends to have less error… This is not to say that a large sample is sufficient to guarantee accuracy of results. Although for a given design an increase in sample size increases accuracy, it will not eliminate or reduce any bias in the selection procedure. (p. 73)

4.3.2 Contacting teachers.

Although the CCWA provided a list of all WA Schools offering WACE Music with contact phone numbers and addresses, the list did not include the respective name of the music teacher or email address.

Contact was made with each of the 130 potential participating schools via a phone call to the respective school administration. This initial point of contact established the name of the school's WACE Music teacher. Most of the school administrative persons were happy to provide the name and email address of the appropriate Music teacher. Teacher information was placed onto a data-base. Administrative persons unwilling to provide an email address for the relevant teacher provided a generic school email address and/or directed the phone call to the Music Department. The name of the teacher and respective email address was then added to the database of participating schools.

After the data base was complete, the questionnaire was sent to all teachers on the list. Further contact was made with teachers by phone call and email after the questionnaire was sent and this will be discussed in section 4.4.

4.3.3 Ethics and integrity.

The guidelines and codes of practice for DETWA and Cath.Ed. were checked to ensure that the distribution of the questionnaire operated within respective guidelines. AISWA has no formal procedure as each school in this sector acts independently in this and other matters. Teachers were approached directly following appropriate approval from the sector.

The confidentiality of responses from teachers was ensured and each music teacher will remain anonymous as will the school they work in. Although teachers were asked to include their name on the questionnaire for identification purposes, this was not revealed in the resulting research. The confidentiality of teachers was ensured if the data is used in any further publications in the future.

Ethics approval from: Edith Cowan University, Cath.Ed. and DETWA had all been received by the researcher prior to the questionnaire being sent to schools.

4.4 Procedures

This section outlines the processes that took place for the piloting, distribution and collection of the questionnaire. The response rate is also discussed at the end of this section.

4.4.1 Pilot.

The pilot questionnaire was distributed to six Music teachers chosen using 'opportunity sampling methods' (they were known to the researcher). The pilot process determined the validity and reliability of the research instrument. As Bell (2005) notes: "All data-gathering instruments should be piloted to test how long it takes recipients to complete them, to check that all questions and instructions are clear and to enable you to remove any items which do not yield usable data" (p. 147). Each of the individuals involved in the pilot was asked to respond to the following questions from Bell (2005, p. 147 – 8) immediately after completing the questionnaire:

1. How long did the questionnaire take to complete?
2. Were the instructions clear?
3. Were any of the questions unclear or ambiguous? If so, will you say which and why?
4. Did you object to answering any of the questions?
5. In your opinion, has any major topic been omitted?
6. Was the layout of the questionnaire clear / attractive?
7. Any comments?

The teachers' responses to the pilot questionnaire were analysed to determine whether the research instrument needed to be modified before distribution. The comments were uniformly positive regarding the clarity of the questionnaire document and no teachers found any difficulty in responding to any of the statements. Each individual took between six to ten minutes to complete the questionnaire which the researcher determined to be appropriate.

The six teachers involved in the pilot were asked to respond to a series of questions about their experience of completing it. Several issues with the questionnaire emerged. The first was uncertainty of whether the questions were about the WACE

Music document or the teachers' experience in delivering it. This issue was addressed in three ways. The first was to add the words:

"I believe" at the beginning of the statement to add clarity.

Secondly, the statement at the top of the questionnaire:

"I believe that the WACE Music Course syllabus document…" was also made to be much larger and more obvious.

The third change involved adding a sentence to the cover page in bold font:

"These statements concern your perception of the WACE Music course curriculum document, not the way in which you deliver it."

It was also felt that teachers' responses were more positive that had been anticipated. In the case of statements relating to the inclusion of music technology, individuals were responding positively to statements when the review of the course document revealed that this was virtually non-existent. It was hoped that the third change would help address this issue.

As discussed in section 4.2.4, the other change to the questionnaire was to include a fourth variable which indicated which WACE Music contexts were being taught by the teacher so that any trends between teachers' perceptions of the WACE Music course could be examined in terms of them.

4.4.2 Distribution.

The distribution of the questionnaire and subsequent collection of data occurred in three phases. The first phase involved a mailed, hard copy of the questionnaire to each of the WACE Music course teachers in WA. Each teacher received a self-addressed envelope with the questionnaire to assist the return process. The questionnaire was sent to teachers at the end of term two in 2011. This meant that teachers arrived back from their two-week holiday to find the questionnaire in their schools. The timing of this was deliberate so as to avoid sending the questionnaire out during busy reporting and performing times for Music teachers.

Teachers were asked to return the questionnaire by the end of August 2011. This gave teachers approximately six weeks to complete and return the questionnaire. The researcher anticipated enough questionnaires would be returned to satisfy the quantitative needs of the research.

The second phase involved a follow-up email to teachers who had not returned the questionnaire after a period of two weeks. The third phase involved telephoning the teachers in their schools after a third week to request for the questionnaire to be completed and returned. A list of schools and teachers who have completed and returned questionnaires has been kept to avoid unnecessary contact and then destroyed following the completion of the data analysis.

It was expected that the third phase of the data collection process would have a significant impact on the rate of responses according to Brown and Dowling (1998): "The researcher can enhance response rates by more closely supervising the administration of the questionnaire or by becoming more personally involved in its distribution and completion" (p. 68). It was hoped the researcher would not have to evoke stage three.

4.4.3 Response rate.

Of the 130 schools that deliver the WACE Music course in WA, 60 teachers returned the completed questionnaire, representing a return rate of 46.15 per cent, which is statistically large enough to provide reliable data. (Bell, 2005; Punch, 1998)

4.5 Analysis

Four demographic variables were used in the analysis of the questionnaire responses: gender, number of years of experience, sector, and context being taught.

The first variable is that of gender. To determine whether gender influences teachers' perceptions of the WACE Music course, a high level of representation from both genders is desirable. This is a dichotomous variable that may or may not manifest itself in the data analysis. "For a discrete variable, the variance is between different categories, and there is no idea of a continuum or scale involved. People are classified into mutually exclusive categories, of which there may be any number. A dichotomous variable has two categories" (Punch, 1998, p. 89). In this case, the dichotomous variables may be male and female.

The second variable is whether teachers who have had experience teaching the former TEE Music course differ in their views regarding the WACE Music course than teachers who have been teaching less than two years and therefore only have experience teaching the WACE Music course.

The third variable is the different education sectors; DETWA, Cath.Ed, and AISWA. Different viewpoints regarding the WACE Music course may emerge as a result of which sector a participating teacher operates under.

The fourth variable is the Course Contexts taught by the teacher. This may reveal differences of opinions between teachers of the three WACE Music Course Contexts. An imbalance of data towards a particular context could be indicators of opinions not be perceived by teachers of other contexts.

The data were analysed using the PASW software. Firstly, the descriptive statistics were provided for each of the demographic variables; gender, number of years of experience, sector, and context being taught. Results were provided as a number and as a percentage. Secondly, the descriptive statistics of each of the 27 statements were analysed. This provided a statistical outcome for each statement irrespective of the teachers' demographics.

Each of the 27 statements was then cross-tabulated against each of the variables. A Mean, Mode and Standard Deviation result were provided for each of the statements. These were presented and discussed in the seven groups as arranged in the questionnaire; philosophical considerations, performance, composition, listening, World Music, music technology and assessment.

4.5.1 Summary.

This chapter has outlined the research setting and specific details of the methods of inquiry. It has introduced the reader to the research setting and discussed research methods in detail. The considerations given to the sampling methods used have been outlined. The use of quantitative methods of data analysis have been discussed and defended in terms of the relevance to this research. The procedures involved in the piloting of the questionnaire have also been outlined allowing for the validity and reliability of the research to be defended.

The responses from teachers will be compared with the researcher analysis of the WACE course. The questionnaire will determine whether WA Music teachers share comparable perceptions with the researcher in relation to the course document. If there is considerable variation between the researcher's analysis and the results of the questionnaire, further questions may then be asked as to why. Conversely if both the researcher and the teachers are in agreement, it will be clear that there is an informed

and shared view about the WACE Music course following design principles of international best practice.

In conclusion, the research methods used in this study are relevant because:

- they allow for full participation;
- all teachers are involved in the delivering of the WACE Music course;
- they utilise a sample method that provides for a high degree of generalisability; and
- the mixed methods used are suitable for avoiding bias.

Chapter Five will provide findings framed by the above considerations.

Chapter Five: Results

5.1 Introduction

Chapter Five presents the results from the WACE Music Questionnaire outlined in Chapter Four. The results are presented in tables grouped in three sets. The first set provides background information relating to the sample. The second set provides data for each of the 27 principles, grouped in seven themes according to categories identified in the literature review: philosophical approaches; performance; composition; listening; World Music; music technology, and assessment. The third set looks at cross-tabulations of the principles against the variables of: gender; education system; years of teachers' experience teaching, and the WACE Music context being taught.

In addition, teachers were given the opportunity to add further comments if they wished. Many of these comments are included in this chapter to contextualise the questionnaire findings. Only the comments relevant to the issues raised by the data were included.

5.2 Background to the Sample

Of the 130 schools that deliver the WACE Music course in WA, 60 teachers returned the completed questionnaire, representing a return rate of 46.15 per cent, which is statistically large enough to provide reliable data. (Bell, 2005; Punch, 1998)

Table 5.1 presents the teachers' years of experience teaching post-compulsory Music in WA.

Table 5.1

Number of years' experience teaching post-compulsory Music.

Years of Experience	Number	% of Sample
Less than two years	5	8.3
Between 2–3 years	11	18.3
Between 3–5 years	7	11.7
6 or more years	37	61.7
Total	60	100

The largest group of teachers had been teaching for six or more years, while the smallest group of teachers had less than two years' teaching experience. The table indicates that a large percentage of music teachers currently teaching in WA schools

had more than six years teaching experience at this level. By implication, this would indicate that many teachers have had experience teaching the former 'TEE' Music course (pre-2005) as well as the WACE Music course. Table 5.2 presents a breakdown of the sample by the three education sectors in WA.

Table 5.2

Number of teachers from each of the three education sectors.

Education Sector	Number	%
AISWA	20	33.3
DETWA	28	46.7
Cath. Ed.	12	20
Total	60	100

The largest group of teachers came from the Department of Education and Training and the smallest group taught in Cath.Ed. schools but still represent 20% of teachers.

Table 5.3 provides details on the WACE musical contexts taught by the participating teachers.

Table 5.3

Number of teachers teaching the three different music contexts.

WACE Music Context	Number	%
Contemporary Music	21	35
Jazz	1	1.7
Western Art Music	22	36.7
Contemporary & Western Art Music	10	16.7
Jazz & Western Art Music	3	5
All three Contexts	3	5
Total	60	100

It is important to note that a small number of schools offer more than one WACE Music context. Stage One units make offering combinations of contexts possible in part because of the lack of an external examination. It is also possible for a school to deliver multiple WACE music contexts if there are Music classes comprising different stages or year groups. The most popular course taught by participating teachers was Western Art Music followed closely by Contemporary Music. The response rate for Jazz was the lowest with only one teacher exclusively teaching Jazz. No teachers offered a combination of Jazz and Contemporary Music.

Teachers participating in the research came from all over metropolitan and country WA, and represented each of the three education sectors. They included teachers with a range of years of experience, of both genders and who taught each of the three WACE music contexts. The area least represented was teachers teaching the Jazz context. This low representation in the sample is consistent with the low numbers of schools offering Jazz in 2011.

Table 5.4 shows the gender of teachers participating in the research.

Table 5.4

Gender of teachers.

Gender	Number	%
Male	30	50
Female	30	50
Total	60	100

The teachers formed a satisfactory representative sample for the purposes of the study. The researcher proceeded with confidence that no group was underrepresented.

5.3 Philosophical Approaches

Teachers were asked to respond to four statements relating to the philosophical approaches of the WACE Music course:

1. That the WACE Music course is relevant to your students' lives through providing activities they can relate to outside of the classroom.
2. That the WACE Music course meets the musical needs of the students more than matching a uniform course model.
3. That the WACE Music course is based on a clear rationale that is understood by teachers and students.
4. That the WACE Music course has a clear set of fundamental goals on which the curriculum is clearly based.

Table 5.5 presents the responses to the first four statements that deal with the theme of 'philosophical approaches'.

Table 5.5

Responses to part one of the WACE Music questionnaire.

	Strongly Disagree	Disagree	Unsure	Agree	Strongly Agree	Mean	Mode	Standard Deviation
Part 1. Philosophical Approaches								
1	1	15	8	35	1	3.33	4	.93
2	1	14	12	32	1	3.30	4	.90
3	1	14	11	32	2	3.33	4	.93
4	1	12	9	36	2	3.43	4	.90

The most common response (mode) for each of the statements was to 'agree' with the four statements. There was only one response for 'strongly agree' and 'strongly disagree' for each of the first four statements, but statement four attracted two 'strongly agrees'. The standard deviation for each of these statements indicates minimal variation of responses from the mode and a general agreement among teachers about the statements that relate to 'philosophical approaches'. This suggests that, on average, the teachers felt that there was a sound philosophical basis for the WACE Music course.

However, a number of teachers expressed a contrary view when given the opportunity to elaborate on the statements. The following statements come from teachers regarding the philosophical approaches of the WACE Music course:

Teacher comment number one (teacher no. 44):

The WACE document gives teachers more freedom and flexibility than the old TEE course. However, the context specific idea is quite constricting and only allows time for one context to be covered adequately. We cannot produce well-rounded musicians whilst focusing on a single context.

Teacher comment number two (teacher no. 47):

These comments/answers may seem harsh on a new document/syllabus; however, the wonderful chance to create a WACE Music course that enabled and empowered students to explore and develop their own musicality in areas of interest while still supporting common skills was frankly missed.

These statements from two different teachers indicate a level of dissatisfaction with the philosophical basis of the WACE Music course from some teachers. This is inconsistent with the mean results for all four statements, which are (equal to or greater than) ≤ 3.30. These extended responses may have emerged from the smaller number of

teachers who disagreed with the four statements and the single response of strongly disagree for each statement.

Teacher comment number three (teacher no. 16):

Even though you've specifically asked about the syllabus and not our implementation of it, I think it's difficult to separate the two. The level one might agree or disagree with a statement may be impacted by how much they delve into the facet through their teaching of it to students.

This statement outlines the problems that teachers may have had separating their understanding of the WACE Music syllabus document and their method and style of delivery in the classroom.

In conclusion, although the responses to the first section of the questionnaire indicate a general agreement that the WACE Music course has a sound philosophical basis, some teachers qualified their answers when given the opportunity to provide an extended response.

5.4 Performance

The next five statements for part two of the questionnaire relating to student performance within the WACE Music course were:

5. That the WACE Music course encourages life-long learning through performance tasks.

6 That the WACE Music course develops a broad range of performance skills beyond developing technique and repertoire.

7. That the WACE Music course links performance skills with other areas of the Music curriculum.

8. That the WACE Music course promotes spontaneity in performance through improvisation and spontaneous expression.

9 That the WACE Music course assesses the performance process as well as final product.

Table 5.6 provides data that relate to performance.

Table 5.6

Responses to part two of the WACE Music questionnaire.

	Strongly Disagree	Disagree	Unsure	Agree	Strongly Agree	Mean	Mode	Standard Deviation
5	0	12	10	32	6	3.53	4	.92
6	1	17	11	29	2	3.23	4	.96
7	0	21	8	28	3	3.21	4	.99
8	2	28	10	16	4	2.86	2	1.06
9	5	17	7	28	3	3.11	4	1.13

The most popular response (mode) for statements 5, 6, 7 and 9 was 'agree'. Statement 8, relating to spontaneity, was most commonly responded to with 'disagree'. The fewest responses across all statements in this section were for 'strongly disagree' and 'strongly agree' although statement 9 provided the highest standard deviation due to five responses of 'strongly disagree'. Statement 5 similarly showed a slightly higher response of 'strongly agree' to statement 6.

Teachers generally disagreed with statement 8, indicating that teachers felt that there was not a promotion of spontaneity in performance through improvisation and spontaneous expression.

The following elaborations were provided by teachers in the questionnaire to part two:

Teacher comment number four (teacher no. 59):

Discrepancies in the performance examinations, for example, having teachers' exam (sic) that have little experience and are out of their instrument and context area.

20 minutes of performance for examinations in 3A/3B.

This teacher highlights a problem with the assessment of performance in the external examination. The teacher felt that having performance exams that separate candidates into respective contexts necessitates specialist examiners. The second point suggests that 20 minutes of performance examination for the highest stage of the course is not enough.

Teacher comment number five (teacher no. 39):

Whilst I felt that my answers reflected a rather negative attitude towards the WACE course, there are some aspects that I still enjoy. Do I think it is an improvement from the past TEE course? No—too many important aspects like sight reading and

technical work are now not part of the exams—students can play the pieces—but can they read and interpret the music?

This teacher raises two issues. The first concerns the removal of two aspects of the performance examination from the old TEE model, namely technical work and sight-reading. This could relate to statement 6, which deals with the development of skills beyond technique and repertoire. The latter issue concerns the process of learning music rather than simply performing it, which relates to statement 9.

Teacher comment number 6 (teacher no. 3):

When a student with interest and ability emerges; the school and our local community supports the parents in providing every opportunity for them to develop appropriate skills, knowledge and experience to make aspiration to tertiary musical study possible. This is not done using Stage 2 and Stage 3 Curriculum Council courses.

For this teacher, Stage Two and Three courses are not the best way to prepare students for entry into university Music courses. This indicates dissatisfaction generally with the performance part of the Stage Two and Three courses.

In conclusion, teachers' responses indicated a general level of satisfaction with the WACE Music course in relation to performance with the exception of statement 8, which relates to levels of spontaneity. However, several issues with the performance part of the WACE Music course are raised in the extended responses that indicate perceived problems.

5.5 Composition

The five statements relating to composition were:

10. That the WACE Music course provides a link between composition and performance tasks creating authentic experiences.
11. That the WACE Music course promotes creativity in composition.
12. That the WACE Music course allows students to develop their own unique compositional style.
13. That the WACE Music course encourages compositions to reflect the society in which the students live.
14. That the WACE Music course creates opportunities for students to make musical decisions when composing.

Table 5.7 represents the responses to the composition statements in Part Three of the questionnaire.

Table 5.7

Responses to part three of the WACE Music questionnaire.

	Strongly Disagree	Disagree	Unsure	Agree	Strongly Agree	Mean	Mode	Standard Deviation
Part 3. Composition								
10	3	21	6	27	3	3.10	4	1.10
11	3	16	10	30	1	3.16	4	1.01
12	2	27	14	16	1	2.78	2	.94
13	5	23	14	16	2	2.78	2	1.04
14	3	6	9	39	3	3.55	4	.92

In this section, the mode response for statements 10, 11 and 14 was 'agree'; however, the mode response for statements 12 and 13 was 'disagree'. In statements 12 and 13, the response of 'unsure' was notably larger than other statements, which is consistent with the mean scores of 2.78 each. There were a total of 39 responses of 'agree' to statement 14. The standard deviation for statement 14 was lower than the others in this section, suggesting little variation in participating teachers' responses. The uniformity of responses for the composition component of the WACE Music course could be because it has the same requirements for all contexts.

Teachers provided a range of responses regarding composition, such as the following:

Teacher comment number seven (teacher no. 27):

Composition is very much exam style rather than performance—linked.

This statement is in contrast to the majority of responses to statement 10 that indicate agreement that the WACE Music course provides a link between composition and performance tasks creating authentic experiences. The following statement suggests a possible reason for authentic composition-performance links being missed in the WACE Music curriculum document:

Teacher comment number eight (teacher no. 44):

Trying to incorporate authentic composition experiences is also tricky as access to competent/professional musicians to play the compositions 'live', is limited.

The following statement was made in relation to composition and relates to statement 11.

Teacher comment number nine (teacher no. 52):

I feel the syllabus does not meet the creative needs of students when it comes to composing. The syllabus is centred on teaching 'rules' and techniques rather than allowing free creative musical expression. Although this works for most students (as most have not composed music in their own time) for those that do wish to be more creative—the syllabus does not meet their needs. Also when it comes to exams and tests the 'composition' element is not composition at all rather the, musical equivalent of painting by numbers!

This view has particular relevance to statements 11 and 14 relating to creativity and making musical decisions. The mode response to these statements was to 'disagree' and this supports the view being expressed here.

In conclusion, the majority of teachers indicated that students were provided with the opportunity to link composition and performance and to be creative and make musical decisions. The results indicate, however, that in relation to students developing their own compositional style and being able to reflect the society in which they live, the WACE Music course was unsuccessful in providing adequate opportunity.

5.6 Listening

The three statements relating to listening in Part Four of the questionnaire were:

15. That the WACE Music course engages each student in listening to a variety of styles.
16. That the WACE Music course allows students to listen to music that they consider to be 'theirs'.
17. That the WACE Music course encourages listening skills to be developed on the broad understanding of welcomed 'sound' rather than 'high art'.

Table 5.8 presents the responses for Part Four of the questionnaire, which relate to the listening statements.

Table 5.8

Responses to part four of the WACE Music questionnaire.

	Strongly Disagree	Disagree	Unsure	Agree	Strongly Agree	Mean	Mode	Standard Deviation
15	1	10	7	32	10	3.66	4	1.00
16	6	23	10	16	5	2.85	2	1.17
17	2	15	12	28	3	3.25	4	1.00

The most common response for statements 15 and 17 was 'agree' but the most common response for statement 16 was 'disagree'. There was a popular response of 'strongly agree' for statement 15 and also for 'strongly disagree' relating to statement 16. The standard deviation was slightly larger for statement 16 than the other two statements.

The data would appear to indicate that teachers felt that the WACE Music course provided a variety of styles for students to engage with. They also agreed with the statement that the WACE Music course encouraged a broader view of listening on the basis of music being 'welcomed sound' rather than 'high art'. However, teachers indicated that the WACE Music course did not allow students to listen to music they considered to be theirs.

Teachers responded to aspects of this part of the questionnaire with the following extended responses:

Teacher comment number ten (teacher no. 24):

I've answered the questions from a WAM [Western Art Music] perspective rather than the broader document, knowing that most schools (mine included) teach only Western Art Music, which doesn't leave scope for what you've asked in your questionnaire. The course doesn't leave time for students to do much listening outside of their context.

Teacher comment number 11 (teacher no. 27):

Listening: focus quite narrow with only four prescribed works (for contemp.) per semester.

Teacher comment number 12 (teacher no. 44):

Time is a big factor in not being able to allow the students to explore music other that Western Art.

Each of these responses has a common theme. These three teachers felt that there was not a wide range of styles being listened to in the WACE Music course and that this was in part due to the amount of teaching time available. These responses contradict the data from the questionnaire, notably statement 15.

In summary, the data for Part Three indicates that the WACE Music course provides adequate variety for students in terms of listening but the written responses suggest mitigating circumstances. Most teachers indicated that the music chosen is being appreciated more as 'welcomed sound' than 'high art'.

5.7 World Music

The three statements relating to World Music were:

18. That the WACE Music course allows students to engage in listening to non-Western 'sounds'.
19. That the WACE Music course encourages our own cultural understanding by exploring World Music cultures.
20. That the WACE Music course develops students' understanding of their own sense of musical style by being exposed to music of other cultures.

Table 5.9 presents the results from part five of the questionnaire relating to World Music.

Table 5.9

Responses to part five of the WACE Music questionnaire.

	Part 5. World Music							
	Strongly Disagree	Disagree	Unsure	Agree	Strongly Agree	Mean	Mode	Standard Deviation
18	8	28	6	16	2	2.60	2	1.12
19	11	26	11	10	2	2.43	2	1.07
20	7	18	15	18	2	2.83	2[a]	1.09

[a] Multiple modes exist. The smallest value is shown.

For all three statements, the highest response rate was 'disagree' although statement 20 shared this result equally with 'agree'. There was a much higher rate of response for 'strongly disagree' for this part of the questionnaire, especially for statement 19 which attracted 11 'strongly disagree' responses.

As could be expected, the data clearly indicate that teachers felt that World Music was not a strong component of the WACE Music course. However, the standard deviation for this part of the questionnaire is slightly higher than other parts, indicating

some variation in responses. The negative response for this part of the questionnaire was highly predictable given that World Music does not exist in the WACE Music course. What was not predictable was that there were still responses of 'agree' and even 'strongly agree' which could indicate a confusion with the term 'World Music' for some music teachers or a lack of understanding of the content of the WACE Music course.

Several extended responses regarding World Music were provided by teachers in the questionnaire:

Teacher comment number 13 (teacher no. 2):

The delivery of World Music curriculum should be different from all the other 3 contexts. If this can be made compulsory, then there is no problem with comparability of assessment.

This view suggests that at least one teacher felt that all students should be engaged in World Music. The issue of providing comparable assessments for World Music is referred to but the solution the teacher recommends is to make it compulsory as opposed to simply removing it all together. Another teacher concurred, saying:

Teacher comment number 14 (teacher no. 7):

I would like to reiterate the idea that World Music needs to be understood from a cultural perspective. Even though there must be some symbol to represent and make sense of its notation in music that uses non-western notation, the entire understanding of cultural music—e.g. African, Indigenous, Chinese—must be understood from a sociological and historical perspective and on equal footing. Hence a multicultural approach as well as an inter-cultural approach avoids music of other culture being superseded by Western culture. There is a need to change direction in perspective if we want students to understand and interact with cultures within their society!

This teacher advocates the study of World Music being equal to the study of Western Art Music, stating that it should not just be limited to the understanding of the sound world the music occupies but cover the historical, cultural and sociological context. These views are strongly supported in the literature.

There seems to be some confusion about the inclusion of World Music in the WACE Music document, as the following quotation indicates. Close scrutiny of the WACE Music document conclusively revealed there being no World Music unit.

Teacher comment number 15 (teacher no. 25):

I really like the fact a unit on world music is included. What is lacking from the teaching point of view is a base on which teachers can draw knowledge from as it is

very easy to become disrespectfully (sic) to a culture if one gets it wrong or not 'quite there'.

The confusion about the contents of the WACE Music course for this teacher is obvious. The reference to the inclusion of World Music could be due to the long and complex nature of the document or the misinterpretation of what constitutes World Music. World Music, as defined in the literature review, is present only in a very tokenistic way through the inclusion of didgeridoo and gamelan (under timbre in the Contemporary Music context and Western Art Music context respectively). This teacher may not be aware that the World Music context was deleted. This illustrates the level of confusion in the minds of some teachers.

In summary, Part Five of the questionnaire indicates that the majority of teachers agree there is a lack of World Music for Music students to engage with. Extended responses further suggest that some teachers felt that there should be more opportunity for the study of World Music and culture. The slightly higher levels of standard deviation, alongside the two responses of 'strongly agree' and a written response suggest some confusion among teachers as to the place or otherwise of World Music in the WACE Music course document.

5.8 Music Technology

The two statements relating to music technology were:

21. That the WACE Music course uses music technology to develop student-centred learning.
22. That the WACE Music course incorporates the use of music technology in the course other than music publishing software.

Table 5.10 shows the responses to Part 6 of the questionnaire relating to music technology. For both statements, the most common response was 'agree'. However, statement 22 indicated a higher standard deviation.

Table 5.10

Responses to part six of the WACE Music questionnaire.

Part 6. Music Technology							
	Strongly Disagree	Disagree	Unsure	Agree	Strongly Agree	Mean	Mode	Standard Deviation
21	4	7	9	33	7	3.53	4	1.06
22	6	17	10	20	7	3.08	4	1.22

The findings indicate that teachers felt that music technology was incorporated in the WACE Music course. However, there was greater variety in the responses to the statement concerning the use of music technology other than music publishing software.

Two extended responses were provided by teachers relating to this part of the questionnaire. The first extended response outlines the difference between the ability for teachers to use music technology to deliver the course if they wish and the encouragement of the WACE Music course document to use it:

Teacher comment number 16 (teacher no. 22):

Part 6: re technology; course allows for the use of technology but does not mandate (or encourage) its use. This is dependent on the teacher and the school resources available. E.g., I make heavy use of Aural Training software (Auralia).

The interpretation of the term 'technology' could be a factor in these results. If using electronic keyboards, SMART board technology and amplifiers are considered to be technology, teachers may agree that they are a feature of the course. Teachers may also confuse their own use of technology as a pedagogical tool with technology being prescribed in the curriculum.

The second statement suggests reasons why music technology may not be widely used in the delivery of the WACE Music course at the participating teacher's school:

Teacher comment number 17 (teacher no. 44):

The ability to use music technology is limited—the school's IT [Information Technology] department are not helpful and don't have the time to visit Music. Our school budget doesn't include software for music when we are competing with other subject areas such as Maths and T&E [Technology & Enterprise] for money etc.

In summary, the findings suggest that teachers felt that music technology was encouraged in the WACE Music course documents. However, some of the extended responses suggest that music technology is school dependent rather than mandated in the WACE Music course document, which helps provide meaning to the data. Therefore, when music technology is not mandated, schools may simply choose not to resource it.

5.9 Assessment

The five statements relating to assessment were:

23. That the WACE Music course assesses students' work with comments and written feedback.

24. That the WACE Music course assesses students' musical development through meaningful and musically authentic activities.

25. That the WACE Music course assesses students' work as it develops rather than at the end of the course.

26. That the WACE Music course encourages open and transparent assessment of students' work.

27. That the WACE Music course assesses students' natural musical encounters rather than acquired skills and knowledge.

Table 5.11 provides the responses to the final part of the questionnaire, which relates to assessment.

Table 5.11

Responses to part seven of the WACE Music questionnaire.

				Part 7. Assessment				
	Strongly Disagree	Disagree	Unsure	Agree	Strongly Agree	Mean	Mode	Standard Deviation
23	0	4	9	37	10	3.88	4	.76
24	0	9	11	34	6	3.61	4	.86
25	3	13	4	37	3	3.40	4	1.04
26	0	8	5	40	7	3.76	4	.83
27	3	31	14	12	0	2.58	2	.86

The rate of responses for 'agree' was extremely high for statements 23, 24 and 25, but it was particularly high for statement 26, which yielded the highest common response for any statement in the entire questionnaire. The most common response for statement 27 was 'disagree'. There was a very low standard deviation for statements 23, 24, 26 and 27. Statement 25 had a much higher standard deviation indicating greater variety in teacher responses.

The findings reveal that in Part 7 of the questionnaire, there was agreement over most statements regarding assessment. However, participating teachers 'disagreed' with the statement that the WACE Music course assesses students' natural musical encounters rather than acquired skills and knowledge.

A sample of extended responses provided by teachers relating to assessment is provided. The first response indicates concern with issues of consistency between the WACE Music course document and the external examination, which has particular relevance to statement 26.

Teacher comment number 18 (teacher no. 28):

The external exam at the end of 2010 did not correspond to our expectations of the content and style of assessments, particularly the extended answer.

The next two responses have a common theme. They discuss the difficulties of providing a common scale for assessing different contexts. The concern is that the common scale does not recognise the difference in the level of difficulty that the different contexts demand:

Teacher comment number 19 (teacher no. 37):

The skills required for the Contemporary course are not nearly as difficult or as in-depth as those required in the Western Art course. (Yet they are still being marked against each other on the same scale).

Teacher comment number 20 (teacher no. 52):

In theory, the aural section is supposed to be common to both Jazz and WAM but the aural components of the Jazz and WAM syllabus are different as they must be as the aural requirements of Jazz musicians are different from WAM. This is an area that must be addressed. Either the aural MUST be the same in both syllabuses or they must be different and therefore assessed differently.

This concern, also relating to statement 26, returned a mean response of 3.76 (in between unsure and agree), indicating a degree of inconsistency between the extended responses and the data. Therefore, while teachers indicated a level of satisfaction with the overall assessment principles of the course, they identified a number of discrepancies with the external exam and between course contexts.

In summary, teachers indicated that assessment was an area that they were generally happy with. The data indicate that teachers felt that the WACE Music course was suitable for providing written feedback for students' work, that it assesses meaningful, musical activities and the development of students, and that the assessments are transparent. While some teachers indicated inconsistencies with the assessment of common areas between WACE Music contexts, they also felt that, in general, the WACE Music course assesses acquired knowledge and skills rather than natural, musical encounters.

5.10 Conclusion of Questionnaire Results

The questionnaire has provided data indicating how WA teachers felt about the WACE Music course in terms of international best practice. Table 5.12 summarises the responses to each statement.

Table 5.12

Summary of mean, mode and standard deviation for questionnaire data.

Statement	Mean	Mode	Standard Deviation
1	3.33	4	.93
2	3.30	4	.90
3	3.33	4	.93
4	3.43	4	.90
5	3.53	4	.92
6	3.23	4	.96
7	3.21	4	.99
8	2.86	2	1.06
9	3.11	4	1.13
10	3.10	4	1.10
11	3.16	4	1.01
12	2.78	2	.94
13	2.78	2	1.04
14	3.55	4	.92
15	3.66	4	1.00
16	2.85	2	1.17
17	3.25	4	1.00
18	2.60	2	1.12
19	2.43	2	1.07
20	2.83	2[a]	1.09
21	3.53	4	1.06
22	3.08	4	1.22
23	3.88	4	.76
24	3.61	4	.86
25	3.40	4	1.04
26	3.76	4	.83
27	2.58	2	.86

[a] Multiple modes exist. The smallest value is shown.

The mode response for 19 of the statements was four, which corresponded with 'agree'. The remaining eight statements all received a mode response of two, which was 'disagree'. Two important trends are noted. The first, relating to the questionnaire itself, is that participating teachers tended to either 'agree' or 'disagree' and largely avoided the extremes of 'strongly agree' or 'strongly disagree' as well as the 'unsure' option. The natural inclination of teachers to avoid extreme responses could be contributing to low standard deviations.

The second, relative to the WACE Music course, is that participating teachers appeared to have generally positive opinions regarding the WACE Music course. The mean averages also indicate only eight out of 27 responses below three, revealing that the positive view of the WACE Music course applied to a large proportion of the questionnaire.

The highest standard deviation occurred for statement 22, with a standard deviation of 1.22. Given that all other statements yielded lower standard deviation results, statistically, the questionnaire results generally indicate a degree of uniformity of responses.

Section 5.11 examines the cross-tabulations of the data from the first section, which deals with the sample, and the second section, which provides data for the questionnaire responses. This will indicate whether variations in responses to the 27 statements related to the demographics of the sample.

5.11 Cross-tabulations: Questionnaire Responses Against Years of Teaching Experience

A cross-tabulation of data comparing the number of years of experience teaching post-compulsory Music against the responses for each statement was generated. Although each table has not been provided here, a summary table of the most common responses is provided for reader ease. Statements: 1, 2, 4, 5, 11, 12, 14, 15, 17, 21, 23 and 26 had little or no variation in results regardless of how many years teachers had been teaching post-compulsory Music. The remaining statements indicated a wide variation among teachers depending on the number of years they had been teaching.

Table 5.13

Summary of variation in questionnaire responses against years of teaching experience.

	Description of variation in responses			
Statement number	No variation, all agree	Little variation but inconsistent > 2 options	Inconsistent < 2 options	Polarised between agree and disagree
1		✔		
2		✔		
3			✔	
4		✔		
5		✔		
6			✔	
7				✔
8				✔
9			✔	
10				✔
11	✔			
12		✔		
13			✔	
14	✔			
15		✔		
16				✔
17	✔			
18		✔		
19			✔	
20		✔		
21	✔			
22			✔	
23	✔			
24		✔		
25		✔		
26	✔			
27		✔		

Teachers who had been teaching for less than two years generally tended to be more positive in their responses to the statements than those who had been teaching for longer. This was the case with statements: 3, 7, 10, 13, 16, 20, 24, 25 and 27. Overall, the less experienced teachers were often more positive than the other groups.

The teachers who have been teaching six years or more were in many cases less positive than the other groups, particularly with regard to statements 7, 8, 13, 16, 18, 19, 20, and 27. However, this was not consistent throughout the questionnaire.

Although these results were not uniform, there did appear to be a trend towards the more experienced music teachers in WA being more critical of the WACE Music course than those relatively inexperienced in teaching it. This trend could be explained by several factors:

- More experienced teachers are more critical of the course through years of experience of teaching in a variety of settings requiring a variety of approaches.

- More experienced teachers may be more cynical of the WACE Music course if they observed the manner in which it was constructed.

- Teachers who have had more experience teaching post-compulsory Music in WA could be more aware of the large amounts of unchanged material retained from the old TEE Music syllabus.

- More experienced teachers may have a clearer understanding of the difference between a curriculum document and the way in which it is delivered.

    These factors will be discussed in more detail in Chapter Six.

5.12 Cross-tabulations: Questionnaire Responses Against Education Sector

The responses for each statement in the questionnaire were cross-tabulated against the number of teachers in the three different education sectors in WA. Results indicated no observable differences between participating teachers according to education sectors and accordingly, this data was therefore not taken any further.

5.13 Cross-tabulations: Questionnaire Responses Against Gender

A cross-tabulation of questionnaire responses against teachers' gender revealed the highest degree of consistency for any of the four cross-tabulations. Only four out of the 27 statements indicated any variation of responses between male and female teachers. Accordingly, this data was therefore not taken any further.

5.14 Cross-tabulations: Questionnaire Responses Against WACE Music Contexts Being Taught

A cross-tabulation of questionnaire responses against the WACE Music context being taught generated a further 27 tables. A summary table of the results revealed that there was a large variation with the most popular response based on musical context. This cross-tabulation found only three out of 27 statements to have a uniform, most popular response regardless of musical context.

Table 5.14

Summary of variation in questionnaire responses against WACE musical contexts being taught.

	Description of variation in responses			
Statement number	No variation, all agree	Little variation but inconsistent > 2 options	Inconsistent < 2 options	Polarised between agree and disagree
1		✔		
2		✔		
3		✔		
4	✔			
5		✔		
6		✔		
7			✔	
8			✔	
9			✔	
10			✔	
11			✔	
12			✔	
13			✔	
14		✔		
15		✔		
16			✔	
17		✔		
18			✔	
19			✔	
20			✔	
21			✔	
22			✔	
23	✔			
24	✔			
25			✔	
26		✔		
27			✔	

Table 5.15 presents the mode responses for the questionnaire against the WACE musical context being taught. This data allows for an analysis of general trends of positive and negative responses. The use of darker shades of blue to represent more negative responses and lighter shades of blue to indicate more positive more responses is to enhance the visual representation of trends.

Table 5.15

Average mode response for questionnaire responses and WACE musical contexts being taught.

Statement Number	Contemporary	Jazz	WAM	WAM/ Contemporary	WAM/Jazz	All Three Contexts
1	2	2	2	4	3	2
2	2	2	2	2	3	2
3	2	2	4	2	2	2
4	2	2	2	2	2	2
5	2	3	2	2	2	2
6	2	3	3	2	2	2
7	2	2	4	4	4	2
8	2	1	4	4	3	4
9	2	5	2	2	2	2
10	2	3	4	2	4	2
11	2	5	4	2	5	2
12	2	5	4	2	3	2
13	2	5	4	4	3	2
14	2	5	2	2	2	2
15	2	2	2	2	2	1
16	2	5	4	4	4	4
17	2	3	2	2	2	2
18	4	5	4	4	3	2
19	4	5	4	4	4	2
20	3	5	4	4	4	2
21	2	5	2	4	2	2
22	2	5	4	4	3	2
23	2	2	2	2	2	2
24	2	2	2	2	2	2
25	2	5	2	2	2	2
26	2	5	2	2	2	2
27	4	4	4	4	3	2

Legend

1		Strongly Agree
2		Agree
3		Unsure
4		Disagree
5		Strongly Disagree

The variation between groups can be attributed partly to the fact that there were six different combinations of contexts being represented, namely: Western Art Music (WAM), Jazz, Contemporary, WAM/Jazz, WAM/Jazz and a combination of all three. This proportionally provided more opportunity for variation than gender or school system.

The most obvious trend to emerge from the data is that Contemporary Music teachers appeared to be most positive about the WACE Music course. In all but four responses, Contemporary Music teachers produced a mode response of two which indicated that they were in agreement with the statements in the questionnaire.

A similar trend was observed with the group of teachers who offer all three contexts. In all but three responses, a mode average of two indicated that they also agreed with the statements and therefore reveal a positive disposition to the WACE Music course.

For the teachers belonging to the WAM, WAM/Contemporary and WAM/Jazz groups, roughly half of the responses 'agreed' with the statements while the other half were a mixture of 'unsure' and 'disagree'. These groups were notable for not having an extreme mode response of one or five for any statement. This reveals that no teacher teaching Western Art Music had an extremely positive or negative view. While a trend for these three groups is not clear, the following statements received a mode response of three or lower from all three groups: 7, 8, 13, 16, 18, 19, 20, 22 and 27. This indicated that roughly a third of all statements were responded to negatively by these groups.

The 'Jazz' group contained only one teacher and so drawing a trend could be misleading. However, the responses for this teacher were by far the most negative with no less than 13 'strongly disagree' responses. It is possible that such a negative view of the WACE Music course by this teacher could indicate why there are so few schools offering this context.

5.15 Conclusions

The results of the questionnaire indicate that with the exception of World Music, each of the remaining six parts revealed a positive response from most teachers. If this sample is representative of WACE Music teachers, then most teachers seem to be happy with the WACE Music course document.

There are, however, statements in the questionnaire that drew less positive responses. Key themes in these statements related to spontaneity, unique style, reflecting society, music that is 'theirs', non-Western sounds, world music cultures, own musical style through exposure to other cultures, and natural musical encounters. These are areas in which WACE Music teachers identified weaknesses with the course document.

The cross-tabulation of responses to statements and years of experience highlighted notable differences between groups of teachers. A general trend was observed whereby more experienced teachers seemed to be more critical of the WACE Music course than less experienced teachers.

The cross-tabulation of responses to statements and different teaching contexts produced the greatest variation in responses between groups of teachers. The Jazz context revealed a very negative response to the questionnaire that, coupled with the low numbers of teachers from this context, could provide cause for concern. The most positive responses came from teachers who teach the Contemporary Music context and all three contexts. WAM teachers had no extreme responses to any of the statements and generally tended to be less positive than Contemporary Music teachers.

Chapter Six will discuss why the majority of teachers' responses did not match the researcher analysis of the WACE Music document set out in Chapter Three. It will consider reasons for the generally positive responses to components that are not featured in the WACE Music course document in any way, particularly music technology.

5.16 Answering the Research Questions

This study set out to establish a set of principles of international best practice for designing an effective post-compulsory Music curriculum that could be applied to the WA context. Accordingly it asked the following three research questions:

1. *What are the principles that should underpin an effective post-compulsory music curriculum suitable for WA, according to international best practice?*

2. *Are international principles of best practice evident in the rationale and structure of the WACE Music Course?*

3. *Do WA music teachers perceive these principles to be present in the WACE Music curriculum?*

The review of the literature revealed seven overarching areas to include a total of 27 principles. These principles emerged from a variety of literature, which included current and seminal texts from around the world. The 27 principles then provided the framework for the teacher questionnaire.

The responses to the questionnaire suggest that generally, most teachers perceive that principles of international best practice are evident in the WACE Music curriculum. There are, however, several areas of the course document that most music teachers identified as being deficient. There are also groups of teachers such as those teaching the Jazz context and teachers with six or more years of experience who indicated that the WACE Music course does not always follow the principles of international best

practice as successfully as other groups. The implications of these findings are discussed in chapter Six.

Chapter Six: Discussion of Results

6.1 Introduction

Chapter Five provided the results of the teacher questionnaire and revealed that there was disparity between the generally positive responses of teachers and the researcher's examination of the WACE Music course. This chapter discusses the implications of these results and makes conclusions based on the findings. It addresses each of the 27 principles, grouping them according to the themes first identified in the literature review and then laid out in the questionnaire. The chapter then examines implications of the research for curriculum design and concludes with a series of recommendations for music curriculum reform in WA.

6.2 Philosophical Approaches

The four statements relating to philosophical approaches in the questionnaire were:

1. That the WACE Music course is relevant to your students' lives through providing activities they can relate to outside of the classroom.
2. That the WACE Music course meets the musical needs of the students more than matching a uniform course model.
3. That the WACE Music course is based on a clear rationale that is understood by teachers and students.
4. That the WACE Music course has a clear set of fundamental goals on which the curriculum is clearly based.

Most teachers responded positively to statements about philosophical approaches in the questionnaire. Participating teachers agreed with each of the four statements suggesting that they perceive a strong philosophical basis for the WACE Music course. There were, however, some written responses that indicated a level of dissatisfaction with the overall philosophy surrounding the course. This suggests that some WA Music teachers perceived underlying philosophical issues with the course.

The researcher's examination of the WACE Music course in Chapter Three indicated that the course does not follow principles of best practice. Reasons for the differences between the researcher's conclusions and the responses from teachers for statement three can be explained as a result of several possible factors.

Statement one related to the relevance the WACE Music course had to students'
lives outside the classroom. A possible reason for teachers' responses to be contrary to
the researcher's findings may be found by contemplating the low numbers of students
electing to study the course. Chapter One identified that low numbers of students
engage in post-compulsory Music in WA. Teachers may have considered the
comparatively few students who elected to study Music and not the much greater
number that do not when responding to the first statement. If the majority of students in
WA perceived the WACE Music course as being relevant to their lives, it stands to
reason that there would be a noticeable increase in student enrolments in the subject.
The majority of students are still not electing to study Music despite belonging to a
culture in which personal music devices are prevalent and enjoyment of music is clearly
evident. Teachers may view the course as being relevant to the few students planning to
continue musical involvement after completing secondary school.

Statement two asks whether the WACE Music course meeting musical needs of
students is more important than having a uniform course model. A possible explanation
for the positive response of teachers to this statement, contrary to the researcher's
conclusions, is that teachers may be unaware of the CCWA's desire for all WACE
courses to look the same and be assessed in the same way. The requirement for a
uniform course model was made following a change in directive from policy makers,
which altered the construction of the course in 2005. The unique needs of a performance
subject like Music to operate successfully are now given less consideration than the
requirement to look like other subject curricula. Music teachers may understandably not
have taken the time or had the opportunity to compare the Music course document with
other WACE courses.

Statement three asks whether the WACE Music course is based on a clear
rationale, one that is understood by teachers and students. Chapter Two established that
the WACE Music course document is a long and complicated document. There are 153
pages for Music teachers to be familiar with, which does not include the accompanying
WACE Manual that needs to be understood by teachers of all WACE subjects. It is
possible that teachers responding to the questionnaire have not read the rationale set out
at the beginning of the course document. This could lead to a lack of clarity when
responding to statements regarding the philosophical basis of the WACE Music course.
Alternatively, teachers may have read the rationale but may not understand how it
should be embedded in the course structure.

Teachers may have felt that they had a clear sense of their own rationale when delivering the WACE Music course. There could be misunderstanding between what is set out in the WACE Music document and teachers' personal philosophy, resulting in a generally positive set of results for statement three. This is evidenced by a teacher who stated:

I feel that the WACE Music course syllabus is, in many ways, light on detailed, specific information. Therefore, with respect to this questionnaire, some of the questions can be interpreted in many different ways depending on how the teacher chooses to TEACH the course. (e.g. World Music and technology) are not specifically mentioned in any detail in the document, but can easily be incorporated depending on the willingness and ability of the teacher. This is where some teachers find the document to be fantastic, allowing flexibility, while others find it daunting, non-specific and cumbersome.

Statement four of the questionnaire, which discusses the fundamental aims on which the WACE Music course is based, also showed differences between the researcher's assessment of the course and the teachers' responses. There were several extended responses made by teachers, but none made the crucial observation that the rationale at the beginning of the WACE Music course document does not match the contents of the WACE Music course. This alone points to a lack of understanding about the purpose of the rationale and its role in guiding the principles of Music curriculum design.

The final possible explanation for the difference between the researcher's conclusions and the teachers' responses to the questionnaire could lie in the previously identified issue of a limited culture of Music curriculum reform in WA. Given that the WACE Music course is largely cut-and-paste from the old TEE Music course, Music teachers in WA have missed the only opportunity in the last 40 years to experience fundamental curriculum reform. This may have created a general culture of satisfaction with the status quo.

The clear differences between the researcher's conclusions in Chapter Two and the teachers' responses to the philosophical statements in the questionnaire can be summarised as follows:

- Teachers may not have taken into consideration for the majority of students not electing to study Music when considering relevance of the WACE Music course to students' lives.

- Teachers may be unaware of the directive given in 2005 for all WACE subjects to be built around a uniform course model.

- Teachers may be unfamiliar with the rationale set out in the WACE Music course document.

- Teachers may be confusing the rationale in the WACE Music document with their own personal philosophies and beliefs about teaching Music.

- Teachers may not understand the link between the WACE Music course rationale and its implementation in the course content.

- There may be limited understanding about guiding philosophies pertaining to music education in WA due to a lack of discussion and involvement in curriculum development and reform.

Chapter One identified the lack of post-compulsory Music curriculum reform in WA over a period of around 40 years. This lack of curriculum development has not provided WA Music teachers with opportunities to consider the philosophical constructs that should underpin a Music curriculum document. If overarching philosophical considerations do not form an integral part of the thinking of existing music teachers in WA, this could provide further reasons for the variations between the researcher analysis and teachers' responses to the questionnaire.

6.3 Performance

The five statements relating to performance in the questionnaire were:

> 5. That the WACE Music course encourages life-long learning through performance tasks.
>
> 6. That the WACE Music course develops a broad range of performance skills beyond developing technique and repertoire.
>
> 7. That the WACE Music course links performance skills with other areas of the music curriculum.
>
> 8. That the WACE Music course promotes spontaneity in performance through improvisation and spontaneous expression.
>
> 9. That the WACE Music course assesses the performance process as well as final product.

Most teachers responded positively to the statements relating to performance. Most teachers indicated that they agreed with four out of the five statements, but they did not agree with the statement relating to spontaneity of performance within the WACE Music course document.

The largely positive responses to the majority of performance related statements are inconsistent with the researcher's examination of the WACE Music curriculum document in Chapter Two, which found that aspects of music performance, in terms of agreed international best practice, were not being followed.

The difference between teacher responses and the researcher's examination of the course document could be due to teachers feeling that they deliver the performance part of the WACE Music course sympathetically with the questionnaire statements. WA Music teachers may have felt that they encouraged life-long learning through performance tasks, developed a broad range of performance skills beyond developing technique and repertoire, and provided links between performance skills and other areas of the Music curriculum. In addition, they may genuinely believe that the curriculum assesses the process of performance as well as the final product, without being aware that they do this instinctively, despite the Music curriculum document not implicitly encouraging it.

Statement five related to the WACE Music course providing life-long learning through performance tasks. Music teacher respondents may likely be reflecting on their students' successes while undertaking the old TEE Music course. It would appear that there are high achieving, talented musicians throughout WA attaining satisfying levels of performance is undoubtedly true. If the WACE Music course is providing performance tasks that encourage life-long learning as suggested by the participating teachers, then the WACE Music document is successful in encouraging students to undertake post-compulsory Music. If however, consideration is given to the low numbers of students undertaking post-compulsory music studies, the performance component of the course should be scrutinised to see why this is the case.

The researcher's examination of the performance component of the WACE Music course suggested that five aspects of international best practice were not being followed. These five aspects were represented respective statements in the questionnaire relating to performance, which most teachers responded to positively. Statement six asked whether the WACE Music course developed a broad range of performance skills beyond repertoire and technique. A possible reason for the disparity between teachers' responses and the researcher's conclusions may be due to teachers reflecting on broader performance practices that occur outside the classroom and mistaking them for what is mandated in the curriculum. Students involved in ensembles at school develop important musicianship skills that cannot be achieved in isolation or even with an

accompanist. These skills are developed in numerous WA School choirs, bands, orchestras and ensembles but little relating to ensemble musicianship is included in the curriculum document and student success in these ensembles is not recognised by it either. The researcher acknowledges that it is possible for students to present performance examinations in small groups, but this is not the experience of the vast majority of candidates who perform as solo musicians. Students do not perform in their examinations with the entire school ensemble with which many rehearse weekly.

The demographics of the sample revealed that music teachers with more than six years' experience were most critical with the performance component of the course. In particular, they were critical of the way in which performance is not integrated into other areas of the course. Swanwick's (1979) model (see section 2.9) discusses a hierarchy of skills whereby composition, listening and performance are the core components of musical activity and are supported by the study of literature and development of skills.

These five skills should not be decontextualised and studied in isolation but developed together as the acronym C(L)A(S)P suggests. The performance component of the WACE Music course, however, is just that—a component. It is separated from the other components in a way that does not reflect real-life musical encounters. Compositions are written to be performed, performances are to be listened to and responded to and performers should have the opportunity to perform music composed in our time. Teachers with six or more years' experience appear to understand this to a greater extent than their less experienced counterparts.

Both the teachers and the researcher agreed with statement eight that the WACE Music course does not actively promote spontaneity in performance for all students. There are some opportunities for improvisation sections in the Jazz and Contemporary WACE contexts but these are not translated to the Western Art Music option. For Western Art Music students, the ability to develop spontaneous musical expression is not actively promoted in the WACE Music course.

Statement nine related to assessing performance as a process and not just an end product. While teachers' responses to this statement where mostly positive, the researcher's conclusions were not. There are two possible reasons for this disparity. The first is that some participating teachers may be unfamiliar with formative assessment for Music at the post-compulsory level. Formative assessment, as an assessment method, was not a feature of the former TEE Music model and is not implicit in the current

course either. The former TEE Music performance requirements relied on an end-of-semester examination that was marked quantitatively without any requirement for written or verbal feedback. Although teachers are undoubtedly aware of their students' progress, if they are not used to assessing it on an ongoing basis, there may be a lack of awareness about how to do it.

The second possible reason is that teachers may be enabling students to improve by providing constructive feedback about their progress throughout the course, but teachers may not be aware that the WACE Music course document does not mandate it. The performance component of the course simply requires a numerical mark for the successful completion of a classroom task or examination.

Possible reasons for the discrepancy between the researcher's course analysis and the teachers' responses to the questionnaire relating to performance can be summarised as follows:

- More experienced teachers are more aware and therefore more critical of performance being compartmentalised and decontextualised and not relating to real life, as it is set out in the course.
- Teachers may have reflected on the few students who have successfully completed the WACE Music course/old TEE Music course rather than the many that did not enrol.
- There is a lack of understanding of formative assessment for post-compulsory Music and teachers may not understand how it works at this level, at least for performance.
- Teachers may be instinctively engaging in formative assessment but may be unaware that the course does not mandate it.

  Elliot (2005) states that a successful approach to performance would be:

  "to engage learners in musical actions, transactions, and interactions that closely parallel real music cultures and making, in consequence, the music classroom. . . a reflective musical practicum, a close representation of viable music-practice situations, or music cultures" (cited in Regelski, 2005, p. 219).

If the WACE Music course successfully promoted student engagement in performance, it would be expected that there would have witnessed a notable increase in student participation rates in post-compulsory Music.

6.4 Composition

The five statements relating to composition in the questionnaire were:

10. That the WACE Music course provides a link between composition and performance tasks creating authentic experiences.

11. That the WACE Music course promotes creativity in composition.

12. That the WACE Music course allows students to develop their own unique compositional style.

13. That the WACE Music course encourages compositions to reflect the society in which the students live.

14. That the WACE Music course creates opportunities for students to make musical decisions when composing.

Again, the results pertaining to the composition statements indicated a level of disagreement between the researcher and the teachers. Most teachers agreed with the statements that the WACE Music course provides a link between composition and performance tasks, resulting in authentic, creative experiences; promotes creativity in composition and creates opportunities for students to make musical decisions when composing. Nearly half of the teacher teachers, however, disagreed with the statements that the WACE Music course allows students to develop their own unique compositional style and encourages compositions to reflect the society in which the students live.

The responses to statements 10, 11 and 14 did not match the researcher's examination of the WACE Music course, which found that the WACE composition component does not adhere to principles of international best practice.

Statement 10, which questions the link between performance and composition tasks, provided further disparity between the teachers' responses and the researcher's examination of the WACE Music course. Teachers generally agreed that composition and performance skills are well linked. Interestingly, the teachers of Western Art Music responded more negatively than other teachers. This could suggest that in Jazz and Contemporary Music contexts, teachers felt there is more opportunity for students to perform music they have written.

The responses to statement 11 suggest that teacher teachers felt that students were able to be creative and make musical decisions. Surprisingly, this does not match

the general perception among the written responses that students are unable to develop their own style or reflect their own society. Understanding what is meant by creativity could be a possible reason for the disparity of teachers' responses. If students are creating music, no matter how methodically or prescriptively, for some teachers this is still being 'creative'.

The term 'creative' appears 10 times in the WACE Music course document: once in the Course Outcomes (rationale), once in the general Course Content outline, three times in the VET Units of Competency outline, and five times in the Outcome Progressions table. The term 'creativity' is not defined or explained and, although it is used in the rationale in an overarching way, it does not meaningfully translate into any of the tasks mandated in the course. The term 'creative' does not exist in the mandated tasks or assessment outline, nor is it assessed in the external examination.

Statement 12 of the questionnaire concerns students' development of their own unique compositional style. This was generally responded to positively, but less so by those who teach Western Art Music and Jazz. This suggests that teachers of Contemporary Music felt there was more opportunity for students to develop a unique compositional style than their colleagues studying other contexts. The composition requirements are the same for each course context. A possible reason for this discrepancy could be that teachers of the Contemporary Music context allow students to engage in composition related tasks not directly attributable to the syllabus more frequently than their counterparts. An example of this may be that students could arrange parts for a rhythm section for a tune they were learning for a performance examination and this could be used for their accompanying musicians.

Statement 13 relates to whether the WACE Music course encourages composition which reflects the society in which students live. The discrepancy between the researcher's examination of the course and the teachers' responses could be attributable to the interpretation of the term 'society'. The literature discusses the culture of a society as being multi-layered, including country, state, local area, classroom and even age demographic such as 'teenage culture'. As Australia has such a diverse culture and the Perth metropolitan area in particular has localised areas of immigrant population, the idea of culture could vary for each teacher. With this in mind, how teachers interpret the word 'culture' is likely to vary and affect the response to the statement.

The variation of results for statement 13 could also arise from perceptions about school or classroom culture. The literature review discusses school and classroom culture and the fact that it can be affected by the activities that take place within it. Also for consideration is the importance of 'teenage' culture being quite different to the 'adult' culture that teachers belong to. This is especially possible in 'Arts' subjects. Teachers may introduce a musical context such as Western Art Music to a small group of students which is not really reflective of their own culture but there is an interest by the students to engage with it. Teachers may have felt they have created a culture whereby Western Art Music is thought of by the students as being 'theirs'. This perception could translate into a positive response to the questionnaire statement. This may reinforce the culture of the teacher's society but is less likely to represent the society of each student.

Statement 14 in the questionnaire concerns the WACE Music course encouraging students to use musical decisions when composing. The interpretation of 'musical' decisions could also be responsible for some discrepancy. A 'musical' decision could be interpreted as a simple, problem-solving exercise that requires an understanding of theoretical concepts such as writing a cadence for a four-part choir or correctly transposing a short phrase for an instrument. Others may consider 'musical' decisions to involve a holistic approach when creating sounds, which is more in keeping with the spirit of the literature review. The literature discusses students making musical decisions in composition as composing music with aesthetic rather than technical considerations in mind.

The potential interpretations that WA Music teachers give to words such as 'musical' and 'creative' can be influenced by their own experiences in post-compulsory music education both as former students and as teachers. Whether as students themselves or as teachers with many years of experience delivering a largely unchanged composition syllabus, Music teachers in WA have not had experience with a more liberal, creative and progressive portfolio style of approach to composition as outlined in the literature review. They will not have an accurate perspective on the process involved, as well as the possible benefits. This is not always the case, as several of the extended responses indicate a level of dissatisfaction with the lack of creativity in the composition part of the WACE Music course, as demonstrated by one teacher: "There are times I feel that the WAM course is quite restrictive in the area of composition". Again, the word 'creativity' is not defined in the WACE Music course.

In summary, possibilities for the differences between teacher responses to the composition statements in the questionnaire and the researcher's analysis of the WACE Music course are:

- Teachers' have different interpretations of the terms 'musical' and 'creative'.
- WA Music teachers may have had little exposure to more creative ways of delivering composition, born out of their own experiences as students in WA and their experiences in teaching composition in the old TEE Music course.

As discussed in the performance part of the course, if WA Music teachers' understanding of composition is based on their past experiences of WA post-compulsory Music courses, it is likely that an awareness of alternative, more creative approaches will be lacking. Teachers may have felt that their students were engaging in composition creatively when they were not.

6.5 Listening

The three statements relating to listening in the questionnaire were:

15. That the WACE Music course engages each student in listening to a variety of styles.
16. That the WACE Music course allows students to listen to music that they consider 'to be theirs'.
17. That the WACE Music course encourages listening skills to be developed on the broad understanding of welcomed 'sound' rather than 'high art'.

The results of Part Four of the questionnaire relating to listening indicated that most WA Music teachers felt that the WACE Music course engaged students in listening to a variety of styles and encouraged listening skills on the broad understanding of welcomed 'sound' rather than 'high art'. However, the majority did not agree with the statement that the WACE Music course allows students to listen to music that they consider 'to be theirs'.

Statement 16 and 17 in the questionnaire offered the first consensus between the researcher and teachers. Both agreed that the course does not allow students to choose the music they study, but the listening component does develop listening skills on the principle of welcomed sound rather than high art.

However, there was a discrepancy between the researcher's examination of the curriculum and the teachers' response to statement 15, "**That the WACE Music course engages each student in listening to a variety of styles**". Most teachers assert that the course does encourage listening to a variety of styles. This suggests that either WA

Music teachers' understanding of the term 'variety' is limited to a single musical genre (WACE Music context), or there could be a lack of awareness that despite multiple musical contexts being available, individual students are still limited to studying one.

The question of interpretation can once again be raised in relation to the word 'variety'. Students studying Western Art Music will study four 'genres' of Western Art Music over a long period of time. Some teachers will consider the difference between a baroque concerto and a twentieth-century oratorio to be 'variety'. The researcher acknowledges that the questionnaire allowed for interpretation of the word 'variety', and this may have been the reason for the teachers' responses in the affirmative.

The spirit of the literature review takes a wider view of the term 'variety'. According to the literature, a variety of musical genres would include music from all three contexts being offered in the course, and include other contexts such as World Music, which are not formally part of the course. Students must study only one context in Stages Two and Three. Listening to a variety of music is therefore impossible if teachers are properly following the WACE Music course. The high number of 'strongly agree' responses to the statement that the WACE Music course does engage each student in listening to a variety of styles highlights a possible variation in interpretation of the term 'variety' in this broad sense of the word.

Statement 16 found there to be agreement between the researcher's analysis of the course document and the teachers' responses. It related to students listening to music they thought of as 'theirs'. The literature discusses the need for students to listen to music they feel a sense of ownership of, having discovered it outside the classroom. The literature points out that, enabling students to listen to music they feel ownership of provides a feeling of empowerment.

In summary, teachers agreed with the researcher's assertions for two out of three statements relating to the listening component in the WACE Music course. Both teachers and researcher agreed that students cannot choose the music they study and both agreed that music is studied and appreciated as welcomed sound. However, they disagreed over the statement relating to the variety of listening experiences on offer in the course. The reasons for the disagreement can be summarised as:

- Teachers' interpretation of the term 'variety' is more literal than the broader definition offered in the literature.
- Teachers consider variety within a context rather than variety across all musical contexts.

Because the course has been structured into three separate and distinct contexts, there cannot be real listening variety across different musical genres. In this sense, the WACE Music course offers no broader listening experiences than the old TEE Music course. In addition, because students cannot choose what they listen to, they are not empowered to take ownership of what they study.

6.6 World Music

The three statements relating to World Music in the questionnaire were:

18. That the WACE Music course allows students to engage in listening to non-western 'sounds'.
19. That the WACE Music course encourages our own cultural understanding by exploring World Music cultures.
20. That the WACE Music course develops students' understanding of their own sense of musical style by being exposed to music of other cultures.

The researcher's analysis of the WACE Music course as set out in Chapter Three revealed that there was very little inclusion of World Music. The references to aspects that relate to World Music could be interpreted as tokenism. That the WACE Music course does not adhere to principles of international best practice in regards to the inclusion of World Music is unequivocal. Accordingly, it could be reasonably expected that teachers would 'strongly disagree' with each of the three questionnaire statements pertaining to World Music.

The mode response for each of the three statements was 'disagree'. However, there were also 18 teacher responses agreeing and two strongly agreeing with the statements regarding the inclusion of World Music in the WACE Music course. These results deserve particular scrutiny, as they appear to be at odds with the WACE Music course document.

One reason for a variation in responses to statements 18, 19 and 20 could be the result of the length and complexity of the course document. If teachers only need to familiarise themselves with the details of one of the three contexts, then it is likely they will be less familiar with the remaining two contexts. Similarly, if teachers are only involved in teaching Stage One units, they may not be familiar with the details of Stage Two or Stage Three units. If there are large amounts of the WACE Music course document that teachers do not need to be familiar with, this could mean the document is

not understood as a whole. In this way, teachers' responses could suggest that they are unaware that World Music is barely referred to in the WACE Music document.

Teachers of Stage One units may incorporate World Music into their programmes as no set works are stipulated, but this is not mandated or even suggested in the syllabus and nor is it available to students studying Stage Two or Stage Three units.

The lack of awareness about World Music is further illustrated by some of the extended responses, which suggest a level of satisfaction with the degree to which World Music is represented in the WACE Music course document. One teacher stated, 'I really like the fact a unit on world music is included'. This confusion suggests that the teachers who wrote the responses may not be familiar with the WACE Music course document, and that the World Music context was deleted.

The second possible explanation for some of the extremely positive responses to the inclusion of World Music in the WACE Music course could lie in the understanding of the term 'World Music'. If teachers regard World Music as any kind of music created in a foreign country, the WACE Music is rich with a variety of examples from Europe and the U.S.

The third possibility for explaining the variations in results between the teachers' responses and the researcher's examination of the WACE Music course is a lack of awareness that World Music existed as a distinct context on its own in an earlier draft of the course, and was removed before the course was modified to its current format. If this is the case, teachers who are unaware of the changes made to the WACE Music course could be confused by the long and complex document and the protracted process of the creation of it.

Overall, with a few exceptions, teachers' responses provided a degree of consistency for the statements relating to World Music in the questionnaire. Most acknowledged the lack of World Music in the course document. Potential reasons for the handful of positive responses regarding the inclusion of World Music are summarised as follows:

- A lack of understanding of the course as a whole as it is too long and complex. Teachers only know about the context they are teaching.
- A misunderstanding of the term 'World Music' and teachers believe that it is included in the WACE Music document.

- A lack of awareness that World Music was removed from a previous draft of the WACE Music course.

It is recommended that World Music be included in a music syllabus, not as an apology or afterthought but as an integral component. World Music, if considered with meaningful understanding and practical application in a cultural context will be far more beneficial than simple reference to a set of terminology to learn or a list of instruments to listen to. World Music should be seen as an important part of modern, music education because of the way in which students should see, hear and engage the world around them and their relationship to it. The promotion of World Music is recommended because there is a sound philosophical and sociological basis for doing so.

6.7 Music Technology

The two statements relating to music technology in the questionnaire were:

21. That the WACE Music course uses music technology to develop student-centred learning.
22. That the WACE Music course incorporates the use of music technology in the course other than music publishing software.

The results relating to music technology provided a similar level of inconsistency between researcher and teacher teachers as the results relating to World Music. Most participating teachers agreed with both statements, suggesting that they were satisfied that the WACE Music course provided opportunities for students to develop musical understanding through the use of music technology. The researcher's scrutiny of the WACE Music course outlined in Chapter Three concluded that there is almost no explicit mention of the words 'music technology' throughout the document.

Statement 21 relates to the WACE Music course employing music technology to enhance student-centred learning. There was a variation between the researcher's scrutiny of the course and the teachers' response to the statement, which achieved a generally positive mean result of 3.53. The first possibility for the discrepancy could result from a misinterpretation of the term 'music technology'. If teachers consider the use of amplification for performance of Contemporary Music or the use of SMART boards in the classroom as 'music technology', it is easy to see how the results of the questionnaire were so positive.

The second possibility could result from interpretation of the term 'music technology' in the questionnaire's wording. The researcher acknowledges that clarification of the definition of music technology in future research may eliminate any possible confusion that has arisen in this study.

Statement 22 pertains to the WACE Music course using technology other than music publishing software. There was a discrepancy between the researcher's conclusions and the generally positive results of the teachers' responses. The first possible reason for this discrepancy is in the idea that teachers confuse what the WACE Music course document explicitly stipulates and the way in which teachers deliver the course. Many teachers no doubt use computer software to assist with teaching some aspects of the course, and it is possible that they therefore assume it is included in the course document. Teachers may involve their students in modern music technology processes such as sampling, digital editing, sequencing and recording to enhance learning about performance and composition, but this is their personal choice and not a result of the WACE Music course document mandating the use of music technology at any stage.

The second possibility can once again lie in the lack of understanding of the WACE Music course document as a whole. A familiarity of certain stages and contexts of the course and a lack of familiarity of others can lead to an assumption that the use of 'music technology' simply exists in other parts of the syllabus document that remains unread. It would be possible for a teacher of Western Art Music to assume the use of music technology is referred to in the Contemporary Music context.

Reasons for the discrepancy between the positive responses by most teachers in relation to music technology and the researcher's examination of the WACE Music course in Chapter Three can be summarised as follows:

- A misunderstanding between what the WACE Music course document explicitly states and how teachers choose to deliver the curriculum.
- Varied understandings of the term 'music technology'.
- A lack of understanding of the course as a whole with assumptions that music technology may be mandated in other, less familiar parts of the course.

The positive responses to this part of the questionnaire were surprising. The WACE Music course clearly avoids promoting music technology as a legitimate way of engaging students in modern, musical practices. The generally positive teacher responses to the use of music technology within the course could point to an urgent

need for professional development in this area. Professional development could allow music teachers in WA to better understand how to apply current music technology to our curriculum. It is reasonable to suggest that this would have increasing relevance for today's music student. Policy makers who guide the formation of music curricula particularly may look to industry to understand the changing face of music in our time.

6.8 Assessment

The five statements relating to assessment in the questionnaire were:

23. That the WACE Music course assesses students' work with comments and written feedback.
24. That the WACE Music course assesses students' musical development through meaningful and musically authentic activities.
25. That the WACE Music course assesses students' work as it develops rather than at the end of the course.
26. That the WACE Music course encourages open and transparent assessment of students' work.
27. That the WACE Music course assesses students' natural musical encounters rather than acquired skills and knowledge.

Teachers' responses to part seven of the questionnaire were mostly positive, indicating that teachers agreed with the statements relating to assessment. The exception was statement 27, which related to the assessment of natural musical encounters rather than acquired skills and knowledge. Most teachers 'disagreed' with this statement.

The researcher's examination of the WACE Music course in the literature review found that in regards to the principle of 'assessing over time' or formative assessment, international best practice was being followed, and this statement was also responded positively to by most teachers, and therefore this can be considered as a successful component of the course.

There were three statements that provided variation between the teachers' responses and the researcher's scrutiny of the WACE Music course. The first was statement 23, 'That the WACE Music course assesses students' work with comments and written feedback', which focused on the importance of employing qualitative as well as quantitative assessment information from students' work. The discrepancy between teachers' responses, which had a very positive mean result of 3.88, and the researcher's conclusions could result from either a lack of awareness about what

constitutes qualitative assessments. Alternatively, teachers may do it instinctively without being aware that the WACE Music course document does not specify it.

The literature discusses qualitative assessment as much more than simply providing a short comment at the bottom of a document to accompany a numerical outcome. Effective, qualitative assessment uses descriptive language to inform progress and should be included in assessment structures to provide continued learning far more effectively than quantitative assessment. The statement was simplified in the questionnaire to avoid using possibly unfamiliar terminology, but the results could have arisen from a misinterpretation of the intention of the questionnaire statement.

Teachers' response to statement 24, 'That the WACE Music course assesses students' musical development through meaningful and musically authentic activities', were generally positive, which also differed with the researcher's conclusions. There are two possible reasons for this discrepancy. The first is that some teachers may have a varied understanding of the term 'authentic' in regards to musical experiences. By 'authentic', the literature discusses assessment needing to be musical and meaningfully reflecting real-life musical settings. The term may be viewed as applying only to performance and not to other aspects of the course. The opportunity for students to have composition tasks realised by musical performance is an important example of authentic assessment and it appears that participating teachers may have overlooked this aspect of the mandated assessment requirements.

The second possibility is that teachers may observe students involved in authentic performances throughout the school year that are not directly linked to the WACE Music course. Here, a distinction should be made between the rich, extra-curricular musical experiences that many WA Music students have in their schools and the requirements of the WACE Music course. Teachers can build in opportunities for students to have their compositions performed in front of an audience or for students to perform their examination pieces in a public recital but this is not a requirement of the syllabus. The opportunity for students to create a portfolio of compositions that can lead to public performance also provides authenticity in a way that limiting composition to discreet, decontextualised skills cannot.

Statement 25 of the questionnaire related to assessing students' work formatively throughout their development rather than at the end of the process. This idea has been discussed specifically for performance but must also be applied to all music assessment. Teachers' positive responses to this statement were at odds with the

researcher's scrutiny of the WACE Music course document. A possible reason for this variation could be once again that teachers felt they were providing formative feedback throughout the year but were not aware that the course does not mandate it.

The final statement relating to assessment produced a discrepancy between the teachers' responses and the researcher's examination of the WACE Music course related to statement 26, 'That the WACE Music course encourages open and transparent assessment of student's work' for which there may be two explanations.

The first possibility is that the introduction of task sheets that provide all of the assessment transparency for students is not included in either the WACE Manual or the WACE Music course document. Teachers of WACE Music were provided with examples of task sheets during CCWA professional development. The purpose of a task sheet is to include all information relating to the assessment including type of assessment, due date, what is expected, what it is marked out of, how much the assessment weighting is in relation to the whole course and anything else that can be provided so that students know exactly what they must do to obtain full marks.

The second possible explanation is that when responding to the statement, teachers may not have considered the complex way in which the Tertiary Institutions Service Centre (TISC) collates the marks at the end of the examinable stages of the Music course. This is a process of ranking each student in WA in terms of academic achievement. The students' ranking is determined by a combination of their school mark and their external examination. Their scaled mark can be affected by the results of their colleagues in the same moderation group and by the relative degree of difficulty assigned to the subject by the CCWA. The results are scaled so that a graph of all WA students sitting post-compulsory examinations fit a bell-shaped curve. This can mean that the numerical result achieved an exam can bear little relation to the statistically modified mark. This process is understood by only a few people with advanced knowledge of statistics, and makes predictions of final results impossible. At least one teacher was mindful of this:

Some schools have opted for NO Stage Three and Stage Two seems spurned as it is heavily scaled. So ironically the theory for breadth is good but practically doesn't work out with small numbers that Stage 3 attracts.

While there is a degree of transparency with school-based assessment, the process of ranking students is not transparent and is almost deceptive. The problem with the bell curve formula is that it exacerbates the inequities in subjects with relatively

small enrolments, such as Music. However, the researcher is aware that this problem affects not just WACE Music but all subjects with relatively small student numbers. Further examination of this wider problem is beyond the scope of this thesis.

Possibilities for the variation between the teachers' responses and the researcher's analysis of the WACE Music course can be summarised as follows:

- A lack of understanding about qualitative assessment techniques amongst WA Music teachers.
- Teachers may provide levels of written feedback to accompany marks without being aware that the syllabus does not require them.
- There are varied interpretations of the term 'authentic' in relation to musical activities.
- WA Music teachers provide musically authentic assessment opportunities instinctively but mistake this process as being mandated by the syllabus document.
- Assessment of authentic performance experiences may occur with no direct link to the WACE Music syllabus document.
- Teachers are providing formative assessment but not being aware that the WACE Music course does not mandate it.
- Teachers had not considered the complexities of the statistical alteration of students' marks by TISC when completing the questionnaire.

Students rely on assessment to guide them through a course and to find ways to improve their achievements. If assessment is provided only at the end of the process and is purely numerical, it does little to help students learn to improve their craft. Teachers may know this instinctively, but it is important that curriculum designers explicitly include it in an assessment programme.

6.9 Conclusions

For the most part, teachers' responses to the questionnaire differed greatly from the conclusions reached by the researcher. It was expected that there would be a range of responses from teachers; however, the generally positive responses by teachers to most statements was unexpected. The two themes that varied most from the researcher's conclusions related to World Music and music technology. It was presumed that the absence of these two components from the WACE Music course document would have

resulted in relatively uniform, negative responses. That some teachers strongly agreed with statements in those sections was surprising.

The fact that more experienced teachers tended to have a more critical approach to the WACE Music course was to be expected and conversely, the youthful enthusiasm of the less experienced teachers is likely to be a factor in many of the generally positive teacher responses, as they have nothing to compare the WACE course against.

At this point, a distinction must be made between a music curriculum document that does not actively prevent principles of international best practice to occur and one that mandates these principles. Music teachers in WA may or may not be delivering music courses that give students an opportunity to learn in a way that is consistent with principles of international best practice. However, unless the syllabus document stipulates principles that are considered to best suit our modern-day students in WA, there is every chance that students will not benefit from them.

Teacher responses suggested a general level of satisfaction with the WACE Music course. With some exceptions, teachers generally felt that the WACE Music course does adhere to principles of international best practice. There are three overarching possibilities for this level of general satisfaction.

The first is a lack of familiarity with the complete WACE Music course document, which is long and complex. Teachers and students must try to navigate a pathway through four stages, three contexts, five course components, and options regarding performance and composition to arrive at a course of study that suits the student. Problems arise when a teacher allows each student to undertake a unique and individually satisfying pathway in a single classroom. To make this decision based on an informed knowledge of the syllabus as a whole is paramount but requires a familiarity with the 153 pages of the document. It is likely that teachers choose a WACE context that suits their personal preference and expertise, which immediately eliminates the need to be familiar with a large proportion of the document. This pragmatic approach is understandable but ultimately undermines the purpose of the course.

The second possibility is a lack of understanding among WA Music teachers about principles of international best practice relating to curriculum design. This could be borne out of a period of around 40 years with little reform. Many WA Music teachers demonstrated their desire to retain familiar components of the music syllabus during the transition from the former TEE Music course to the current WACE Music course. A

period of consultation following a public outcry allowed teachers to negotiate what was a substantially alternative model for teaching post-compulsory Music in the 2005 draft to look more like the familiar TEE model, retaining much of the familiar content and pedagogy. If real reform in creating a post-compulsory Music course is going to happen successfully, full-scale negotiation with all self-interest parties is not going to achieve it.

The third possibility is a lack of differentiation between what is mandated in the WACE Music syllabus, and what is actually happening in the classroom. Teachers often make instinctive decisions about how to educate young musicians. Many of these decisions may address some of the areas in which the WACE Music course is deficient in following international best practice. Instincts, however, are not what this research is focused on. The fact that music technology is being used in Music classrooms in WA is as a result of the interest many teachers have in delivering a course with appropriate technological tools. That some teachers perceive the WACE Music course to be responsible for allowing this to happen is not the same as having a music course that explicitly embeds the use of music technology within its pages.

The process of creating the WACE Music course in its current form was protracted and included several changes of directives mid-stream from politicians and bureaucrats. Ultimately, the finished product was then rushed into practice and involved input from numerous self-interest factions within the music education community. This resulted in a course in which the content does not match the original course rationale.

Currently, WA has a music course that contains many flaws. However, most WA teachers, through inexperience, self-interest or lack of awareness of the possibilities offered by other courses offered in other parts of the world, appear satisfied with the current syllabus document.

Based on the findings of this study, a more successful approach to designing a course suited to WA should have involved a thorough investigation of current, international best practice, both theoretical (based on the literature) and practical (existing music curricula), which would provide the philosophical basis for the design of the music course. A more appropriate Music curriculum document should then have been created on this basis by a small, manageable, group of experts that included representation from the music industry, along with an experienced group of music educators both within and outside WA. As Reimer (2005) states:

Education in every culture exists not in a vacuum but in a ferment of influences affecting what it can be and do. At both the theoretical and the practical levels, education reflects the expectations of all who have a stake in it. (p. 244)

6.10 Recommendations for Practice

As a result of this study, a number of implications for practice can now be suggested for the WACE Music course. It is the researcher's belief that the WACE Music course is in need of significant reform based on an understanding of the literature. Reform should be built on the following overarching themes: course simplification, integration of skills, authentic performance tasks, creative composition, World Music, music technology and assessing authentic, musical activities.

6.10.1 Simplification of the course.

It is recommended that all music is considered as 'welcomed sound'. Students should therefore be able to have a sense of ownership over their own music. It is suggested that the three contexts be removed altogether allowing students to choose their own path of study. This path of study could be given simple guidelines so that a degree of equity exists between students but with no distinction made between contexts, eras or genres. One teacher responded to the questionnaire with two brief statements. The first suggests, 'Specialisation into different contexts should only be at the Stage Three level'. The second statement is that 'Stage 2 should make all the 4 contexts compulsory, such as: WAM (Western Art Music); Contemp. (Contemporary Music) Jazz, and World (World Music)'. These statements offer suggestions of ways to simplify the course by removing some of the unnecessary layers of complexity that specific contexts provide. There should be one course, covering a variety of musical genres.

Students should be listening to and experiencing a global approach to music rather than separated genres. Burnard (2005) discussed Elliot's (1995) views and clarifies the importance of teaching students to develop listening skills, rather than how to listen to a specific genre of music clearly:

> The three points of significant relevance for Elliot are that teachers themselves need to know what each musical work involves in terms of its combination of dimensions; that teachers must teach music listening deliberately and systematically in the process of teaching all forms of music making; and that

teachers need to develop listeners who are critically reflective about all dimensions of musical works. (p. 271)

6.10.2 Linking composition, performance and listening.

An area that was discussed in the literature review was the notion of an integrated approach to studying music as opposed to a compartmentalised view of music skills. Swanwick (1999) notes the importance of integrating composition and listening:

> The argument and the evidence support the view that students should have access to a range of musical possibilities, including composing and audience-listening. Only then can we be sure that they are able to show and develop the full potential of their musical understanding. (p.87)

As a result of this research, it is recommended that clear links be made between the areas of composition, listening and performance. Students should be actively encouraged to listen to the music they perform, perform music they compose and compose music that is inspired by music they are listening to. These three areas should form a platform on which students can understand the historical and cultural background to the music they are exploring rather than studying it discreetly as a musicologist would. Similarly, theoretical concepts should be explored naturally as they occur through the acts of mastering performance, listening and composition.

6.10.3 Performance assessments as public recitals.

If students are to engage with performing in a natural way, the transition from sterile, austere examinations with a small panel of examiners to public recitals requiring the student to organise, publicise and promote a solo performance complete with programmes, speaking, bowing and presentation with audience support should take place. Burnard (2005) champions this idea: "Programs should emphasize active musical involvement with music of relevance to young people, where authentic musical experiences consist of both student decision making and choice" (p.272).

Further, given the importance that is placed on ensemble performance in WA schools and the opportunity to continue life-long learning of music in the community after the completion of school, it is important that assessment of ensemble performance be an integral part of the curriculum and be assessed in a public setting. Performing in an ensemble should not represent a tool to support the skills needed for solo performance as the assessment framework currently suggests. Students should also have

the time spent rehearsing and performing in ensembles during the post-compulsory years of schooling acknowledged through assessment.

6.10.4 Composition portfolio.

The composition requirements in the examinable part of the WACE Music course require students to complete short composition exercises designed to measure their understanding of theoretical skills and concepts. This is effectively the compositional equivalent of scales and technical work for an instrument. The literature identifies composition as a creative process that should be embedded in authentic assessment tasks. The examination currently does not examine creative ability, but purely merely technical skill. As this is contrary to the literature, it is recommended that composition be removed from the examination altogether. This view was supported by the former Head of the School of Instrumental Music, a branch of the EDWA in a personal email from the mid-stages of the construction of the WACE Music course:

> The composition task should be excluded from the written paper. It is expecting kids to work in a totally unnatural composing environment that is completely divorced from normal practice, and has very little scope for individual creativity and personal voice, therefore limits achievement at high levels! (Mary-Jane Whitehead, 2006, personal communication.)

Students should instead have the opportunity to develop their own personal compositional style by producing a portfolio of compositions that demonstrate their understanding of literature, theoretical concepts and encourage the use of technology in creating, manipulating and recording sounds as well as notation publishing. The composition portfolio should be used as a tool to integrate all aspects of the course including performance.

6.10.5 Introducing World Music into the course.

That the study of World Music is increasingly being seen as important in music education is clear from the literature. The WACE Music course is becoming a rare example of a music syllabus that does not advocate the exploration and understanding of World Music. Jorgensen (1997) notes:

> When world musics are assumed to be understood contextually and comparatively according to many different value systems, Western classical music is seen as only one of many diverse musics rather than the ideal, each music is properly studied within the context of its own tradition in ways

consistent with that particular musical tradition, and Western musical education is only one of many ways by which people come to know music. (p. 2)

If units of study were not context or genre specific, units of study with broader ranges of music could be included that provided opportunity for schools to study the similarities and differences between world music and Western music. Schools could make their own decisions about the cultures to be explored depending on schools' unique needs and interests.

6.10.6 Music technology available in performance and composition.

Students should be required to demonstrate some application of music technology when creating music. There should also be opportunity for students to explore performance and composition activities that involve music technology as a central process such as the electronic creation, manipulation and recording of sound. The syllabus should include language that is inclusive of music technology so that sampling, mixing, editing, looping, scratching, recording and digital mastering are regarded as important parts of musical language. Music technology as a pedagogical tool should be encouraged alongside the use of music technology hardware. The skills required for a student to perform a recital where turntables are used need to be viewed on the same level as a student singing or playing the guitar.

6.10.7 Assessment tasks should reflect real-life musical scenarios.

With the aim of encouraging life-long learning, music performance assessments should be focused on reflecting real-life scenarios. The assessment of scales and technical exercises need to be seen as an important part of the journey, but students' achievement should focus on the ability to perform a piece of music to an audience with musical awareness as much as technical proficiency. If real-life scenarios in the present day involve the ability to use technology in creating and performing music, the opportunity to develop these skills needs to be available to students. If real-life scenarios require people to sight-read notated music in an ensemble but not really as a soloist, assessment tasks should reflect this. Consequently, the music industry needs to be involved in discussions what real-life scenarios exist in the WA setting.

6.10.8 Implementation.

The implementation of such changes to the WACE Music course would not be a simple affair. The WACE Music document would need a considerable re-write before any process of implementation could begin. Teachers would need professional development on how to adapt to the new style of teaching, learning and assessing. There would need to be a great deal of up skilling in the areas of music technology and World Music. Teachers would need to know what constituted a quality composition portfolio and how to enable their students to successfully create one. There would also need to be training for teachers to integrate their students' musical learning so that aural training is delivered through listening to musical excerpts rather than the repetition of intervals from a keyboard. Bowman (1994b) concurs: "Sonic excess dulls awareness and devalues musical experience. We should strive to sensitize students to the profound impact of sound upon the quality of human life" (p. 65).

The examination would need to undergo a considerable, fundamental change. Without the need to complete rudimentary composition tasks in the examination, there would be more time, for example, for assessing musical activities drawn from the literature. Conversely, there could be less demand for a lengthy written exam. Students would be required to listen to a wide variety of styles, so that listening tasks could include many contrasting musical genres and all of them could be attempted by all students, eliminating the need for iPods or other personal listening devices in the examination. Thus, there is also an economic imperative for simplification of the assessment process.

Students would be able to answer statements that related to music they had chosen to study. Bowman (1994b) notes, 'The choice of music and musical experiences for inclusion in compulsory education is an irrevocably political act' (p. 56). Allowing for students' choice of musical works to study would require comparatively generic statements about how the fundaments of music applied to their chosen musical works. This would also make the writing of the exam much easier.

Schools and policy makers at a government level would need to acknowledge that having music technology in WA Music classrooms is important and allow for specific funding allocations. This would also encourage teachers to become more aware of the technology available.

The marking of the composition portfolios and the assessment of performance recitals would require a reorganisation of the tasks for examiners. There would be a need to discuss issues such as how the student presented stage etiquette, how they related to their audience, performance etiquette and the planning and preparation of the performance as well as the usual performance criteria that currently exists. Examiners would need to mark composition portfolios against criteria that dealt with creativity, how the composition matched the student-created brief and the practicality of being able to perform the piece for a particular occasion/setting, as well as some of the existing technical criteria.

Although highly unlikely, it would be desirable for universities to investigate alternative methods for calculating university entry other than the ranking system currently provided by the TISC. Whilst this is not likely to happen, it must be noted that the current process does have an impact on course design and implementation in schools. For example, universities could investigate entry requirements based on more human aspects such as the student's organisation, enthusiasm, interests, hobbies and communication skills.

The WACE Music course created problems for teachers and students during its implementation due to the number and type of changes between the various draft forms of the course. As each new version of the course was presented, any planning and preparation by teachers became obsolete. A new WACE Music course as advocated by the researcher would need to be scrutinised by a select group of experienced teachers and industry representatives and trialled in a small number of carefully selected representative schools before being made available for all secondary institutions.

6.11 Coda

Music students in WA deserve to have the best post-compulsory Music course that can be created. They should have a Music curriculum which is viewed by others as an exemplary model of its kind and one that sets a benchmark for other states and countries to emulate. There are no acceptable reasons for music students in WA to have a compromised course that is flawed in its design as appears to be the case.

A quality post-compulsory Music course for WA needs to be grounded in sound philosophy. There is evidence that the initial curriculum writers in WA were aware of this as shown by the current rationale of the WACE Music course. However, there is

little evidence of this level of philosophical thinking being applied to the structure and content of the course, as the spirit of the rationale was lost in the constant revision, changes in ministerial direction and overly long and convoluted design process and implementation. This drawn out process has created a flawed result in the current WACE Music course and it should be avoided in the future.

To ensure this does not happen again, there is a need for ongoing discussion in WA about Music curriculum reform at all levels, including teachers, universities, music industry and policy makers. Reimer (2005) warns,

> I do not believe we can ignore the challenges . . . and simply rest on what we have accomplished so far. Doing so, I am afraid, will cause us to stagnate, continuing to make our admirable contribution as we now do but also becoming less and less relevant to a significantly changing musical world. (p. 281)

An environment of creative thinking, understanding of current pedagogy and international best practice needs to be shared, not just amongst Music teachers but also amongst administrators, the CCWA, universities, the music industry and most importantly – Music curriculum policy makers.

Chapter Seven: Conclusions

7.1 Introduction

This chapter responds to the aim of the study set out in Chapter One. It briefly examines the results of the research in relation to the problem statement and draws conclusions from the findings relating to the research questions. It also discusses the limitations of the research and makes recommendations for further research.

7.2 Aim of the Study

The impetus for this study was the implementation of the new WACE Music course in WA in 2010. This prompted an analysis of the course document in relation to its application of design principles described in the literature. This study also identified that low numbers of students participate in post-compulsory Music in WA. The study set out to review the literature to develop a list of principles of international best practice that should underpin the development of a post-compulsory Music course. The study also undertook to examine whether teachers of the WACE Music course perceived these principles to be evident. The following three questions were asked:

1. *What are the principles that should underpin an effective post-compulsory music curriculum suitable for WA, according to international best practice?*
2. *Are international principles of best practice evident in the rationale and structure of the WACE Music Course?*
3. *Do WA music teachers perceive these principles to be present in the WACE Music curriculum?*

To answer these questions, a thorough analysis of literature pertaining to curriculum issues in post-compulsory music education was undertaken. Twenty-seven researcher-designed principles grouped in seven researcher designed categories were created as a result of the main themes found in the literature. A detailed comparison of the WACE Music course document was then completed against the 27 principles of international best practice. It emerged that the WACE Music course does not follow 25 of these principles.

Around 40 per cent of WACE Music teachers in WA then participated in a questionnaire, which asked them to rate the WACE Music course against 27 statements

directly related to the principles from the literature review using a five-point Likert Scale. The findings pointed to a generally high degree of satisfaction with the WACE Music course, suggesting that teachers perceived it to follow principles of international best practice. However, possible explanations for the disparity emerged, such as: the length and complexity of the WACE Music course document; teachers' lack of familiarity with the entire course document, and teachers' understanding of concepts and terminology.

7.3 Significance of the Study

The findings of this study are significant for five overarching reasons. The first is that there has been a lack of Music curriculum development in WA in the last 40 years. This lack of fundamental change or questioning of the way music courses in WA are constructed has created a culture in which the status quo is viewed as best.

The second is that the findings suggest that some WA teachers may not fully comprehend aspects of the syllabus. Due to the length and complexity of the WACE Music course, teachers are either not familiar with the whole document (for example, the rationale) or believe that parts of the course they do not teach allow for good curriculum practice to be addressed (for example, music technology). The findings reveal a fundamental concern for the Jazz context both in terms of the small number of schools offering it, and in the very negative attitudes of teachers delivering it.

The third reason is the variation of attitudes between Jazz teachers and WAM or Contemporary Music teachers. If teacher opinions about the WACE Music course differ greatly depending on the WACE context being taught, there could be a further reduction of schools offering Jazz and the context could end up being unviable, as did the World Music context. Ultimately, the aim of offering students more choice of musical contexts will be further undermined if the Jazz context is eliminated for economic reasons.

The fourth reason is that the literature review undertaken for this study provides a framework for the development of future music curricula for WA. As Australia (ACARA 2012) is working on a draft Australian Curriculum for 'The Arts' of which Music is one of the five arts subjects, this research is especially timely.

Finally, this research has identified the need for the SCSA in WA, and relevant government authorities to be aware of the problems that can result from high levels of interference in the course development process of a music curriculum document. The

need for a pragmatic and informed approach free of bureaucratic interference when developing a quality music curriculum has been identified. Accordingly, this study recommends the writing of a new music syllabus, incorporating the following points discussed in Chapter Six:

- Simplification of the course document
- Linkage of the composition, performance and listening aspects of the course
- Performance assessments as public recitals
- Use of a composition portfolio
- Introduction of World Music into the course
- Provision of music technology for composition and performance
- Assessment tasks that reflect real-life musical scenarios
- Combining the study of a variety of musical genres in a single course

7.4 Limitations

This research set out to identify a set of principles of international best practice pertaining to a post-compulsory Music curriculum. These principles are generalisable to all WA schools; however, issues such as music technology become critical in schools with limited funding. Stipulating music technology in a course document may provide the necessary impetus for schools to make funding allowances for music technology. Although the focus of Chapter Three was on the WACE Music course in WA, the principles of international best practice are still generalisable to other parts of Australia and the application of the research instrument in other states or territories would simply require the alteration of the term 'WACE' to the relevant title of the post-compulsory Music course if music courses from other states were to be evaluated.

This study employed mostly quantitative methods and a research instrument made using a basic five-point Likert Scale. The reasons for these relatively simple methods were due to the desire to achieve a high participation rate among WA Music teachers. It is acknowledged that a seven-point scale might have generated greater specificity in the responses from teachers.

Statements in the questionnaire could have been accompanied by clarifying statements to avoid confusion about terminology, or they could possibly have benefited from alternative phrasing. The issue of teacher confusion over the content of the WACE

Music course and their personal method of application are also acknowledged in the discussion of the results in relation to the questionnaire.

WA Music teachers were faced with a need to interpret a number of terms relating to music education in the questionnaire. Terms like 'creativity', 'culture', 'variety', 'World Music' and 'music technology' were left without definition. The questionnaire reflected that there may have been issues with the interpretation of these terms by teachers, and the variety of interpretations may not have contributed to a set of data that was not as clear as it could have been. On one hand, providing a set of definitions to accompany the questionnaire would have undoubtedly added clarity to the results, but on the other hand, it would not have uncovered the possibility that teachers' understanding of terms were inconsistent with current pedagogical thinking in the literature.

Further qualitative methods could have been pursued among a smaller group of teachers that represented all of the required categories. This would have provided more depth of understanding about how teachers feel about the course. However, it was felt that this might have produced a set of results that were less generalisable.

7.5 Recommendations for Future Research

The principles of international best practice identified in the literature have been applied in this research to the WA context through an analysis of the WACE Music course document. These principles can be applied to other Music courses at a post-compulsory level or pre post-compulsory level. At a time when Australia is looking to develop a successful Australian Curriculum (ACARA 2012) that includes Music within 'The Arts' learning area (Dance, Drama, Media, Music and Visual Arts), this research could be applied to existing Music curricula in all states and territories. This would establish the level of application of the principles of best practice and develop understanding about elements of existing music curricula that are successful.

In this research, music teachers were presented with a questionnaire to establish whether they perceived principles of international best practice to be evident in the WACE Music course. An interesting accompaniment to this data would be to discover whether students perceived these principles to be evident as well. A comparison between teacher and student perceptions about these principles being evident in their music course would highlight any differences in perspective that may exist.

Crucially, this research approach should be applied to the ACARA's (2012) draft of consultation of The Arts, including Music before it is mandated throughout the country after February 2013. This is important during the consultation period commencing in late September 2012, in order to avoid making the mistakes that have been made in WA.

7.6 Conclusions

The results of this research have been two-fold. First, 27 principles of international best practice were established. Second, it was established that there was a disparity between the researcher's examination of the WACE Music course and teachers' perceptions. The disparity between researcher and teachers has been discussed in terms of several general possibilities. A lack of understanding of the WACE Music course document itself and an interpretation of terminology in the questionnaire that did not reflect current pedagogical thinking were strong features. This research has also established a lack of Music curriculum reform in WA and the resulting lack of a reform culture. The need for a change in thinking for WA Music teachers is clear. There needs to be a considered approach to developing a culture for Music curriculum reform in WA, but this can only be achieved by involving associations and groups responsible for providing professional development. The former CCWA (now SCSA), pre-service teacher training (WA universities), as well as educational policy makers (government and non-government) all need to play their part in providing a platform for critical thinking and discussion in relation to Music curriculum development in WA.

The WACE Music course should aim to create life-long learners of music. The syllabus should be designed around this primary purpose and the assessment of it should have no other objectives. The desire for WA universities to be provided with a list of every student ranked in order should be dispensed with as an archaic method that does nothing to assist in the education of students but interferes with the construction of an inherently musical course of study. The WACE Music course would then be less inclined to assess non-musical skills in a quantitative way to provide a clear, numerical result; rather, it would concentrate on relevant, musical processes for students, with the aim of producing life-long learners of music.

In Chapter One, criticisms of the WACE Music course were outlined as:

- being hastily completed, (there are a number of discrepancies within the document relating to a common list of required knowledge across the three Areas of Study);

- being long and complicated both for teachers and students to understand;

- being disadvantageous for students studying Jazz or Contemporary Music as they have additional material to learn;

- attempting to offer more musical choices for students but in praxis, only providing limited choice for the classroom teacher and

- being principally concerned with fitting a uniform course model rather than offering music students the best music curriculum for their needs.

Following examination of the documents surrounding course development and construction, it would appear that the above criticisms of the WACE Music course were justified. In order for WA students to experience music education that reflects the cutting edge of international best practice, the WACE Music course needs more than superficial, cosmetic adjustment. Unless fundamental change based on a thorough understanding of the music education literature which reflects the modern world in which teenagers naturally engage with music, WA students will continue to experience a Music course that is old fashioned and irrelevant to their lives.

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Appendices

Research Project - Principles for designing an effective, post-compulsory music curriculum suitable for Western Australia.

Dear Colleague,

My name is Andrew Sutherland and I am undertaking a Masters degree through research with Edith Cowan University. I am also Head of Music at John Septimus Roe Anglican Community School.

Thank you for taking the time to complete this questionnaire. This questionnaire forms a part of my research into the principles that should underpin an effective, post-compulsory Music course suitable for the West Australian context.

I am trying to establish teacher's perceptions of the level to which principles of international best practice are evident in the WACE Music course. Your response will provide the data necessary to measure how WA Music teachers feel the WACE Music course follows these principles.

Your name and the name of your school will be confidential and will not be included in any part of the thesis. Should the thesis be included in any further publications, your anonymity will be maintained. Your participation in this research is voluntary and a summary of the results will be made available to you upon request at the completion of the project.

This project has ethics approval from Edith Cowan University. If you have any concerns or complaints about the research project and wish to talk to an independent person, you may contact Kim Gifkins, Research Ethics Officer, Edith Cowan University on 6304 2170, or email reseach@ethics@ecu.edu.au My thesis supervisor is Dr Geoff Lowe who can be contacted by emailing g.lowe@ecu.edu.au

You can return this questionnaire by sending it in the enclosed envelope. I would be most grateful if you could do this **before the end of August**. If you have any questions or require any further information about the research project, please contact me on 9247 2242 or by emailing asutherland@jsracs.wa.edu.au

If you lose the self-addressed return envelope, please send to:

> John Septimus Roe ACS
> Attention: Andrew Sutherland
> P.O. Box 41,
> Mirrabooka WA   6941

Kind regards,

Andrew Sutherland B.Mus. Ed. (hons.)
Head of Music
John Septimus Roe ACS

Fundamentals of WACE Music Questionnaire

Please tick one box following each statement regarding the WACE Music curriculum document to indicate the extent to which you feel it applies. By ticking the box at the far right, you are indicating that you strongly agree with the statement. If you strongly disagree with the statement being made about the WACE course, please tick the box on the far left side of the boxes. **These statements concern your perception of the WACE Music course curriculum document, not the way in which you deliver it.**

Please tick clearly inside a box and do not tick the space in between boxes.

You should consider each statement about the WACE course in terms of your own experience with delivering it to your students.

There are no right or wrong answers.

By writing your name and the name of your school below, you are allowing me to be sure I haven't calculated your responses more than once. Your responses will remain anonymous and the identity of you and your school will not appear in any part of the research.

Name of teacher _____

Name of School _____

Sex   Male   ☐   Female   ☐

Please indicate the number of years you have been teaching post-compulsory Music in Western Australia.

- ☐ This is my first year.
- ☐ Between 2 – 3 years.
- ☐ Between 4 – 5 years.
- ☐ 6 or more years.

Please indicate which Education system you belong to.

- ☐ AISWA
- ☐ DETWA
- ☐ CathED

Please indicate which contexts you are offering.

- ☐ Contemporary Music
- ☐ Jazz
- ☐ Western Art Music

I believe that the WACE Music Course syllabus document...	1 = Strongly disagree	2 = Disagree	3 = Unsure	4 = Agree	5 = Strongly agree
Part 1					
1 is relevant to your student's lives through providing activities they can relate to outside of the classroom.	☐	☐	☐	☐	☐
2 meets the musical needs of the students more than matching a uniform course model.	☐	☐	☐	☐	☐
3 is based on a clear rationale that is understood by teachers and students.	☐	☐	☐	☐	☐
4 has a clear set of fundamental goals on which the curriculum is clearly based.	☐	☐	☐	☐	☐
Part 2					
5 encourages life-long learning through performance tasks.	☐	☐	☐	☐	☐
6 develops a broad range of performance skills beyond developing technique and repertoire.	☐	☐	☐	☐	☐
7 links performance skills with other areas of the music curriculum.	☐	☐	☐	☐	☐
8 promotes spontaneity in performance through improvisation and spontaneous expression.	☐	☐	☐	☐	☐
9 assesses the performance process as well as final product.	☐	☐	☐	☐	☐
Part 3					
10 provides a link between composition and performance tasks creating authentic experiences.	☐	☐	☐	☐	☐
11 promotes creativity in composition.	☐	☐	☐	☐	☐
12 allows students to develop their own unique compositional style.	☐	☐	☐	☐	☐
13 encourages compositions to reflect the society in which the students live.	☐	☐	☐	☐	☐
14 creates opportunities for students to make musical decisions when composing.	☐	☐	☐	☐	☐
Part 4					
15 engages each student in listening to a variety of styles.	☐	☐	☐	☐	☐
16 allows students to listen to music that they consider to be 'theirs'.	☐	☐	☐	☐	☐
17 encourages listening skills to be developed on the broad understanding of welcomed 'sound' rather than 'high art'.	☐	☐	☐	☐	☐
Part 5					
18 allows students to engage in listening to non-western 'sounds'.	☐	☐	☐	☐	☐
19 encourages our own cultural understanding by exploring world music cultures.	☐	☐	☐	☐	☐
20 develops students' understanding of their own sense of musical style by being exposed to music of other cultures.	☐	☐	☐	☐	☐
Part 6					
21 uses music technology to develop student-centred learning.	☐	☐	☐	☐	☐
22 incorporates the use of music technology in the course other than music publishing software.	☐	☐	☐	☐	☐
Part 7					
23 assesses students' work with comments and written feedback.	☐	☐	☐	☐	☐
24 assesses students' musical development through meaningful and musically authentic activities.	☐	☐	☐	☐	☐
25 assesses students' work as it develops rather than at the end of the course.	☐	☐	☐	☐	☐
26 encourages open and transparent assessment of student's work.	☐	☐	☐	☐	☐
27 assesses students' natural musical encounters rather than acquired skills and knowledge.	☐	☐	☐	☐	☐

Please make any comments about aspects of this questionnaire you would like to expand upon. This is not necessary if you have nothing further to add.

_____

_____

_____

_____

_____

_____

_____

_____

_____

End of Questionnaire

MUSIC

IMPORTANT INFORMATION

Syllabus review

Once a course syllabus has been accredited by the Curriculum Council, the implementation of that syllabus will be monitored by the syllabus committee. This committee can advise council about any need for syllabus review. Syllabus change deemed to be minor requires schools to be notified of the change at least six months before implementation. Major syllabus change requires schools to be notified 18 months before implementation. Formal processes of syllabus review and requisite reaccreditation will apply.

Other sources of information

The Western Australian Certificate of Education (WACE) Manual contains essential information on assessment, moderation and other procedures that need to be read in conjunction with this course.

The Curriculum Council will support teachers in delivering the course by providing resources and professional development online.

The council website www.curriculum.wa.edu.au provides support materials including sample programs, assessment outlines, assessment tasks, with marking keys, sample examinations with marking keys and grade descriptions with annotated student work samples.

Training package support materials are developed by Registered Training Organisations (RTOs), government bodies and industry training advisory bodies to support the implementation of industry training packages. Approved support materials are listed at www.ntis.gov.au

WACE providers

Throughout this course booklet the term 'school' is intended to include both schools and other WACE providers.

Currency statement

This document may be subject to minor updates. Users who download and print copies of this document are responsible for checking for updates. Advice about any changes made to the document is provided through the Curriculum Council communication processes.

MUSIC

Part A

Rationale

Music involves the organisation of sound and silence in structures that have deep meaning for participants and listeners. Consequently, music has a universal place in every culture across the globe and throughout history. Studying music provides the basis for a lifetime of further participation which contributes to the musical culture of the future.

Students engage with music through movement, both in responding to its rhythms in dance and physical sensation, and by making movements that allow them to produce music on a wide variety of instruments, including the voice. Students engage in music on their own, or in groups, both large and small. Therefore, the social dimension to music is inseparable from its function in culture. 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 and performing.

In studying music, students develop physical and mental skills which are extended by a balanced program of study. Central to this is performance and creativity. Performance allows students to actively participate in a wide range of music activities. Creativity drives both interpretation of existing music in performance, and stimulates self-expression in improvisation and composition. Creating, composing and performing draw on existing music that is studied through responding, listening, analysis and also through engagement with the context in which the music was produced. Each activity informs the others as musicians explore the range of musical contexts to which libraries, the media, technology, their peers and teachers provide access.

The Music course is designed to encourage students to participate in musical activity as both a recreational and a vocational choice. It may serve as a pathway for further training and employment in a range of professions within the music industry, or as a means of experiencing the pleasure and satisfaction that comes from listening to and making music.

This course provides students with the opportunity to further their achievement of specific overarching learning outcomes from the Curriculum Framework together with the development of the core-shared values.

Course outcomes

The Music course syllabus is designed around four key outcomes. These outcomes are based on the Arts learning area outcomes in the Curriculum Framework. Learning experiences derive directly from the music outcomes and are the means by which core music concepts are experienced.

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; and
- demonstrate awareness of the roles and contributions of other performers and performance contexts.

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 application of sound/production and technology.

Outcome 2: Composing/arranging
Students apply music language, stylistic awareness and performance understandings when composing or arranging.
In achieving this outcome, students:
- use music language, skills, techniques and technologies when composing or arranging;
- use the elements of music with stylistic and expressive awareness; and
- understand the roles and needs of performers and performance contexts.

Students engage in the creative process of composing, arranging and transcribing music via notation, technology and/or improvisation. 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 music works; and
- evaluate music using critical frameworks.

Students engage with the literature, music scores and recorded legacy of music through activities including aural and score analysis. Responses to listening activate and extend the capacity of students 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; and
- understand the social significance of music across time, place and culture.

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

Outcome progressions
Each of the outcomes is described as a learning progression across Foundation and eight broad levels (see Appendix 2). In teaching a particular course unit, teachers can use the outcome progressions along with the unit content and contexts to plan appropriate lessons and activities for their students.

Course contexts
There are three contexts defined in the Music course:
- Western Art Music
- Jazz
- Contemporary Music

At Stages 2 and 3, the contexts are coded as separate units. This enables students to study a particular music context and have that recorded as such on their WACE. For each context, there are a number of areas of study that enables in-depth investigation of the context. Both the contexts and their areas of study offered by schools will depend on school resources, staff expertise and student interest.

At Stage 1, the areas of content can be taught across one or more contexts. This enables teachers to best meet the interests and needs of their students. In addition, topics such as Music for Music Theatre, Music for Film and Television, and World and Indigenous Musics can be incorporated into the content of the syllabus.

Where appropriate for both school-based and external assessment, students can draw on the content described in the relevant area of study.

Compulsory areas of study

Context	Stage 2	Stage 3
Western Art Music	Symphony	Concerto
Jazz	Blues	Be-Bop
Contemporary Music	Rock	Pop

Western Art Music
For this course, Western Art Music involves the study of the European tradition of art music and its development over time. The Western Art Music areas of study (genres) are:
- chamber music
- choral music
- concerto
- opera
- solo works (instrumental/vocal)
- symphonic music.

Two areas of study (genres) must be studied in Stage 2 and two areas of study (genres) must be studied in Stage 3. Symphony is the compulsory area of study for Stage 2 and Concerto is the compulsory area of study for Stage 3. One of the areas of study (genre) completed in Stage 2 may be repeated in Stage 3.

Four designated works are required for Stage 2 and Stage 3 examinations; each area of study (genre) has been assigned two designated works.

The compulsory areas of study (genre) and the designated works will be reviewed at the end of a three year cycle. The reviewed works will be published in the designated works guide.

Jazz
Jazz is a musical style with its origin in the mid to late 19th century in America. It is a fusion of African and European musical traditions. It has a heavy reliance on syncopation, swing rhythms, extended chord vocabularies and improvisation.

Jazz content can be taught using either an historical or a genre/style approach, or a combination of both. The Jazz areas of study are:

Historical	**Genres and styles**
• Pre-Jazz/New Orleans	• Blues
• Chicago/Harlem/Kansas City	• Vocal
• Swing	• Big Band
• Be Bop/Cool School	• Combo
• Modal	• Modal
• Avant garde/Free	• Avant garde/Free
• Latin and fusion	• Latin and fusion
• Contemporary trends	• Contemporary trends

Two areas of study must be studied in Stage 2 and two areas of study must be studied in Stage 3. Blues is the compulsory area of study for Stage 2 and Be-Bop is the compulsory area of study for Stage 3. One of the areas of study completed in Stage 2 may be repeated in Stage 3.

Eight designated works are required for Stage 2 and Stage 3 examinations; each area of study has been assigned four designated works.

The compulsory areas of study and the designated works will be reviewed at the end of a three year cycle. The reviewed works will be published in the designated works guide.

Contemporary Music

Contemporary Music encompasses popular music from the 1950s to the present day. It is predominantly commercial in nature and is constantly evolving through the influence of youth culture and the emergence of new artists and styles. The Contemporary Music areas of study (genres) are:

- Folk
- Country
- African-American
- Rock
- Pop
- Electronica.

Two areas of study (genres) must be studied in Stage 2 and two areas of study (genres) must be studied in Stage 3. Rock is the compulsory area of study for Stage 2 and Pop is the compulsory area of study for Stage 3. One of the areas of study (genre) completed in Stage 2 may be repeated in Stage 3.

Eight designated works are required for Stage 2 and Stage 3 examinations; each area of study (genre) has been assigned four designated works.

The compulsory areas of study (genre) and the designated works will be reviewed at the end of a three year cycle. The reviewed works will be published in the designated works guide.

The knowledge and application of western staff notation for Stage 1 units is strongly recommended for students intending to progress to Stage 2.

Course content

The course content is the focus of the learning program. It enables students to maximise their achievement of both the overarching learning outcomes from the Curriculum Framework and the Music course outcomes.

The course content describes the knowledge and skills required and consists of the following content areas:

- Aural and theory
- Analysis
- Composition and arrangement
- Performance
- Cultural and historical perspectives.

Central to each of the content areas in the Music course is the knowledge, understanding and application of the elements of music. They are fundamental to the creation, composition, performance and analysis of music works and consist of the following musical elements:

- Pitch and melody
- Harmony
- Tonality
- Rhythm and duration

- Tempo
- Expressive elements
- Texture
- Form/structure
- Timbre.

The use of technology can be embedded into any of the following content areas. Music technology embraces instruments and mechanical/electrical equipment used to compose, perform, record and shape music. Technology is used in live performance and the studio. There are many computer programs available which provide a means of notating, editing, sequencing and synchronising music.

Aural

Aural skills are an integral part of listening, performing, composing and musicology. The application of aural skills develops the ability to think in sound. By developing aural skills, students can respond to, reflect on, evaluate and notate the elements of music and employ them when performing prepared works, sight-reading, sight-singing, playing by ear and improvising.

Theory

Theory is the written categorisation of the elements of music and how these elements are structured. Music theory enhances the understanding of notated music and is used in a variety of ways in the performance, creation, composition, appreciation and analysis of music. Western staff notation conventions have been specified for each unit but within the context studied it may be necessary to explore alternative notation systems.

Analysis

Analytical skills are used to examine the individual elements of music so as to determine how they have been combined to create the musical work. Analysis may involve labelling chords, extracting information from music and linking musical components. Knowledge from Aural and theory and Cultural and historical perspectives content areas are applied through analytical frameworks and structures.

Composition and arrangement

Composing and arranging are the creative processes of making music through the combination of the elements of music. A variety of approaches are employed in creating music: experimenting, structuring, arranging, notating and making appropriate use of music technologies. Application of the conventions of particular styles and genres in composing and arranging music is essential in creating meaningful works. Composition may be documented through notation or as recorded sound, whichever is appropriate to the relevant style of music.

Performance

Performance relates to the application of skills, techniques and processes appropriate to vocal and instrumental performance through participation in any practical setting. The study of repertoire in a wide variety of styles according to student needs, interests and abilities is essential. The repertoire should reflect student technical and musical proficiency. Performance in some styles and genres involves specific skills where music is simultaneously created and performed.

Cultural and historical perspectives

Cultural and historical perspectives in music enable students to study music (Australian and international) in its social, cultural and historical context. This includes the styles, genres and conventions particular to the context studied. Students use their skills, knowledge and the application of the elements of music to recognise how societies have created, performed and recorded their music over time. Students gain an understanding of the trends in music and the links between the different musical styles.

Course units

Each unit is defined with a particular focus and a selection of learning contexts through which the specific unit content can be taught and learnt. The cognitive difficulty of the content increases with each stage and is referenced to the broad learning described in the outcome progressions. The pitch of the content for each stage is notional and there will be overlap between stages.

Preliminary Stage units provide opportunities for practical and well-supported learning to help students develop skills required for them to be successful upon leaving school or in the transition to Stage 1 units.

Stage 1 units provide bridging support and a practical and applied focus to help students develop skills required to be successful for Stage 2 units.

Stage 2 units provide opportunities for applied learning but there is a focus more on academic learning.

Stage 3 units provide opportunities to extend knowledge and understandings in challenging academic learning contexts.

Units PA and PB

In these units, students explore their senses to create and enjoy music. They respond to music and express their musical ideas through movement and singing/playing. Students reflect on their music experiences and identify how music impacts on their lives. They use musical language to communicate ideas through performing, creating and responding to music.

Stage 1 units: 1A–1D

Unit 1AMUS	Unit 1CMUS
Unit 1BMUS	Unit 1DMUS

Across the four units, students develop an understanding of the elements of music and apply these through creating, composing, performing and responding to music. These units introduce students to relevant and engaging music, with teachers choosing a context or contexts appropriate to student needs.

Stage 2 units: 2A–2B

Unit 2AMUSW	Unit 2BMUSW
Unit 2AMUSJ	Unit 2BMUSJ
Unit 2AMUSC	Unit 2BMUSC

Across the two units, the study of a range of repertoire enables students to develop an understanding of the elements of music and apply these through creating, composing, performing and responding to music. Students explore how social, cultural and historical factors shape music. These units provide the opportunity for teachers to introduce students to music in the specific context being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 2 WACE examination.

Stage 3 units: 3A–3B

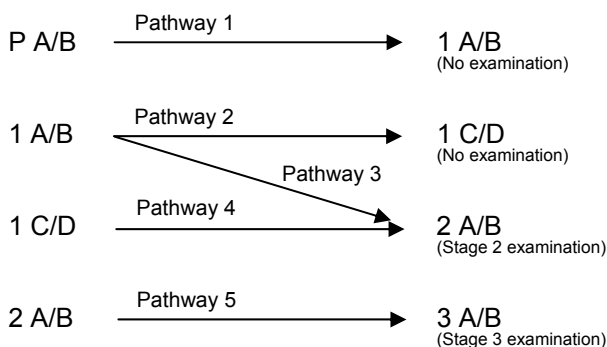|	
Unit 3AMUSW	Unit 3BMUSW
Unit 3AMUSJ	Unit 3BMUSJ
Unit 3AMUSC	Unit 3BMUSC

Across the two units, students extend their knowledge and understanding of music through application. The study of complex repertoire enables them to respond in detail to the musical language used in creating, composing, performing and responding to music. Students develop skills and knowledge needed to analyse and respond to how social, cultural and historical factors shape the role of music in society. These units provide the opportunity for teachers to introduce students to music in the specific context being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 3 WACE examination.

Course pathways

The following pathways for the study of Music will assist in meeting student needs for their WACE certificate:

P A/B — Pathway 1 → 1 A/B (No examination)

1 A/B — Pathway 2 → 1 C/D (No examination)

1 A/B — Pathway 3 → 2 A/B (Stage 2 examination)

1 C/D — Pathway 4 → 2 A/B (Stage 2 examination)

2 A/B — Pathway 5 → 3 A/B (Stage 3 examination)

Pathway 1
Typically for students who enter the course to engage in practical music activities and develop a basic understanding of musical concepts.

Pathway 2
Typically for students who enter the course with limited experience and undertake music for enjoyment.

Pathway 3
Typically for students who enter the course with limited experience, knowledge and understanding of music but develop sufficiently to access Units 2A and 2B. Students who choose this pathway will complete the external Stage 2 examination.

Pathway 4
Typically for students with a broad knowledge and understanding of all aspects of music who wish to further develop their music skills in order to access further music opportunities. Students who choose this pathway will complete the Stage 2 external examination.

Pathway 5
Typically for students with an extensive and comprehensive knowledge and understanding of all aspects of music and who aspire to further their music studies to higher levels. Students who choose this pathway will complete the Stage 3 external examination.

Time and completion requirements

The notional hours for each unit are 55 class contact hours. This does not include additional tuition typically undertaken out of school hours. Opportunities for credit are available through endorsed programs which can be found at
http://www.curriculum.wa.edu.au/Apps/EP/display.aspx?type=1

Units can be delivered typically in a semester or in a designated time period up to a year depending on the needs of the students. Pairs of units can also be delivered concurrently over a one-year period. Schools are encouraged to be flexible in their timetabling in order to meet the needs of all of their students.

A unit is completed when all assessment requirements for that unit have been met. Only completed units will be recorded on a student's statement of results.

Refer to the WACE Manual for details about unit completion and course completion.

Vocational Education Training information

Vocational Education Training (VET) is nationally recognised training that provides practical work skills and credit towards, or attainment of, a vocational education and training qualification.

When considering VET delivery in courses it is necessary to:
- refer to the WACE Manual, Section 5: Vocational Education Training, and
- contact education sector/systems representatives for information on operational issues concerning VET delivery options in schools.

Australian Quality Training Framework (AQTF)
AQTF is the quality system that underpins the national vocational education and training sector and outlines the regulatory arrangements in states and territories. It provides the basis for a nationally consistent, high-quality VET system.

The AQTF Standards for Registered Training Organisations outline a set of auditable standards that must be met and maintained for registration as a training provider in Australia.

VET delivery
VET can be delivered by schools providing they meet Australian Quality Training Framework (AQTF) requirements. Schools need to become a Registered Training Organisation (RTO) or work in partnership (auspicing arrangement) with an RTO to deliver training within the scope for which they are registered. If a school operates in partnership with an RTO, it will be the responsibility of the RTO to assure the quality of the training delivery and assessment. Qualifications identified in this course must be on the scope of registration of the RTO delivering or auspicing training.

Units of competency from selected training package qualifications have been taken into account during the development of this course.

Schools seeking to link delivery of this course with units of competency or qualification must read the information outlined in the relevant training package/s. This information can be found at the National Training Information Service website: www.ntis.gov.au.

National Training Package
CUS01 Music Industry
Qualifications
CUS10101 Certificate I in Music Industry (Foundation)
CUS20101 Certificate II in Music Industry (Foundation)
CUS30101 Certificate III in Music

Note: Any reference to qualifications and units of competency from training packages is correct at the time of accreditation.

Resources

A detailed list of textbooks, teacher references, teacher guides and manuals can be found at
www.det.wa.edu.au/education/cmis/eval/curriculum/courses/

Assessment

Refer to the WACE Manual for policy and principles for both school-based assessment and examinations.

School-based assessment

The two types of assessment in the school-based assessment table are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment types, including examples of different ways that they can be applied and the weighting for each assessment type.

Teachers are to use the assessment table to develop their own assessment outlines.

An assessment outline needs to be developed for each class group enrolled in each unit of the course. This outline includes a range of assessment tasks that cover all assessment types and course outcomes with specific weightings. If units are delivered concurrently, assessment requirements must still be met for each unit.

In developing assessment outlines and teaching programs, the following guidelines should be taken into account.
- All tasks should take into account teaching, learning and assessment principles from the Curriculum Framework.
- There is flexibility within the assessment framework for teachers to design school-based assessment tasks to meet the learning needs of students.
- Student responses may be communicated in any appropriate form e.g. written, oral, performance, graphical, multimedia or various combinations of these.
- Student work submitted to demonstrate achievement of outcomes should be accepted only if the teacher can attest that, to the best of her/his knowledge, all uncited work is the student's own.
- Evidence collected for Stage 2 and 3 units should include tasks conducted under test conditions.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions, aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence **could** include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

This assessment table has been designed for flexibility, enabling students to have a 50% weighting in performance or composition or research, or make weighting combination choices which are in the students' best interest.

The practical component can be undertaken in a context which is independent of the chosen context e.g. you can do a Jazz performance whilst studying Western Art Music content. Students can specialise in performance, composition or research, or students can become more generalist through the following combinations:
1) Performance and composition
2) Performance and research
3) Composition and research.

To complement the above specialisation, the written component gives a set weighting for each assessment type and assessment of these must be specific to the context chosen for classroom work. The combination of the practical component and the written component equates to 100% for the school-based assessment.

Grades

Schools assign grades following the completion of the course unit. The following grades may be used:

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

Preliminary Stage units are not graded. Achievement in these units is reported as either Completed or Not Completed.

Each grade is based on the student's overall performance for the course unit as judged by reference to a set of pre-determined standards. These standards are defined by grade descriptions.

Grade descriptions:
- describe the range of performances and achievement characteristics of grades A, B, C, D and E in a given stage of a course
- can be used at all stages of planning, assessment and implementation of courses, but are particularly important as a final point of reference in assigning grades
- are subject to continuing review by the Council.

The grade descriptions for this course can be accessed on the course page at
http://www.curriculum.wa.edu.au/internet/Senior_Secondary/Courses/Music/

Examination details

There are separate examinations for Stage 2 pairs of units and Stage 3 pairs of units.

In their final year, students who are studying at least one Stage 2 pair of units (e.g. 2A/2B) or one Stage 3 pair of units (e.g. 3A/3B) will sit an examination in this course, unless they are exempt.

Compulsory areas of study

Context	Stage 2	Stage 3
Western Art Music	Symphony	Concerto
Jazz	Blues	Be-Bop
Contemporary Music	Rock	Pop

The Music examination comprises a written examination worth 50% of the total examination score and a practical examination worth 50% of the total examination score. The practical examination can be completed as a performance examination, submission of a composition or a research portfolio or a combination of both. Detailed information about the practical examination is available in the separate course document: Music Stage 2 and Stage 3, Practical (performance and/or portfolio) examination requirements.

Each examination will assess the specific content, knowledge and skills described in the syllabus for the pair of units studied.

Details of the examinations in this course are prescribed in the examination design briefs (see Appendix 1).

Practical examination

The practical examination comprises 50% of the external examination mark. Detailed information about the practical examination is available in the separate course document: Music Stage 2 and Stage 3, Practical (performance and/or portfolio) examination requirements.

For Stage 2 and Stage 3, candidates must select ONE of the following options:

Options	Examination type	Weighting	Stage 2	Stage 3
1	Performance examination Candidates can perform: (a) one context, one instrument OR (b) one context, two instruments OR (c) two contexts, one instrument OR (d) two contexts, two instruments	50%	• Minimum of two contrasting pieces for each performance • Warm-up/set up/tuning (5 mins) • Performance (a) 10–15 minutes; all other performances (b–d) 5–8 minutes for each examination	• Minimum of two contrasting pieces for each performance • Warm-up/set up/tuning (5 mins) • Performance (a) 15–20 minutes; performances (b–d) 5–10 minutes for each examination
2	Composition portfolio	50%	• 3–5 compositions with a total minimum combined time of 12 minutes • Minimum of two original compositions or arrangements for an ensemble containing at least 3 parts	• 3–5 compositions with a total minimum combined time of 16 minutes • Minimum of two original compositions for a quartet or larger ensemble combination and a maximum of one composition for a solo instrument
3	Research portfolio	50%	• Part A: 3 000 words (40%) • Part B: Practical application of research through performance (at least 5 minutes) or composition (at least 2 compositions with a minimum combined time of 5 minutes) (10%)	• Part A: 5 000 words (40%) • Part B: Practical application of research through performance (at least 5 minutes) or composition (at least 2 compositions with a minimum combined time of 5 minutes) (10%)
4	Performance examination/ and Composition portfolio	25% and 25%	• Minimum of two contrasting pieces • Warm-up/set up/tuning (5 mins) • Performance (a) option only (5–8 mins) • 2–3 compositions with a total minimum combined time of 7 minutes • Minimum of one original composition or arrangement for an ensemble containing at least 3 parts	• Minimum of two contrasting pieces • Warm-up/set up/tuning (5 mins) • Performance (a) option only (5–10 mins) • 2–4 compositions with a total minimum combined time of 10 minutes • Minimum of one original composition for a quartet or larger ensemble combination
5	Performance examination/ and Research portfolio	25% and 25%	• Minimum of two contrasting pieces • Warm-up/set up/tuning (5 mins) • Performance (a) option only (5–8 mins) • Part A: 1 500 words (20%) • Part B: Practical application of research through performance or composition (5%)	• Minimum of two contrasting pieces • Warm-up/set up/tuning (5 mins) • Performance (a) option only (5–10 mins) • Part A: 2 500 words (20%) • Part B: Practical application of research through performance or composition (5%)
6	Composition portfolio / and Research portfolio	25% and 25%	• 2–3 compositions with a total minimum combined time of 7 minutes • Minimum of one original composition or arrangement for an ensemble containing at least 3 parts • Part A: 1 500 words (20%) • Part B: Practical application of research through performance or composition (5%)	• 2–4 compositions with a total minimum combined time of 10 minutes • Minimum of one original composition for a quartet or larger ensemble combination • Part A: 2 500 words (20%) • Part B: Practical application of research through performance or composition (5%)

MUSIC

Part B

Contents

UNIT PAMUS

Unit description

In these units, students explore their senses to create and enjoy music. They respond to music and express their musical ideas through movement and singing/playing. Students reflect on their music experiences and identify how music impacts on their lives. They use musical language to communicate ideas through performing, creating and responding to music.

Unit content

This unit offers an opportunity for students to explore and develop an understanding of the elements of music. Any combination of the musical elements outlined below can be incorporated into a suitable program appropriate to their needs.
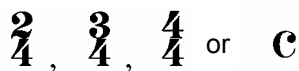
Skills and concepts are developed through exposure to musical experiences which may include: singing, performing, reading, writing, aural, theory, inner-hearing, musical memory, composing, part work, improvising, responding to and creating music, echo clapping or singing, flashcard activities, responding to and interpreting visual cues from the teacher, writing a phrase or an entire song using a form of notation (such as staff, graphic, stick, symbolic or textual). Students identify, draw/trace and/or define musical elements.

Aural and theory

The musical elements listed are only suggestions. They may be used where appropriate to student needs.

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and/or discrepancies

$$\frac{2}{4}, \quad \frac{3}{4}, \quad \frac{4}{4} \quad \text{or} \quad \mathbf{C}$$

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

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

- Rhythmic dictation
  - 2–4 bars using any form of notation
  - counting the number of beats which are played in a bar
- Maintaining a steady beat.

Pitch—melody, harmony and tonality
- Imitating or experimenting with call/response passages using rhythm and melody
- Discriminating between higher and lower sounds
- Recognising melodies ascending (moving up) or descending (moving down)
- Recognising known melodic material when played and/or sung
- Scales appropriate to student ability
  - do pentatonic, la pentatonic and/or major.

Tempo
- Terminology for *tempo*
  - fast, slow.

Expressive elements
- General dynamic descriptions
  - soft, loud
  - smooth, separated.

Form/structure
- Forms to be studied as appropriate to music studied
  - same, different
  - verse, chorus, bridge
  - performing songs, changing movements/actions for a new phrase
- Signs/symbols
  - barline, final barline*/do*uble barline
  - pause, repeat
- Compositional devices
  - *ostinato*
  - drone/pedal.

Timbre
Instruments
- Identifying the following instruments when played in isolation:
  - piano, guitar, violin, xylophone, tambourine, triangle, drums, voice (male, female).

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts drawn from known and unknown repertoire
- Identifying musical elements from a short musical excerpt, as specified in the aural and theory content
  - type of instruments and/or voices
  - metre
  - style
  - *tempo* indications
  - form
  - rhythmic and/or melodic elements
  - dynamics
- Responding to music through movement
- Describing the style, mood and/or any other characteristics of a musical excerpt

- Identifying music played for special occasions such as birthday, Christmas day and ANZAC day.

Additional theory
- Representing musical sounds by using symbols that are either graphical or based on western staff notation
- Identifying/drawing/tracing and/or defining

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Composition and arrangement
- Creating music by singing/playing through games and class activities
- Creating a short piece by singing/playing
- Composing a simple piece (melodic or rhythmic) over an *ostinato* pattern, drone or pedal
- Creating a soundscape using body percussion or instruments.

Performance
- Singing or playing as a soloist
- Singing or playing in a group
- Singing or playing melodic echos from known and/or unfamiliar repertoire
- Singing songs using either text, time names or neutral syllable
- Exploring singing fast and slow patterns
- Echoing known or unknown material
- Playing percussion instruments to songs played from a recorded medium
- Playing a variety of instruments
- Playing/singing a melody demonstrating an understanding of sound and silence
- Following a musical leader when playing/singing in a group
- Improvising short melodies or rhythms
- Performing and expressing dynamics using instruments and/or voices.

Cultural and historical perspectives
- Developing a listening journal
- Describing the purpose and mood of different styles of music
- Identifying significant musical works and composers/artists/performers.

VET units of competency
Units of competency may be delivered in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency suitable for integration are:

CUSBGE01A Develop and update music industry knowledge

Note: Any reference to qualifications and units of competency from training packages is correct at the time of accreditation.

UNIT PBMUS

Unit description

In these units, students explore their senses to create and enjoy music. They respond to music and express their musical ideas through movement and singing/playing. Students reflect on their music experiences and identify how music impacts on their lives. They use musical language to communicate ideas through performing, creating and responding to music.

Unit content

This unit offers an opportunity for students to explore and develop an understanding of the elements of music. Any combination of the musical elements outlined below can be incorporated into a suitable program appropriate to their needs.

Skills and concepts are developed through exposure to musical experiences which may include: singing, performing, reading, writing, aural, theory, inner-hearing, musical memory, composing, part work, improvising, responding to and creating music, echo clapping or singing, flashcard activities, responding to and interpreting visual cues from the teacher, writing a phrase or an entire song using a form of notation (such as staff, graphic, stick, symbolic or textual). Students identify, draw/trace and/or define musical elements.

Aural and theory

The musical elements listed are only suggestions. They may be used where appropriate to student needs.

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and/or discrepancies

$$\frac{2}{4}, \quad \frac{3}{4}, \quad \frac{4}{4} \text{ or } \mathbf{C}$$

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

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

- Rhythmic dictation
  - 2–4 bars using any form of notation
  - counting the number of beats which are played in a bar
- Maintaining a steady beat
- Reading and/or memorising or echo short rhythmic or melodic patterns.

Pitch—melody, harmony and tonality
- Imitating or experimenting with call/response passages using rhythm and melody
- Discriminating between higher and lower sounds
- Recognising melodies ascending (moving up) or descending (moving down)
- Recognising known melodic material when played and/or sung
- Scales appropriate to students ability
  - do pentatonic, la pentatonic and/or major.

Tempo
- Terminology for *tempo*
  - *allegro* (fast), *adagio* (slow), *andante* (walking pace).

Expressive elements
- General dynamic descriptions
  - *piano* (soft) and *forte* (loud)
  - smooth *(legato)* and detached *(staccato).*

Form/structure
- Forms to be studied as appropriate to music studied
  - same, different, similar
  - verse, chorus, bridge
  - performing songs, changing movements/actions for a new phrase
- Signs/symbols
  - barline, final barline*/do*uble barline
  - pause, repeat
- Compositional devices
  - *ostinato*
  - drone/pedal.

Timbre
Instruments
- Identifying the following instruments when played in isolation:
  - piano, guitar, violin, xylophone, tambourine, triangle, drums, voice (male, female), flute, trumpet, bass drum, claves
  - identifying ensembles and instrumental groups e.g. band, orchestra.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts drawn from known repertoire
- Identifying from a short musical excerpt, the elements of music as specified in the aural and theory content
  - metre
  - style
  - *tempo* indications

- form
  - rhythmic and/or melodic elements
  - dynamics
- Responding to music through movement
- Describing the style, mood and/or any other characteristics of a musical excerpt
- Identifying music played for special occasions such as birthday, Christmas day and ANZAC Day
- Describing similarities and differences between instruments and/or voices.

Additional theory
- Representing musical sounds by using symbols or staff notation
- Identifying/drawing/tracing and/or defining

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Composition and arrangement
- Creating music by singing/playing through games and class activities
- Creating a short piece by singing/playing
- Creating rhythmic *ostinato* patterns
  - *ostinato* patterns may accompany known songs
- Composing a simple piece (melodic or rhythmic) over an *ostinato* pattern, drone or pedal or given bass line
- Creating a soundscape using body percussion or instruments or recordings of sounds
- Creating music in binary or ternary form by singing/playing
- Improvising rhythmic or melodic answers to melodic or rhythmic questions.

Performance
- Singing or playing as a soloist
- Singing or playing in a group
- Singing or playing melodic echos from known and/or unfamiliar repertoire
- Singing songs using either text, time names or neutral syllables
- Exploring singing/playing fast and slow patterns
- Echoing known or unknown material
- Playing percussion instruments to songs played from a recorded medium
- Playing a variety of instruments
- Playing/singing a melody demonstrating an understanding of sound and silence
- Following a musical leader when playing/singing in a group
- Improvising melodies or rhythms
- Performing dynamics using instruments and/or voices
- Recognising and interpreting known material through performance
- Conducting or gesturing to express changes in *tempo* and dynamics
- Following a musical leader when playing/singing in a group and demonstrate the ability to start and stop on cue.

Cultural and historical perspectives
- Developing a listening journal
- Describing the purpose and mood of different styles of music
- Identifying and/or comparing significant musical works and composers/artists/performers.

VET units of competency
Units of competency may be delivered in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency suitable for integration are:

CUSBGE01A Develop and update music industry knowledge

Note: Any reference to qualifications and units of competency from training packages is correct at the time of accreditation.

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions, aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

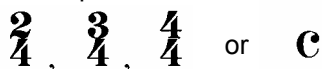# UNIT 1AMUS

Unit description

Across the four units, students develop an understanding of the elements of music and apply these through creating, composing, performing and responding to music. These units introduce students to relevant and engaging music, with teachers choosing a context or contexts that are appropriate for their students.

Western Art Music

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

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

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*
- *Ostinato*
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 2–4 bars, with or without given pitches
- Rhythmic discrepancies
  - at least one rhythmic discrepancy in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - C, F and G major/*do* pentatonic, A, D and E minor/*la* pentatonic, C major
  - treble and bass clef
- Intervals
  - diatonic, melodic, ascending, within an octave, treble clef
    - perfect unison, minor 2nd, major 2nd, minor 3rd, major 3rd
- Melodic dictation
  - up to 4 bars, treble clef, starting note given, rhythms given
    - C, F and G major/*do* pentatonic, A, D and E minor/*la* pentatonic, C major

- Pitch discrepancies
  - at least two pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Chords
  - in C Major
  - root position
    - major: I and V (tonic and dominant)
- Chord progressions
  - Roman numerals and chord names where appropriate
    - up to 4 bars
    - Roman numerals
      – major: I and V (tonic and dominant)
    - chord names *(as shown in C tonalities)*
      – major: C and G (tonic and dominant).

Tempo
- Terminology for *tempo*
  - *adagio, allegro, andante, moderato.*

Expressive elements
- General dynamic descriptions
- Terminology for dynamics
  - *piano, forte*
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Terminology for articulations
  - *legato, staccato.*

Texture
- Unison, canon.

Form/structure
- Forms to be studied as appropriate to genre chosen
  - binary (simple, rounded, extended), strophic, ternary, rondo
- Signs/symbols
  - barline, double barlines, final barline, repeat signs
  - pause/*fermata*, *coda*
- Compositional devices
  - *ostinato*
  - pedal.

Timbre
Instruments
- Identification and description of tonal qualities
  - woodwind
    - flute, oboe, clarinet, bassoon
    - saxophones
      – alto
  - brass
    - trumpet, horn, trombone, tuba
  - string
    - violin, viola, cello, double bass

- percussion
  - timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine
- keyboard
  - piano
- voice
  - male, female
- non-western
  - gamelan
- ensemble combinations
  - orchestral, trio, quartet, quintet.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects.

Practical vocal exercises
Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - treble and bass clef notes and letter names

- Bass clef notes and letter names

- Scales
  - treble and bass clef, ascending and descending,
    - C, F and G major*/do* pentatonic
    - A, D and E minor*/la* pentatonic
    - C major
- Scale structure and patterns
- Scale degree numbers and/or *sol-fa* names
- Intervals
  - treble and bass clef, diatonic, within an octave, ascending and descending, from the tonic
    - perfect unison, minor 2nd, major 2nd, minor 3rd, major 3rd

- Chords/chord analysis/harmonisation
  - in C, F and G major
    - major tonic triad
    - major (I and V root notes of chords)
- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - playing techniques.

Composition and arrangement
Compositions and arrangements in traditional Western Art Music style, encompassing the elements of music as specified in the Theory content.

Melody writing
- From a given motif, 4–8 bars in major keys, in simple time signatures
- For a given 4 bar rhythmic pattern
- For a given chord structure, up to 4 bars.

Harmonisation
- Harmonising a melody using root notes and bass notes, up to 4 bars.

Orchestration
- Arranging and transposing 4 bars using treble and bass clefs.

Form-based compositions
- Composing using either binary, ternary or rondo form for solo voice or instrument.

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Western Art Music performance conventions.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Sight-reading
- Pieces up to 8 bars in length, in major and minor keys up to and including one sharp and one flat.

Playing/singing by ear
- Performing a musical piece which has been learnt from an external stimulus
- Imitating musical passages performed by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Cultural and historical perspectives

Style
- Style in Western Art Music as elaborated by the era/period and/or cultural influences.

Composers
- Prominent composers of Western Art Music and their contributions.

Genres
- Visual and aural analysis of works within the genre studied.

Influences
- Influences in Western Art Music including social, cultural, practical, musical, economic, historical and political factors.

Musical characteristics
- Important and defining musical characteristics of Western Art Music.

Jazz

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

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

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

  𝅝, 𝅗𝅥, 𝅘𝅥·, 𝅘𝅥, 𝅘𝅥𝅮

- Simple metre rests for dictations, imitations, call/responses and discrepancies

  𝄻, 𝄼, 𝄽, 𝄾, 𝄿

- Subdivisions of the crotchet beat (straight) in simple metres for dictations, imitations, call/responses and discrepancies

- *Anacrusis*/upbeat/pick-up
- Ties
- Correct grouping of rhythms and rests within the bar
- American and British terminology for rhythmic units
- Syncopation

- Rhythmic dictation
  - 2–4 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    o at least one rhythmic discrepancy in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to one sharp and one flat
  - major pentatonic, major, blues
- Intervals
  - diatonic, ascending, melodic
    o perfect unison (same note), minor 2nd (semitone or ½ step), major 2nd (tone or whole step), major 3rd and minor 3rd
- Melodic dictation
  - key signatures up to one sharp and one flat
  - up to 4 bars, in treble clef, starting note and rhythm given
    o C, F and G pentatonic and C major
- Pitch discrepancies
  - at least one pitch discrepancy in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Chords
  - major key signatures up to one sharp and one flat
  - root position, chords, *arpeggios*
    o major triad and dominant 7th
  - primary triads
    o root position
- Chord progressions
  - up to 4 bars, key signatures up to one sharp and one flat in major keys only
  - Roman numerals and chord names where appropriate
    o Roman numerals
      – major: I, IV, V and V^7
    o chord names *(as indicated)*
      – major: C, F, G and G^7
- Basic 12-bar blues progression using primary triads in a major key.

Tempo
- Terminology for *tempo* (to be used in conjunction with genre specific terminology)
  - fast, moderate/medium *tempo*, slow, up-*tempo*.

Expressive elements
- General dynamics descriptions
- Terminology for dynamics
  - *piano*—soft; *forte*—loud
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Terminology for articulations
  - slur (smooth/connected), staccato (detached), *tenuto*, *glissando*, fall-off, accent.

Texture
- Unison, block voicing, call/response, imitation.

Form/structure
- A B, call/response, A B A, popular song/song form (A A B A), 12-bar blues
- Song sections
  - bridge, chorus/es, head, intro, solo, verse
- Signs/symbols
  - barline, double barlines, final barline, repeat signs, 1st and 2nd time repeats
- Bpm, pause, *fine, coda, dal segno, D.C. al coda, D.S. al coda,* 8va, 8vb
- Compositional devices
  - riff
  - pedal.

Timbre
Instruments
- Identification and description of tonal qualities
  - woodwind
    - clarinet
    - saxophones
      - alto
  - brass
    - trumpet, trombone
  - string
    - double bass
  - guitars
    - acoustic, electric, electric bass
  - percussion
    - snare drum, bass drum, crash cymbal, ride cymbal, hi-hat, triangle, tambourine, drum kit
  - keyboard
    - piano, electric piano, synthesiser, electric organ
  - voice
    - female, male
  - miscellaneous
    - appropriate to the genre/repertoire studied
  - ensemble combinations
    - big band, combo, solo, quartet, quintet.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects.

Practical vocal exercises
Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of treble, bass and percussion clefs
- Treble clef notes and letter names

- Bass clef notes and letter names

- Accidentals
  - sharps, flats, naturals
- Scales
  - treble and bass clef, ascending and descending, keys up to one sharp and one flat
    - major, major pentatonic, blues
- Scale structure and patterns
- Scale degree numbers
- Intervals
  - treble and bass clef, diatonic, within an octave, ascending and descending, from the tonic
    - perfect unison (same note), semitone (minor 2nd or ½ step), tone (major 2nd or whole step), major 3rd and minor 3rd, perfect 5th
- Chords/chord progressions/chord analysis
  - keys up to and including one sharp and one flat
  - primary triads in root position
  - major and dominant 7th chords and *arpeggios* in root position
- Basic 12-bar blues progression using primary triads in major keys
- Accents, articulations and ornamentations

- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - playing techniques.

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

Melody writing
- From a given motif, 2–4 bars in major keys, in simple time signatures, using major and major pentatonic scales
- For a given 4 bar rhythmic pattern, using major and major pentatonic scales.

Arranging

- Arranging and transposing using treble and bass clefs, 2 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions

- Composing using either binary or ternary form for solo voice or instrument.

Performance

Prepared repertoire

- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Jazz performance conventions.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work

- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble

- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation

- Improvisation skills on chosen instrument.

Playing/singing by ear

- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory

- Performing repertoire from memory.

Sight-reading

- Pieces up to 8 bars, in a major tonality with no key signature or accidentals.

Performance conventions

- Performance conventions as appropriate to the chosen area of study.

Cultural and historical perspectives

Style

- Style in Jazz as elaborated by the era/period and/or the geography.

Composers

- Prominent composers of Jazz and their contributions.

Performer/artists

- Prominent performer/artists of Jazz and their contributions.

Genre/style or historical era

- Visual and aural analysis of designated works within the genre/style or historical era studied.

Musical characteristics

- Important and defining musical characteristics of Jazz.

Contemporary Music

Aural and theory

Rhythm and duration

- Simple metres for dictations, imitations, call/responses and discrepancies

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

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*/upbeat/pick-up
- Ties
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 2–4 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - o at least one rhythmic discrepancy in a short musical example.

Pitch—melody, harmony and tonality

- Scales
  - C, F and G pentatonic and C major
- Intervals
  - diatonic, ascending, melodic
    - o perfect unison (same note), minor 2nd (semitone or ½ step), major 2nd (tone or whole step), major 3rd and minor 3rd

- Melodic dictation
  - up to 4 bars, in treble clef, starting note and rhythm given
    - C, F and G pentatonic and C major
- Pitch discrepancies
  - at least one pitch discrepancy in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Chords
  - C, F and G pentatonic and C major
  - root position (block), *arpeggios* (broken)
    - major
  - primary triads
    - root position
- Chord progressions
  - up to 4 bars, key signatures up to one sharp and one flat in major keys only
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, IV and V
    - chord names *(as indicated)*
      - major: C, F and G.

Tempo
- Terminology for *tempo*
  - fast, moderate/medium, slow, steady.

Expressive elements
- General dynamics descriptions
- Terminology for dynamics
  - *piano*—soft; *forte*—loud
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Terminology for articulations
  - slur (smooth/connected), *staccato* (detached).

Texture
- Single line, melody with accompaniment.

Form/structure
- Call/response
- Song sections
  - chorus, intro, outro, verse, 12-bar blues
- Signs/symbols
  - barline, double barlines, final barline repeat signs, 1st and 2nd time repeats
  - bpm, pause, *fine, coda, dal segno, D.C. al coda, D.S. al coda, segue*
- Compositional devices
  - pedal note.

Timbre
Instruments
- Identification and description of tonal qualities
  - guitars
    - electric, electric bass, nylon string, steel string

- guitar techniques
  - bend, slide, *vibrato*
- bass guitar techniques
  - slap, pop
- percussion
  - snare drum, bass drum, crash cymbals, triangle, tambourine, shaker, cowbell, bongos, drum kit
  - drum machines
- drum techniques
  - double kick, open and closed hi-hat
- keyboard
  - piano, synthesiser
- voice
  - female, male
- vocal techniques
  - scoop.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects.

Practical vocal exercises
Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the treble clef
- Treble clef notes

- Key signatures up to and including one sharp and one flat
- Accidentals
  - sharps, flats, naturals
- Scale structure and patterns
- Scale degree numbers
- Scales
  - treble clef, ascending and descending, keys up to one sharp and one flat
    - major, major pentatonic
- Keyboard layout
- Intervals

- perfect unison (same note), semitone (minor 2nd or ½ step), tone (major 2nd or whole step), major 3rd and minor 3rd
- Chords/chord progressions/chord analysis
- Major primary triads
  - keys up to and including one sharp and one flat
  - block and broken
- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - playing techniques.

Composition and arrangement

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

Melody and rhythm writing
- From a given motif, 2–4 bars in major keys, in simple time signatures, using major and major pentatonic scales
- For a given 4 bar rhythmic pattern, using major and major pentatonic scales.

Chart and accompaniment writing
- Identifying basic major chord symbols, where drawn on a chart (using 5-line stave).

Arranging
- Arranging and transposing using treble and bass, 4 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

NOTE: Original and/or cover version material may be used.

Form-based compositions
- Composing using either binary, call and response, or verse for solo voice or instrument, up to 4 bars
  - notation-based and in lead sheet style (treble clef only).

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to genre performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Contemporary Music performance conventions
- Performing with a backing track
- Performing with an accompanist.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear
- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Public performance
- Techniques to engage the audience in the performance as appropriate to the genre chosen
- Awareness of the roles of other musicians in an ensemble
- Awareness of the physical constraints of the performance environment.

Recording
- Performing music leading up to a recording
- Coiling a lead
- Understanding how to use an amplifier
- Knowledge of instrument-specific equipment
- Knowledge of the set-up of equipment related to the instrument.

Occupational Safety and Health practices
- Appropriate hearing protection
- Stage set-up considering Occupational Safety and Health standards.

Ethical and legal considerations
- Moral, ethical and legal issues related to the creation and use of music including copyright
- Consideration of public liability
- Censorship/social/cultural sensitivity.

Cultural and historical perspectives

Genres
- Visual and aural analysis of works within the genre studied.

Sub genres
- Common sub-genres of Contemporary Music.

Songwriters
- Prominent songwriters of Contemporary Music and their contributions.

Performers/artists
- Prominent performers/artists of Contemporary Music and their contributions to the style/genre studied.

Influences
- Influences in Contemporary Music including social, cultural, practical, musical, economic, historical and political factors.

Musical characteristics
- Important and defining musical characteristics of Contemporary Music.

VET units of competency

Units of competency may be delivered in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency suitable for integration are:

CUSSOU07A Edit sound using analogue systems
CUSMGE08A Use the internet to access and modify music
CUSBGE01A Develop and update music industry knowledge
CUSMPF01A Develop basic technical skills for playing or singing music
CUSSOU01A Move and set-up instruments and equipment

Note: Any reference to qualifications and units of competency from training packages is correct at the time of accreditation.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

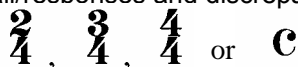| Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions, aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

UNIT 1BMUS

Unit description

Across the four units, students develop an understanding of the elements of music and apply these through creating, composing, performing and responding to music. These units introduce students to relevant and engaging music, with teachers choosing a context or contexts that are appropriate for their students.

Western Art Music

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

$$\frac{2}{4}, \quad \frac{3}{4}, \quad \frac{4}{4} \quad \text{or} \quad \mathbf{C}$$

- Compound metres for dictations, imitations, call/responses and discrepancies

$$\frac{6}{8}$$

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

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

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*
- *Ostinato*
- Ties

- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 2–4 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - at least one rhythmic discrepancy in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to one sharp and one flat
  - major/*do* pentatonic, minor/*la* pentatonic, major, natural minor
- Intervals
  - diatonic, melodic, ascending, within an octave, from the tonic
    - perfect unison, minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, perfect 8^{ve}
- Melodic dictation
  - up to 4 bars, treble clef, starting note given, rhythms given
  - key signatures up to one sharp and one flat
  - major/*do* pentatonic, minor/*la* pentatonic, major, natural minor
- Pitch discrepancies
  - at least two pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Chords
  - key signatures up to one sharp and one flat
  - root position
    - major, minor
  - primary triads
    - major
    - root position
- Chord progressions
  - up to 4 bars, key signatures up to one sharp and one flat
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, IV and V
    - chord names *(as shown in C tonalities)*
      - major: C, F and G.

Tempo
- Terminology for *tempo*
  - *adagio, allegretto, allegro, andante, largo, moderato*
- Terminology for modifications of *tempo*
  - *accelerando, rallentando, ritardando.*

Expressive elements
- Terminology for dynamics
  - *pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)*

- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Accent
- Terminology for articulations
  - *legato, slur, staccato.*

Texture
- Unison, canon.

Form/structure
- Forms as listed below to be studied as appropriate to genre chosen
  - binary (simple, rounded, extended), strophic, ternary, rondo, theme and variations, minuet (*scherzo*) and trio
- Signs/symbols
  - barline, double barlines, final barline, repeat signs, 1st and 2nd time bars
  - pause/*fermata*, *fine, coda, dal segno, D.C. al coda, D.C. al fine, D.S. al coda, D.S. al fine*
- Compositional devices
  - *ostinato*
  - pedal.

Timbre
Instruments
- Identification and description of tonal qualities
  - woodwind
    - flute, oboe, clarinet, bassoon
    - saxophones
      - alto
  - brass
    - trumpet, horn, trombone, tuba
  - string
    - violin, viola, cello, double bass
  - percussion
    - timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine
  - keyboard
    - piano
  - voice
    - male, female
  - non-western
    - gamelan
  - ensemble combinations
    - orchestral, trio, quartet, quintet.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features

- form
- rhythmic, melodic and harmonic elements
- dynamics
- articulations
- compositional devices
- instrumental timbres and colouristic effects
  - *arco, pizzicato, glissando.*

Practical vocal exercises
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - treble clef notes and letter names

  - bass clef notes and letter names

- Accidentals
  - sharps, flats, naturals
- Scales
  - treble and bass clef, ascending and descending, key signatures up to two sharps and two flats
    - major/*do* pentatonic, major, minor/*la* pentatonic, natural minor
- Scale structure and patterns
- Scale degree numbers and/or *sol-fa* names
- Intervals
  - treble and bass clef, diatonic, within an octave, ascending and descending, from the tonic
    - perfect unison, minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, perfect 8ve
- Chords/chord analysis/harmonisation
  - major and minor key signatures up to two sharps and two flats
  - primary triads in root position
- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - playing techniques.

Composition and arrangement
Compositions and arrangements in traditional Western Art Music style, encompassing the elements of music as specified in the Theory content.

Melody writing
- From a given motif, 4–8 bars in major keys, in simple time signatures
- For a given 4 bar rhythmic pattern
- For a given chord structure, up to 4 bars.

Harmonisation
- Harmonising a melody using primary triads, up to 4 bars in simple time signatures

- Analysing a given score comprising of up to four instruments/parts.

Orchestration
- Arranging and transposing 4 bars using treble and bass clefs
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions
- Composing using either binary, ternary or rondo form for solo voice or instrument.

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Western Art Music performance conventions.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Sight-reading
- Pieces up to 8 bars in length, in major and minor keys up to and including one sharp and one flat.

Playing/singing by ear
- Performing a musical piece which has been learnt from an external stimulus
- Imitating musical passages performed by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Cultural and historical perspectives

Style
- Style in Western Art Music as elaborated by the era/period and/or cultural influences.

Composers
- Prominent composers of Western Art Music and their contributions.

Genres
- Visual and aural analysis of works within the genre studied.

Influences
- Influences in Western Art Music including social, cultural, practical, musical, economic, historical and political factors.

Musical characteristics
- Important and defining musical characteristics of Western Art Music.

Jazz

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

$$\frac{2}{4}, \quad \frac{3}{4}, \quad \frac{4}{4} \quad \text{or} \quad \mathbf{C}$$

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

𝅝 , 𝅗𝅥. , 𝅗𝅥 , 𝅘𝅥. , 𝅘𝅥 , 𝅘𝅥𝅮 , 𝅘𝅥𝅯

- Simple metre rests for dictations, imitations, call/responses and discrepancies

𝄻 , 𝄾 , 𝄾. , 𝄾 , 𝄿 , 𝄿

- Subdivisions of the crotchet beat (straight) in simple metres for dictations, imitations, call/responses and discrepancies

[rhythmic notation examples]

- *Anacrusis*/upbeat/pick-up
- Ties
- Correct grouping of rhythms and rests within the bar
- American and British terminology for rhythmic units
- Syncopation
- Rhythmic dictation
  - 2–4 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - o at least one rhythmic discrepancy in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to one sharp and one flat
  - major pentatonic, major, blues
- Intervals
  - ascending, melodic, diatonic, from the tonic
    - o perfect unison, minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, perfect 8ve

- Melodic dictation
  - up to 4 bars, in treble clef, starting note and rhythm given
    - C, F and G pentatonic and C major
  - solo transcriptions
- Pitch discrepancies
  - at least one pitch discrepancy in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Chords and *arpeggios*
  - key signatures up to one sharp and one flat
  - root position
    - major and dominant 7th
  - primary triads
  - root position
    - key signatures up to one sharp and one flat in major and minor key
- Chord progressions
  - Roman numerals and chord names where appropriate)
    - up to 4 bars
    - Roman numerals
      - major: I, IV, V and V^7
    - chord names *(as indicated)*
      - major: C, F, G and G^7
- Basic 12-bar blues progression using primary triads in major keys.

Tempo
- Terminology for *tempo*
  - fast, medium *tempo*/moderate, slow, steady, upbeat.

Expressive elements
- General dynamics descriptions
- Terminology for dynamics
  - *pianissimo*—very soft; *piano*—soft; *mezzo piano*—moderately soft; *mezzo forte*—moderately loud; *forte*—loud; *fortissimo*—very loud
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Terminology for articulations
  - *staccato*, phrasing, *glissando*, scoop, bend, fall-off, accent.

Texture
- Unison, block voicing, call/response, imitation.

Form/structure
- A B, call/response, A B A, popular song/song form (A A B A), 12-bar blues
- Song sections
  - bridge, chorus/es, shout chorus, head, intro, coda/outro, solo, verse
- Signs/symbols
  - barline, double barlines, final barline, repeat signs, 1st and 2nd time repeats

- bpm, pause, *fine, coda, dal segno, D.C. al coda, D.S. al coda*
- Compositional devices
  - pedal
  - riff.

Timbre
Instruments
- Identification and description of tonal qualities
  - woodwind
    - clarinet
    - saxophones
      - alto, tenor
  - brass
    - trumpet, trombone
  - string
    - double bass
  - guitars
    - acoustic, banjo, electric, electric bass
  - percussion
    - snare drum, bass drum, crash cymbal, ride cymbal, hi-hat, triangle, tambourine, drum kit
  - keyboard
    - piano, electric piano, synthesiser, electric organ
  - voice
    - female, male
  - miscellaneous
    - appropriate to the genre/repertoire studied
  - ensemble combinations
    - big band, combo, solo, quartet, quintet.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects.

Practical vocal exercises
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the treble, bass and percussion clefs
  - treble clef notes and letter names

- bass clef notes and letter names
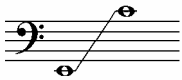
- Key signatures up to one sharp and one flat
- Accidentals
  - sharps, flats, naturals
- Scale structure and patterns
- Scales
  - treble and bass clef, ascending and descending, key signatures up to one sharp and one flat
  - major pentatonic, major, blues
- Scale degree numbers
- Technical names of the scale degrees
  - tonic, subdominant, dominant, leading note
- Intervals
  - treble and bass clef, diatonic, from the tonic
  - perfect unison, minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, perfect 8ve
- Chords
  - key signatures up to one sharp and one flat
  - root position, chords, *arpeggios*
    - major triad, minor triad, dominant 7th
  - primary triads
    - root position
- Chord progressions
  - up to 4 bars, key signatures up to one sharp and one flat
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, I^7, IV, IV^7, V and V^7
    - chord names *(as indicated)*
      - major: C, C^7, F, F^7, G and G^7
- Basic 12-bar blues progression using primary triads in major keys
- Accents, articulations and ornamentations

  - *tenuto*, grace note, trill, shake*/tremolo/vibrato*
- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - playing techniques.

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

Melody writing
- From a given motif, 4 bars in major keys, in simple time signatures
- For a given 4 bar rhythmic pattern.

Harmonisation
- Harmonising a melody using primary triads, up to 4 bars
- Analysing a given score comprising of up to four instruments/parts

- Creating a riff, up to 2 bars for solo instrument in treble or bass clef.

Arranging
- Arranging and transposing using treble and bass clefs, 2 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions
- Composing using either binary, ternary form or 12-bar blues for solo voice or instrument.

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Jazz performance conventions.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear
- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Sight-reading
- Pieces up to 8 bars, in a major tonality with no key signature or accidentals.

Performance conventions
- Performance conventions as appropriate to the chosen area of study.

Cultural and historical perspectives

Style
- Style in Jazz as elaborated by the era/period and/or the geography.

Composers
- Prominent composers of Jazz and their contributions.

Performers/artists
- Prominent performers/artists of Jazz and their contributions.

Genre/style or historical era
- Visual and aural analysis of designated works within the genre/style or historical era studied.

Musical characteristics
- Important and defining musical characteristics of Jazz.

Contemporary Music

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metres for imitations and call/responses

$$\frac{6}{8}$$

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

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

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*/upbeat/pick-up
- Ties
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 2–4 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - o at least one rhythmic discrepancy in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to one sharp and one flat
  - major, major pentatonic
- Intervals
  - diatonic, melodic, ascending
    - o perfect unison, minor 2nd, major 2nd, major 3rd, minor 3rd, perfect 5th
- Melodic dictation
  - up to 4 bars, in treble clef, starting note and rhythm given
    - o key signatures up to one sharp and one flat
- Pitch discrepancies
  - at least one pitch discrepancy in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Chords
  - major key signatures up to one sharp and one flat
  - root position (block), *arpeggios* (broken)
    - o major
  - primary triads
    - o root position
    - o major: I, IV, V and V^7
- Chord progressions
  - up to 4 bars, key signatures up to one sharp and one flat in major keys only
  - Roman numerals and chord names where appropriate
    - o Roman numerals
      - – major: I, IV, V and V^7
    - o chord names *(as indicated)*
      - – major: C, F, G and G^7.

Tempo
- Terminology for *tempo*
  - fast, medium *tempo*/moderate, slow, steady, upbeat.

Expressive elements
- General dynamics descriptions
- Terminology for dynamics
  - *pianissimo*—very soft*; piano*—soft; *forte*—loud; *fortissimo*—very loud
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Terminology for articulations
  - slur (smooth/connected), *staccato* (detached).

Texture
- Single line, melody with accompaniment.

Form/structure
- Binary, call/response, ternary/popular song/song form (A A B A), 8 bar structure, 16 bar structure, 12-bar blues
- Song sections
  - bridge, chorus, intro, outro, pre-chorus, verse
- Signs/symbols
  - barline, double barlines, final barline, bpm, pause, *fine, coda, dal segno, D.C. al coda, D.S. al coda, segue,* repeat signs, 1st and 2nd time repeats
- Compositional devices
  - *ostinato*
  - pedal note.

Timbre
Instruments
- Identification and description of tonal qualities
  - brass
    - trumpet
  - string
    - violin
  - guitars
    - electric, electric bass, nylon string, steel string
  - guitar techniques
    - bend, slide, *vibrato,* palm mute
  - bass guitar techniques
    - slap, pop
  - percussion
    - snare drum, bass drum, crash cymbals, triangle, tambourine, shaker, cowbell, bongos, drum kit
    - drum machines
  - drum techniques
    - double kick, open and closed hi-hat, rim shot
  - keyboard
    - piano, synthesiser, electric organ
  - voice
    - female, male
  - vocal techniques
    - scoop, vibrato
  - electronic
    - turntable, samples
  - non-western
    - didgeridoo.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects
    - delay, distortion, reverb.

Practical vocal exercises
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the treble clef
- Treble clef notes

- Key signatures up to and including one sharp and one flat
- Accidentals
  - sharps, flats, naturals
- Scales
  - treble clef, ascending and descending, keys up to one sharp and one flat
    - major, major pentatonic
- Scale structure and patterns
- Scale degree numbers
- Keyboard layout
- Intervals
  - perfect unison (same note), semitone (minor 2nd or ½ step), tone (major 2nd or whole step), major 3rd and minor 3rd, perfect 5th
- Chords/chord progressions/chord analysis
  - key signatures up to one sharp and one flat
  - root position (block) and *arpeggios* (broken)
    - major, dominant 7th
  - primary triads
  - root position
    - major (I, IV, V, V^7)
- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - playing techniques.

Composition and arrangement

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

Melody and rhythm writing
- From a given motif, up to 4 bars in major keys, in simple time signatures, using major and major pentatonic scales
- For a given 4 bar rhythmic pattern, using major and major pentatonic scales
- For a given chord structure, 4 bars, using major and major pentatonic scales
- For given lyrics, creating an appropriate rhythm, 4 bars, using major and major pentatonic scales
- Writing repetitive figures, and riffs using minor pentatonic and blues scales using appropriate rhythmic vocabulary
  - may be instrument and/or notation-based (treble and/or bass clef)
- Basic rock/pop beats for drum kit, up to 4 bars
- Basic rock/pop melodies for solo instrument or voice, up to 4 bars.

Chart and accompaniment writing
- Correct notation of basic rhythmic accompaniment figures for rhythm guitar and/or keyboards, up to 4 bars
- Analysing basic major chord symbols, where drawn on a chart (using 5-line stave).

Arranging
- Arranging and transposing using treble and bass, 4 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

NOTE: Original and/or cover version material may be used.

Form-based compositions
- Composing using either binary, call and response, verse or chorus for solo voice or instrument, up to 8 bars
  - notation-based and in lead sheet style (treble clef only).

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to genre performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Contemporary Music performance conventions
- Performing with a backing track
- Performing with an accompanist.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear
- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Public performance
- Techniques to engage the audience in the performance as appropriate to the genre chosen
- Awareness of the roles of other musicians in an ensemble
- Awareness of the physical constraints of the performance environment
- Stage presence.

Recording
- Performing music leading up to a recording
- Mixing techniques
- Coiling a lead
- Understanding how to use an amplifier
- Knowledge of instrument-specific equipment
- Knowledge of the set-up of equipment related to the instrument.

Occupational Safety and Health practices
- Appropriate hearing protection
- Stage set-up considering Occupational Safety and Health standards.

Ethical and legal considerations
- Moral, ethical and legal issues related to the creation and use of music including copyright
- Consideration of public liability
- Censorship/social/cultural sensitivity.

Cultural and historical perspectives

Genres
- Visual and aural analysis of works within the genre studied.

Sub genres
- Common sub-genres of Contemporary Music.

Songwiters
- Prominent songwriters of Contemporary Music and their contributions.

Performers/artists

- Prominent performers/artists of Contemporary Music and their contributions to the style/genre studied.

Influences

- Influences in Contemporary Music including social, cultural, practical, musical, economic, historical and political factors.

Musical characteristics

- Important and defining musical characteristics of Contemporary Music.

VET units of competency

Units of competency may be delivered in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency suitable for integration are:

CUSSOU07A Edit sound using analogue systems
CUSMGE08A Use the internet to access and modify music
CUSBGE01A Develop and update music industry knowledge
CUSMPF01A Develop basic technical skills for playing or singing music
CUSSOU01A Move and set-up instruments and equipment

Note: Any reference to qualifications and units of competency from training packages is correct at the time of accreditation.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions,aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

UNIT 1CMUS

Unit description

Across the four units, students develop an understanding of the elements of music and apply these through creating, composing, performing and responding to music. These units introduce students to relevant and engaging music, with teachers choosing a context or contexts that are appropriate for their students.

Western Art Music

Aural and theory

Rhythm and duration

- Simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metres for dictations, imitations, call/responses and discrepancies

$$\frac{6}{8}$$

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

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

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*
- *Ostinato*
- Syncopation
- Ties
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 2–4 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - at least two rhythmic discrepancies in a short musical example.

Pitch—melody, harmony and tonality

- Scales
  - key signatures up to two sharps and two flats
  - major/*do* pentatonic, minor/*la* pentatonic, major, natural minor, harmonic minor
- Intervals
  - diatonic, melodic, ascending, within an octave
    - major, minor, perfect
- Melodic dictation
  - up to 4 bars, treble clef, starting note given, rhythms may be given
  - key signatures up to two sharps and two flats
    - major/*do* pentatonic, major
- Pitch discrepancies
  - at least two pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Chords
  - key signatures up to two sharps and two flats in major and minor keys
  - root position
    - major, minor and dominant 7th
  - primary triads
    - root position
- Chord progressions
  - 4–8 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 and V^7
    - chord names *(as shown in C tonalities)*
      - major: C F, G and G^7
- Cadences
  - perfect.

Tempo

- Terminology for *tempo*
  - *adagio, allegretto, allegro, andante, largo, lento, moderato, presto, vivace, vivo*
- Terminology for modifications of *tempo*
  - *accelerando, rallentando, ritardando, ritenuto.*

Expressive elements
- Terminology for dynamics
  - *pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)*
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Terminology for accents
  - accent, *sforzando (sfz)*
- Terminology for articulations
  - *legato*, phrasing, slur, *staccato*.

Texture
- Unison, canon.

Form/structure
- Forms as listed below to be studied as appropriate to genre chosen
  - binary (simple, rounded, extended), strophic, ternary, rondo, theme and variations, minuet (*scherzo*) and trio
- Signs/symbols
  - barline, double barlines, final barline, repeat signs, 1st and 2nd time bars
  - Maelzel's metronome marks, pause/*fermata, coda, dal segno, D.C. al coda, D.C. al fine, D.S. al coda, D.S. al fine, fine*
- Compositional devices
  - *ostinato*
  - pedal
  - sequence.

Timbre
Instruments
- Identification and description of tonal qualities
  - woodwind
    - flute, oboe, clarinet, bassoon
    - saxophones
      - alto, tenor
  - brass
    - trumpet, horn, trombone, tuba
  - string
    - guitar, harp, violin, viola, cello, double bass
  - percussion
    - timpani, snare drum, bass drum, crash cymbal, ride cymbal, hi-hat, triangle, tambourine, shaker, xylophone, glockenspiel, wind chimes, drum kit
  - keyboard
    - piano, harpsichord
  - voice
    - soprano, alto, tenor, bass
  - non-western
    - gamelan
  - ensemble combinations
    - orchestral, trio, quartet, quintet.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
- *tempo* indications
- tonality
- textural features
- form
- rhythmic, melodic and harmonic elements
- dynamics
- articulations
- compositional devices
- instrumental timbres and colouristic effects
  - *arco, pizzicato, glissando.*

Practical vocal exercises
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - treble clef notes and letter names

  - bass clef notes and letter names

- Accidentals
  - sharps, flats, naturals
- Scales
  - treble and bass clef, ascending and descending, key signatures up to two sharps and two flats
    - major/*do* pentatonic, minor/*la* pentatonic, major, natural minor, harmonic minor
- Scale structure and patterns
- Scale degree numbers and/or *sol-fa* names
- Intervals
  - treble and bass clef, diatonic, ascending and descending from the tonic, within an octave
    - major, minor, perfect
- Chords/chord analysis/harmonisation
  - major and minor key signatures up to two sharps and two flats
  - root position, chords, *arpeggios*
    - major triad, minor triad, dominant 7th
  - primary triads in root position
  - cadences
    - perfect
    - vocal style and piano style
- Additional terminology
  - *dolce, molto, poco, sempre, senza*
- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - playing techniques.

Composition and arrangement

Compositions and arrangements in traditional Western Art Music style, encompassing the elements of music as specified in the Theory content.

Melody writing
- From a given motif, 4–8 bars in major keys, in simple time signatures
- For a given 4 bar rhythmic pattern
- For a given chord structure, 4–8 bars.

Harmonisation
- Harmonising given melodies up to 4 bars, for at least 2 parts, in simple time signatures
- Harmonising given melodies up to 4 parts at cadence points/phrase endings, SATB, no inversions
- Writing a melody to a given bass line, up to 4 bars
- Analysing a given score comprising of up to four instruments/parts.

Accompaniment writing
- Up to 4 bars in major keys only, using *alberti* bass for keyboard.

Orchestration
- Arranging and transposing 4 bars using treble and bass clefs
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions
- Composing using either binary, ternary or rondo form for solo voice or instrument.

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Western Art Music performance conventions.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Sight-reading
- Pieces up to 12 bars in length, in major and minor keys up to and including one sharp and one flat.

Playing/singing by ear
- Performing a musical piece which has been learnt from an external stimulus
- Imitating musical passages performed by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Cultural and historical perspectives

Style
- Style in Western Art Music as elaborated by the era/period and/or cultural influences.

Composers
- Prominent composers of Western Art Music and their contributions.

Genres
- Visual and aural analysis of works within the genre studied.

Influences
- Influences in Western Art Music including social, cultural, practical, musical, economic, historical and political factors.

Musical characteristics
- Important and defining musical characteristics of Western Art Music.

Jazz

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

$$\frac{2}{4}, \quad \frac{3}{4}, \quad \frac{4}{4} \quad \text{or} \quad \mathbf{C}$$

- Compound metres for dictations, imitations, call/responses and discrepancies

$$\frac{6}{8}$$

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

- Subdivisions of the crotchet beat (straight) in simple metres for dictations, imitations, call/responses and discrepancies

- Subdivisions of the minim beat (swung) in simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*/upbeat/pick-up
- Ties
- Correct grouping of rhythms and rests within the bar
- American and British terminology for rhythmic units
- Syncopation
- Rhythmic dictation
  - 2–4 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - at least two rhythmic discrepancies in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to two sharps and two flats
  - major pentatonic, minor pentatonic, major, natural minor*,* blues
- Modes
  - ionian (major), mixolydian, aeolian (natural minor)
- Intervals
  - diatonic, ascending, within an octave, melodic, from the tonic
    - major, minor, perfect
- Melodic dictation
  - up to 4 bars, treble clef, starting note given, rhythms may be given
  - key signatures up to one sharp and one flat
    - major pentatonic, major
  - solo transcriptions

- Pitch discrepancies
  - at least two pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Chords
  - key signatures up to two sharps and two flats in major and minor keys
  - root position, chords, *arpeggios*
    - major triad, minor triad, dominant 7th
  - primary triads
    - root position
- Chord progressions
  - 4–8 bars, key signatures up to two sharps and two flats in major and minor keys
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, ii, IV, V and V^7
    - chord names *(as indicated)*
      - major: C, Dmi, F, G, G^7 and Ami
- Standard blues progression
  - I, IV, V and V^7
- Modulations
  - up a tone
- Guide tones.

Tempo
- Terminology for *tempo*
  - fast, medium *tempo*/moderate, slow, steady, upbeat
  - prefix to style/s
    - medium, bright
- Terminology for modifications of *tempo*
  - *accelerando, rallentando, ritardando, ritenuto.*

Expressive elements
- General dynamics descriptions
- Terminology for dynamics
  - *pianissimo (pp)*—very soft; *piano (p)*—soft; *mezzo piano (mp)*—moderately soft; *mezzo forte (mf)*—moderately loud; *forte (f)*—loud; *fortissimo (ff)*—very loud
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Terminology for articulations
  - *staccato*, phrasing, *glissando*, scoop, bend, fall-off, accent.

Texture
- Unison, block voicing, call/response, imitation, backing riffs.

Form/structure
- A B, call/response, A B A, popular song/song form (A A B A), 12-bar blues
- Song sections
  - bridge, chorus/es, shout chorus, head, intro, coda/outro, solo, verse

- Signs/symbols
  - barline, double barlines, final barline, repeat signs, 1st and 2nd time repeats
  - bpm, pause, *fine, coda, dal segno, D.C. al coda, D.S. al coda,* 8va, 8vb
- Compositional devices
  - pedal point
  - riff
  - call and response
  - sequence.

Timbre
Instruments
- Identification and description of tonal qualities
  - woodwind
    - clarinet
    - saxophones
      - alto, tenor
  - brass
    - trumpet, trombone, tuba
  - string
    - violin, double bass
  - guitars
    - acoustic, banjo, electric, electric bass
  - percussion
    - snare drum, bass drum, crash cymbal, ride cymbal, hi-hat, triangle, tambourine, vibraphone, bongos, drum kit
  - keyboard
    - piano, electric piano, synthesiser, electric organ
  - voice
    - female, male, backing singers
  - miscellaneous
    - appropriate to the genre/repertoire studied
  - ensemble combinations
    - big band, combo, solo, quartet, quintet.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects.

Practical vocal exercises
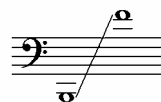- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of treble, bass and percussion clefs
- Treble clef notes and letter names

- Bass clef notes and letter names

- Key signatures
  - up to two sharps and two flats
- Accidentals
  - sharps, flats, naturals
- Scale structure and patterns
- Scale degree numbers
- Technical names of the scale degrees
  - tonic, subdominant, dominant, leading note
- Scales
  - treble and bass clef, ascending and descending, key signatures up to two sharps and two flats
    - major pentatonic, minor pentatonic, major, natural minor (aeolian), blues
- Modes
  - treble and bass clef, ascending and descending
  - key signatures up to one sharp and one flat
    - ionian (major), mixolydian, aeolian (natural minor)
- Intervals
  - treble and bass clef
  - diatonic, within an octave
    - major, minor, perfect
- Tonal qualities
  - specific to scales listed
- Chords/chord progressions/chord analysis
  - keys up to two sharps and two flats
  - treble and bass clef
  - Roman numerals
    - major: I, I^7, ii, IV, IV^7 V, V^7 and vi
  - chord names *(as indicated)*
    - major: C, C^7, Dmi, F, F^7, G, G^7 and Ami
- Variation and expansion of the major 12-bar blues progression using chords I^7, IV^7 and V^7 *(chords per bar shown in C tonalities)*
  - C^7, C^7, C^7, C^7, F^7, F^7, C^7, C^7, G^7, F^7, C^7, C^7
- Accents, articulations and ornamentations

  - *tenuto*, grace note, trill, shake/*tremolo/vibrato.*
- Additional terminology for modifications of *tempo*
  - *ad lib*, *A tempo*, *rubato/freely*
- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - playing techniques.

Composition and arrangement

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

Melody writing
- From a given motif, 4 bars in major keys, in simple time signatures
- For a given 4 bar rhythmic pattern
- For a given chord structure, 4 bars
- For given lyrics, creating an appropriate rhythm, 4 bars.

Harmonisation
- Harmonising given bass lines, writing 1 part above, 2–4 bars only
- Analysing a given score comprising of up to four instruments/parts
- Creating a riff, up to 2 bars for solo instrument in treble or bass clef.

Accompaniment writing
- Creating guide tones to a given chord progression, 2–4 bars in major keys only
- Creating guide tones to a given chord progression, up to 4 bars in major keys only.

Arranging
- Arranging and transposing using treble and bass clefs, 4 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions
- Composing using either binary, ternary or 12-bar blues form for solo voice or instrument.

Rhythm section writing
- Composing appropriate and stylistic scores/charts for a standard Jazz rhythm section, 4 bars.

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Jazz performance conventions.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear
- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Sight-reading
- Pieces up to 8 bars, major tonalities up to one sharp and one flat.

Performance conventions
- Performance conventions as appropriate to the chosen area of study.

Cultural and historical perspectives

Style
- Style in Jazz as elaborated by the era/period and/or the geography.

Composers
- Prominent composers of Jazz and their contributions.

Performers/artists
- Prominent performers/artists of Jazz and their contributions.

Genre/style or historical era
Visual and aural analysis of designated works within the genre/style or historical era studied.

Musical characteristics
- Important and defining musical characteristics of Jazz.

Contemporary Music

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

$$\frac{2}{4}, \frac{3}{4}, \frac{4}{4} \quad \text{or} \quad \mathbf{C}$$

- Compound metres for imitations and call/responses

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

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

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

- Swung/shuffle feel

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*/upbeat/pick-up
- Ties
- Syncopation
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 2–4 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - at least two rhythmic discrepancies in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to and including one sharp and one flat
  - major, major pentatonic, minor pentatonic, natural minor, blues

- Intervals
  - diatonic, melodic, ascending, within an octave
    - major, minor, perfect
- Melodic dictation
  - up to 4 bars, in treble clef, starting note and rhythms may be given
  - key signatures up to one sharp and one flat
- Pitch discrepancies
  - at least two pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Major primary triads
- Secondary triads in root position
  - only using chords vi in major keys
- Chords
  - key signatures up to one sharp and one flat
  - root position (block), *arpeggios* (broken)
    - major, minor, dominant 7th
  - primary triads
    - root position
  - secondary triads in root position
    - vi in major keys
- Chord progressions
  - up to 4 bars, major key signatures up to one sharp and one flat
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, IV, V, V^7 and vi
    - chord names *(as indicated)*
      - major: C, F, G, G^7 and Am
    - power chords
- Standard blues progression
  - I, IV, V and V^7.

Tempo
- Terminology for *tempo*
  - fast, medium *tempo*/moderate, slow, steady, upbeat.

Expressive elements
- General dynamics descriptions
- Terminology for dynamics
  - *pianissimo*—very soft*; piano*—soft; *forte*—loud; *fortissimo*—very loud
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Terminology for articulations
  - slur (smooth/connected), *staccato* (detached).

Texture
- Single line, melody with accompaniment.

Form/structure
- Binary, call/response, ternary/popular song/song form (A A B A), 8 bar structure, 16 bar structure, 12-bar blues
- Song sections
  - bridge, chorus, intro, outro, pre-chorus, verse

- Signs/symbols
  - barline, double barlines, final barline, bpm, pause, *fine, coda, dal segno, D.C. al coda, D.S. al coda, segue,* repeat signs, 1st and 2nd time repeats
- Compositional devices
  - pedal note
  - *ostinato*.

Timbre
Instruments
- Identification and description of tonal qualities
  - brass
    - trumpet
  - string
    - violin
  - guitars
    - electric, electric bass, nylon string, steel string
  - guitar techniques
    - bend, slide, *vibrato,* palm mute
  - bass guitar techniques
    - slap, pop
  - percussion
    - snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine, shaker, cowbell, bongos, drum kit
    - drum machines
  - drum techniques
    - double kick, open and closed hi-hat, rim shot
  - keyboard
    - piano, synthesiser, electric organ
  - voice
    - female, male, backing singers
  - vocal techniques
    - scoop, vibrato, falsetto
  - electronic
    - turntable, samples
  - non-western
    - didgeridoo
  - miscellaneous
    - harmonica.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects
    - delay, distortion, reverb.

Practical vocal exercises
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - treble clef notes

  - bass clef notes

- Key signatures
  - up to two sharps and two flats
- Accidentals
  - sharps, flats, naturals
- Scales
  - treble and bass clef, ascending and descending, keys up to two sharps and two flats
    - major pentatonic, minor pentatonic, major, natural minor, blues
- Scale structure and patterns
- Scale degree numbers
- Intervals
  - treble and bass clef
  - diatonic, within an octave
    - major, minor, perfect
- Tonal qualities
  - specific to scales listed
- Chords/chord progressions/chord analysis
  - keys up to two sharps and two flats in major keys only
  - treble and bass clef
  - primary triads
  - block, broken
    - major, minor, dominant 7th
  - Roman numerals
    - major: I, IV, V, V7 and vi
  - chord names (as indicated)
    - major: C, F, G, G7 and Am
  - blues progression
- Accents, articulations and ornamentations

- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - playing techniques.

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

Melody and rhythm writing
- From a given motif, up to 4 bars in major keys, in simple time signatures
- For a given 4 bar rhythmic pattern

- For a given chord structure, 4 bars
- For given lyrics, creating an appropriate rhythm, 4 bars
- Writing repetitive figures, and riffs using minor pentatonic and blues scales using appropriate rhythmic vocabulary
  - may be instrument and/or notation-based (treble and/or bass clef)
- Basic rock/pop beats for drum kit, up to 4 bars
- Basic rock/pop melodies for solo instrument or voice, up to 4 bars.

Chart and accompaniment writing
- Correct notation of basic rhythm guitar and/or keyboards chord charts, 4–8 bars
- Analysing basic major chord symbols, where drawn on a chart (using 5-line stave)
- Analysing a given score comprising of up to four instruments/parts.

Arranging
- Arranging and transposing using treble and bass, 4 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

NOTE: Original and/or cover version material may be used.

Form-based compositions
- Composing using either binary, call and response, verse or chorus for solo voice or instrument, up to 8 bars
  - notation-based and in lead sheet style (treble clef only).

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to genre performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Contemporary Music performance conventions
- Performing with a backing track
- Performing with an accompanist.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear
- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Public performance
- Techniques to engage the audience in the performance as appropriate to the genre chosen
- Awareness of the roles of other musicians in an ensemble
- Awareness of the physical constraints of the performance environment
- Stage presence.

Recording
- Performing music for a recording
- Mixing techniques
- Coiling a lead
- Understanding how to use an amplifier
- Knowledge of instrument-specific equipment
- Knowledge of the set-up of equipment related to the instrument.

Occupational Safety and Health practices
- Appropriate hearing protection
- Stage set-up considering Occupational Safety and Health standards.

Ethical and legal considerations
- Moral, ethical and legal issues related to the creation and use of music including copyright
- Consideration of public liability
- Censorship/social/cultural sensitivity.

Cultural and historical perspectives

Genres
- Visual and aural analysis of works within the genre studied.

Sub genres
- Common sub-genres of Contemporary Music.

Songwiters
- Prominent songwriters of Contemporary Music and their contributions.

Performers/artists
- Prominent performers/artists of Contemporary Music and their contributions to the style/genre studied.

Influences
- Influences in Contemporary Music including social, cultural, practical, musical, economic, historical and political factors.

Musical characteristics

- Important and defining musical characteristics of Contemporary Music.

VET units of competency

Units of competency may be delivered in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency suitable for integration are:

CUSSOU07A Edit sound using analogue systems
CUSMGE08A Use the internet to access and modify music
CUSBGE01A Develop and update music industry knowledge
CUSMPF01A Develop basic technical skills for playing or singing music
CUSSOU01A Move and set-up instruments and equipment

Note: Any reference to qualifications and units of competency from training packages is correct at the time of accreditation.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Stages 1–3	P Stage	Stage 1	Stages 2 and 3	Aural
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions, aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

UNIT 1DMUS

Unit description

Across the four units, students develop an understanding of the elements of music and apply these through creating, composing, performing and responding to music. These units introduce students to relevant and engaging music, with teachers choosing a context or contexts that are appropriate for their students.

Western Art Music

Aural and theory

Rhythm and duration
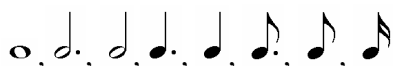
- Simple metres for dictations, imitations, call/responses and discrepancies

$$\frac{2}{4}, \frac{3}{4}, \frac{4}{4} \text{ or } \mathbf{C}$$
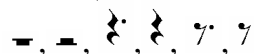
- Compound metres for dictations, imitations, call/responses and discrepancies

$$\frac{6}{8}$$

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

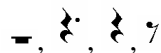- Subdivisions of the crotchet beat in simple metres for dictations, imitations, call/responses and discrepancies
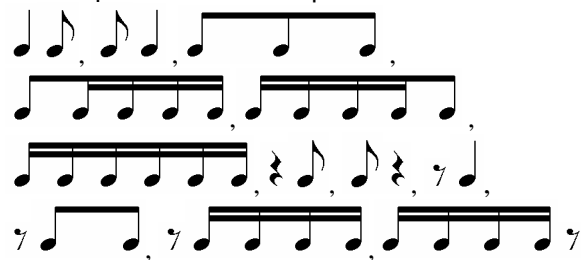
- Compound metre rhythms for dictations, imitations, call/responses and discrepancies derived from

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

Anacrusis
- *Ostinato*
- Syncopation
- Ties
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 2–4 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - at least two rhythmic discrepancies in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to two sharps and two flats
  - major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic
- Intervals
  - diatonic, melodic, ascending and descending, within an octave
    - major, minor, perfect
- Melodic dictation
  - up to 4 bars, treble clef, starting note given, rhythms may be given, key signatures up to two sharps and two flats
    - major/*do* pentatonic, major and minor
- Pitch discrepancies
  - pitch (including key signature)
    - at least two pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Modulations
  - to the relative minor
  - to the relative major
- Chords
  - key signatures up to two sharps and two flats in major and minor keys
  - root position
    - major, minor, dominant 7th
  - primary triads
    - root position
  - secondary triads
    - vi in major keys
- Chord progressions
  - 4–8 bars, key signatures up to two sharps and two flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, IV, V, V^7 and vi
      - minor: i, iv, V and V^7

- o chord names *(as shown in C tonalities)*
  - − major: C, F, G, G^7 and Am
  - − minor: Am, Dm, E and E^7
- Cadences
  - ▪ perfect, plagal.

Tempo
- Terminology for *tempo*
  - ▪ *adagio, allegretto, allegro, andante, largo, lento, moderato, presto, vivace, vivo*
- Terminology for modifications of *tempo*
  - ▪ *A tempo, accelerando, rallentando, ritardando, ritenuto.*

Expressive elements
- Terminology for dynamics
  - ▪ *pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f) fortissimo (ff)*
- Terminology for changes in intensity of sound
  - ▪ *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Terminology for accents
  - ▪ accent, *sforzando (sfz)*
- Terminology for articulations
  - ▪ *legato,* phrasing*, slur, staccato.*

Texture
- Unison, canon.

Form/structure
- Forms as listed below to be studied as appropriate to genre chosen
  - ▪ binary (simple, rounded, extended), strophic, ternary, *rondo*, theme and variations, minuet (*scherzo*) and trio, sonata
- Signs/symbols
  - ▪ barline, double barlines, final barline, repeat signs, 1st and 2nd time bars
  - ▪ Maelzel's metronome marks, pause/*fermata, coda, dal segno, D.C. al coda, D.C. al fine, D.S. al coda, D.S. al fine, fine*
- Compositional devices
  - ▪ *ostinato*
  - ▪ pedal
  - ▪ sequence
  - ▪ imitation.

Timbre
Instruments
- Identification and description of tonal qualities
  - ▪ woodwind
    - o flute, oboe, clarinet, bassoon
    - o saxophones
      - − alto, tenor
  - ▪ brass
    - o trumpet, horn, trombone, tuba
  - ▪ string
    - o guitar, harp, violin, viola, cello, double bass
  - ▪ percussion
    - o timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine, shaker, xylophone, glockenspiel, wind chimes, drum kit
  - ▪ keyboard
    - o piano, harpsichord

- voice
  - o soprano, alto, tenor, bass
- non-western
  - o gamelan
- ensemble combinations
  - o orchestral, trio, quartet, quintet.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - ▪ *tempo* indications
  - ▪ tonality
  - ▪ textural features
  - ▪ form
  - ▪ rhythmic, melodic and harmonic elements
  - ▪ dynamics
  - ▪ articulations
  - ▪ compositional devices
  - ▪ instrumental timbres and colouristic effects
    - o *arco, pizzicato, glissando, con sordino/muted.*

Practical vocal exercises
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - ▪ treble clef notes and letter names

  - ▪ bass clef notes and letter names
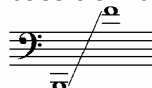
- Key signatures, up to three sharps and three flats
- Circle/cycle of fifths/fourths
- Accidentals
  - ▪ sharps, flats, naturals
- Enharmonic note equivalents
- Scales
  - ▪ treble and bass clef, ascending and descending, key signatures up to three sharps and three flats
    - o major/*do* pentatonic, minor/*la* pentatonic, major, natural minor, harmonic minor, melodic 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, ascending and descending within an octave
    - o major, minor, perfect

- Chords/chord analysis/harmonisation
  - major and minor key signatures up to three sharps and three flats
  - primary triads in root position and first inversion
  - cadences
    - perfect and plagal
    - vocal style and piano style
- Additional terminology
  - *cantabile, cantando, dolce, leggiero, maestoso, molto, poco, sempre, senza, tranquillo*
- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - playing techniques.

Composition and arrangement

Compositions and arrangements in traditional Western Art Music style, encompassing the elements of music as specified in the Theory content.

Melody writing
- From a given motif, 4–8 bars in major keys, in simple time signatures
- For a given 4 bar rhythmic pattern
- For a given chord structure, 4–8 bars.

Harmonisation
- Harmonising given melodies up to 4 bars, for at least 2 parts, in simple time signatures
- Harmonising given melodies up to 4 parts at cadence points/phrase endings, SATB, no inversions
- Writing a melody to a given bass line, up to 4 bars
- Analysing a given score comprising of up to four instruments/parts.

Accompaniment writing
- Up to 4 bars in major keys only, using *alberti* bass for keyboard.

Orchestration
- Arranging and transposing 4 bars using treble and bass clefs
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions
- Composing using either binary, ternary or rondo form for solo voice or instrument.

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Western Art Music performance conventions.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Sight-reading
- Pieces up to 12 bars in length, in major and minor keys up to and including one sharp and one flat.

Playing/singing by ear
- Performing a musical piece which has been learnt from an external stimulus
- Imitating musical passages performed by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Cultural and historical perspectives

Style
- Style in Western Art Music as elaborated by the era/period and/or cultural influences.

Composers
- Prominent composers of Western Art Music and their contributions.

Genres
- Visual and aural analysis of works within the genre studied.

Influences
- Influences in Western Art Music including social, cultural, practical, musical, economic, historical and political factors.

Musical characteristics
- Important and defining musical characteristics of Western Art Music.

Jazz

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

$$\frac{2}{4}, \quad \frac{3}{4}, \quad \frac{4}{4} \quad \text{or} \quad \mathbf{C}$$

- Compound metres for dictations, imitations, call/responses and discrepancies

$$\frac{6}{8}$$

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

- Subdivisions of the crotchet beat (straight) in simple metres for dictations, imitations, call/responses and discrepancies

Subdivisions of the minim beat (swung) in simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

Anacrusis/upbeat/pick-up
- Ties
- Correct grouping of rhythms and rests within the bar
- American and British terminology for rhythmic units
- Syncopation
- Rhythmic dictation
  - 2–4 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - o at least two rhythmic discrepancies in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to two sharps and two flats
  - major pentatonic, minor pentatonic, major, natural minor, blues
- Modes
  - ionian (major), dorian, mixolydian, aeolian (natural minor)
- Intervals
  - diatonic, ascending, within an octave, melodic, from the tonic
    - o major, minor, perfect
- Melodic dictation
  - up to 4 bars, treble clef, starting note given, rhythms may be given, key signatures up to two sharps and two flats
    - o major pentatonic, major
  - solo transcriptions
- Pitch discrepancies
  - at least two pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Primary triads
  - key signatures up to two sharps and two flats in major and minor keys
  - root position and first inversion
    - o major
- Chords
  - key signatures up to two sharps and two flats in major keys only
  - root position, chords, *arpeggios*
    - o major triad, minor triad, dominant 7th
  - primary triads
    - o root position
  - secondary triads
    - o root position
    - o ii and vi in major keys
- Chord progressions
  - 4 bars, key signatures up to two sharps and two flats in major keys only
  - Roman numerals and chord names where appropriate
    - o Roman numerals
      - – major: I, ii, IV, V, V^7 and vi
    - o chord names *(as indicated)*
      - – major: C, Dmi, F, G, G^7, and Ami.

Tempo
- Terminology for *tempo*
  - fast, medium *tempo*/moderate, slow, steady, upbeat
  - prefix to style/s
    - o medium, bright
- Terminology for modifications of *tempo*
  - *accelerando, rallentando, ritardando, ritenuto.*

Expressive elements

- General dynamics descriptions
- Terminology for dynamics
  - *pianissimo (pp)*—very soft; *piano (p)*—soft; *mezzo piano (mp)*—moderately soft; *mezzo forte (mf)*—moderately loud; *forte (f)*—loud; *fortissimo (ff)*—very loud
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Terminology for articulations
  - *staccato*, phrasing, *glissando*, scoop, bend, fall-off, accent, *tenuto*.

Texture

- Block voicing, polyphonic, call/response, imitation, unison, backing riffs, standard comping/voicing techniques, pedal note.

Form/structure

- A B, call/response, A B A, popular song/song form (A A B A), 12-bar blues
- Song sections
  - bridge, chorus/es, shout chorus, head, intro, coda/outro, solo, verse
- Signs/symbols
  - barline, double barlines, final barline, repeat signs, 1st and 2nd time repeats
  - bpm, pause, *fine, coda, dal segno, D.C. al coda, D.S. al coda,* 8va, 8vb
- Compositional devices
  - pedal point
  - riff
  - call and response
  - sequence
  - imitation.

Timbre

Instruments
- Identification and description of tonal qualities
  - woodwind
    - clarinet
    - saxophones
      - alto, tenor, baritone
  - brass
    - trumpet, trombone, tuba
  - string
    - violin, double bass
  - guitars
    - acoustic, banjo, electric, electric bass
  - percussion
    - snare drum, bass drum, crash cymbal, ride cymbal, hi-hat, triangle, tambourine, vibraphone, congas, bongos, drum kit
  - keyboard
    - piano, electric piano, synthesiser, electric organ
  - voice
    - female, male, backing singers
  - miscellaneous
    - appropriate to the genre/repertoire studied
  - ensemble combinations
    - big band, combo, solo, quartet, quintet.

Analysis

Aural and visual analysis

- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects.

Practical vocal exercises

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

Additional theory

- Knowledge and function of the following clefs
  - treble clef notes and letter names

  - bass clef notes and letter names

- Key signatures
  - up to and including two sharps and two flats
- Accidentals
  - sharps, flats, naturals
- Enharmonic note equivalents
- Scale structure and patterns
- Scale degree numbers
- Technical names of the scale degrees
  - tonic
  - subdominant
  - dominant
  - leading note
- Scales
  - treble and bass clef, ascending and descending
  - key signatures up to two sharps and two flats
    - major pentatonic, minor pentatonic, major, natural minor, blues
- Modes
  - treble and bass clef, ascending and descending
  - key signatures up to two sharps and two flats
    - ionian (major), dorian, mixolydian, aeolian (natural minor)
- Intervals
  - treble and bass clef, diatonic, within an octave, from the tonic
    - major, minor, perfect, diminished 5th

- Tonal qualities
  - specific to scales listed
- Suspensions
  - Sus4
- Chords/chord progressions/chord analysis
- Primary triads
  - key signatures up to two sharps and two flats
  - root position and first inversion
    - major triad, minor triad, dominant 7th
- Secondary triads
  - key signatures up to two sharps and two flats
  - root position and first inversion
    - only using chords ii, II, vi and VI
- Chords and *arpeggios*
  - root position and first inversion
- Chord progressions
  - Roman numerals and chord names where appropriate
  - key signatures up to two sharps and two flats
    - Roman numerals
      – major: I, Ib, I^7, ii^7, II^7, IV, IV^7, V, V^7, vi and vi^7

      and
    - chord names *(as indicated)*
      – major: C, C/E, C^7, Dmi, D^7, F, F^7, G, G^7, Ami and A^7
- Variation and expansion of the major 12-bar blues progression using chords I^7, ii^7, II^7, IV^7, V^7, VI^7
- Guide tones
- Voice-leading
- Accents, articulations and ornamentations

  - *tenuto*, grace note, turn, trill, shake*/tremolo/vibrato*
- Additional terminology for modifications of *tempo*
  - *ad lib*, *A tempo*, *rubato/freely*
- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - playing techniques.

Composition and arrangement

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

Melody writing
- From a given motif, 4 bars in major keys, in simple time signatures
- For a given 4 bar rhythmic pattern
- For a given chord structure, 4 bars
- For given lyrics, creating an appropriate rhythm, 4 bars
- For given guide tone lines, up to 4 bars, in major keys, in simple time signatures.

Harmonisation
- Harmonising given melodies up to 4 bars, for at least 2 parts, in simple time signatures
- Harmonising with melody and selected parts given, up to 4 bars
- Harmonising given bass lines, writing 1 part above
- Analysing a given score comprising of up to four instruments/parts
- Creating a riff, up to 2 bars, to a given melody or chord structure.

Accompaniment writing
- Creating guide tones to a given chord progression, up to 4 bars in major keys only
- Creating guide tones to a given chord progression, up to 4 bars in major keys only.

Arranging
- Arranging and transposing using treble and bass clefs, 4 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions
- Composing using either binary, ternary or 12-bar blues form for solo voice or instrument.

Rhythm section writing
- Composing appropriate and stylistic scores/charts for a standard Jazz rhythm section, 4 bars.

Composing a lead sheet
- Lead sheet writing using Jazz conventions and nomenclature.

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Jazz performance conventions.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear

- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory

- Performing repertoire from memory.

Sight-reading

- Pieces up to 8 bars, major tonalities up to one sharp and one flat.

Performance conventions

- Performance conventions as appropriate to the chosen area of study.

Cultural and historical perspectives

Style

- Style in Jazz as elaborated by the era/period and/or the geography.

Composers

- Prominent composers of Jazz and their contributions.

Performers/artists

- Prominent performers/artists of Jazz and their contributions.

Genre/style or historical era

- Visual and aural analysis of designated works within the genre/style or historical era studied.

Musical characteristics

- Important and defining musical characteristics of Jazz.

Contemporary Music

Aural and theory

Rhythm and duration

- Simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metres for imitations and call/responses

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

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

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

- Swung/shuffle feel

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*/upbeat/pick-up
- Ties
- Syncopation
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 2–4 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - o at least two rhythmic discrepancies in a short musical example.

Pitch—melody, harmony and tonality

- Scales
  - key signatures up to two sharps and two flats
  - major, major pentatonic, minor pentatonic, natural minor, harmonic minor and blues
- Intervals
  - diatonic, melodic, ascending, within an octave
    - o major, minor, perfect
- Melodic dictation
  - up to 4 bars, in treble clef, starting note and rhythms may be given
    - o key signatures up to two sharps and two flats
    - o major pentatonic, minor pentatonic and major

- Pitch discrepancies
  - at least two pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Chords
  - key signatures up to two sharps and two flats
  - root position (block), *arpeggios* (broken)
    - major, minor, dominant 7th
  - primary triads
    - root position
  - secondary triads
    - root position
    - ii and vi in major keys
- Chord progressions
  - 4 bars, key signatures up to two sharps and two flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, ii, IV, V, V^7 and vi
    - chord names *(as indicated)*
      - major: C, Dm, F, G, G^7 and Am
    - power chords
- Standard blues progression
  - I, IV, V and V^7.

Tempo
- Terminology for *tempo*
  - very fast, fast, medium *tempo*/moderate, slow, very slow, steady, upbeat.

Expressive elements
- General dynamics descriptions
- Terminology for dynamics
  - *pianissimo*—very soft*; piano*—soft; *mezzo piano*—moderately soft; *mezzo forte*—moderately loud; *forte*—loud; *fortissimo*—very loud
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Terminology for articulations
  - slur (smooth/connected)*, staccato* (detached)*, glissando (slide),* scoop*.*

Texture
- Single line, melody with accompaniment, multi-voice.

Form/structure
- Binary, call/response, ternary/popular song/song form (A A B A), 8 bar structure, 16 bar structure, 12-bar blues
- Song sections
  - bridge, chorus, intro, outro, pre-chorus, verse
- Signs/symbols
  - barline, double barlines, final barline, bpm, pause, *fine, coda, dal segno, D.C. al coda, D.S. al coda, segue,* repeat signs, 1st and 2nd time repeats

- Compositional devices
  - pedal note
  - *ostinato*
  - sequence
  - call and response.

Timbre
Instruments
- Identification and description of tonal qualities
  - brass
    - trumpet, trombone
  - string
    - violin, double bass
  - guitars
    - electric, electric bass, nylon string, steel string
  - guitar techniques
    - bend, slide, *vibrato,* palm mute
  - bass guitar techniques
    - slap, pop
  - percussion
    - snare drum, bass drum, crash/ride cymbals, suspended cymbals, triangle, tambourine, shaker, cowbell, bongos, drum kit
    - drum machines
  - drum techniques
    - double kick, open and closed hi-hat, rim shot
  - keyboard
    - piano, synthesiser, electric organ
  - voice
    - female, male, backing singers
  - vocal techniques
    - scoop, vibrato, falsetto
  - electronic
    - turntable, samples
  - non-western
    - didgeridoo
  - miscellaneous
    - harmonica, banjo.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects
    - delay, distortion, reverb.

Practical vocal exercises
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - treble clef notes

  - bass clef notes

- Key signatures
  - up to two sharps and two flats
- Accidentals
  - sharps, flats, naturals
- Scales
  - treble and bass clef, ascending and descending, keys up to two sharps and two flats
    - major pentatonic, minor pentatonic, major, natural minor, harmonic minor, blues
- Scale structure and patterns
- Scale degree numbers
- Intervals
  - treble and bass clef
  - diatonic, within an octave
    - major, minor, perfect
- Tonal qualities
  - specific to scales listed
- Chords/chord progressions/chord analysis
  - major and minor key signatures up to two sharps and two flats
  - treble and bass clef
  - primary triads
  - root position (block), *arpeggios* (broken)
    - major, minor, dominant 7th
  - Roman numerals
    - major: I, ii, IV, V, V7 and vi
  - chord names (as indicated)
    - major: C, Dm, F, G, G7 and Am
  - blues progression
- Accents, articulations and ornamentations

- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - playing techniques.

Composition and arrangement

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

Melody and rhythm writing
- From a given motif, up to 4 bars in major keys, in simple time signatures

- For a given 4 bar rhythmic pattern
- For a given chord structure, 4 bars
- For given lyrics, creating an appropriate rhythm, 4 bars
- Writing repetitive figures, and riffs using minor pentatonic and blues scales using appropriate rhythmic vocabulary
  - may be instrument and/or notation-based (treble and/or bass clef)
- Basic rock/pop beats for drum kit, up to 4 bars
- Basic rock/pop melodies for solo instrument or voice, up to 4 bars.

Chart and accompaniment writing
- Harmonising given bass lines, writing 1 part above
- Choosing appropriate notation to score individual parts in a song, up to 8 bars, for
  - lead guitar (or vocal or keyboards)
  - rhythm guitar (and/or keyboards)
  - bass guitar
  - drums (and/or auxiliary percussion)
- Writing chart parts for selected instruments in a style-specific song, up to 8 bars
- Drum kit notation on 5-line stave, position of bass drum, hi-hat, snare drum and cymbals, up to 4 bars
- Correct notation of basic rhythm guitar and/or keyboards chord charts, 4–8 bars
- Analysing basic major/minor chord symbols, where drawn on a chart (using 5-line stave)
- Analysing a given score comprising of up to four instruments/parts.

Arranging
- Arranging and transposing using treble and bass, 4 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.
NOTE: Original and/or cover version material may be used.

Form-based compositions
- Composing using either binary, call and response, verse or chorus for solo voice or instrument, up to 8 bars
  - notation-based and in lead sheet style (treble clef only).

Rhythm section writing
- Composing appropriate and stylistic scores/charts for all Contemporary rhythm section instruments, 4 bars.

Composing a lead sheet
- Lead sheet writing using contemporary conventions and compositional devices.

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to genre performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Contemporary Music performance conventions
- Performing with a backing track
- Performing with an accompanist.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear
- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Public performance
- Techniques to engage the audience in the performance as appropriate to the genre chosen
- Awareness of the roles of other musicians in an ensemble
- Awareness of the physical constraints of the performance environment
- Stage presence.

Recording
- Performing music for a recording
- Mixing techniques
- Coiling a lead
- Understanding how to use an amplifier
- Knowledge of the set-up of equipment related to the instrument
- Knowledge of the protocols of garage bands with the vocals through the PA, and with guitar and drums acoustic
- Knowledge and understanding of when performances need to be fully amplified.

Management and promotion
- Analysing bands and how they promote themselves
- The importance of image and promotion
- The roles of managers and record companies
- Advertising.

Occupational Safety and Health practices
- Appropriate hearing protection
- Stage set-up considering Occupational Safety and Health standards.

Ethical and legal considerations
- Moral, ethical and legal issues related to the creation and use of music including copyright
- Consideration of public liability
- Censorship/social/cultural sensitivity.

Cultural and historical perspectives

Genres
- Visual and aural analysis of works within the genre studied.

Sub genres
- Common sub-genres of Contemporary Music.

Songwiters
- Prominent songwriters of Contemporary Music and their contributions.

Performers/artists
- Prominent performers/artists of Contemporary Music and their contributions to the style/genre studied.

Influences
- Influences in Contemporary Music including social, cultural, practical, musical, economic, historical and political factors.

Musical characteristics
- Important and defining musical characteristics of Contemporary Music.

VET units of competency

Units of competency may be delivered in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency suitable for integration are:

CUSSOU07A Edit sound using analogue systems
CUSMGE08A Use the internet to access and modify music
CUSBGE01A Develop and update music industry knowledge
CUSMPF01A Develop basic technical skills for playing or singing music
CUSSOU01A Move and set-up instruments and equipment

Note: Any reference to qualifications and units of competency from training packages is correct at the time of accreditation.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions, aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

MUSIC

Part C

Contents

Western Art Music

2

UNIT 2AMUSW

Unit description

Across the two units, the study of a range of repertoire enables students to develop an understanding of the elements of music and apply these through creating, composing, performing and responding to music. Students explore how social, cultural and historical factors shape music. These units provide the opportunity for teachers to introduce students to music in the specific context/s being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 2 WACE examination.

Aural and theory

Rhythm and duration

- Simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metres for dictations, imitations, call/responses and discrepancies

$$\frac{6}{8} \quad \frac{9}{8}$$

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

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

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*
- *Ostinato*
- Syncopation
- Ties
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - up to four rhythmic discrepancies in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to two sharps and two flats
  - major/*do* pentatonic, minor/*la* pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic
- Intervals
  - diatonic, melodic and harmonic, ascending and descending, within an octave
    - major, minor, perfect, diminished 5th, augmented 4th
- Melodic dictation
  - up to 4 bars, treble clef, starting note given, rhythms may be given, key signatures up to two sharps and two flats
    - major/*do* pentatonic, major, minor/*la* pentatonic, natural minor, harmonic minor, melodic minor
- Pitch discrepancies
  - pitch (including key signature)
    - at least four pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Modulations
  - to the relative minor
  - to the relative major
- Chords
  - key signatures up to two sharps and two flats in major and minor keys
  - root position
    - major, minor, diminished and augmented
  - primary triads
    - root position

- secondary triads
  - o root position
  - o vi in major keys
- Chord progressions
  - 4–8 bars, key signatures up to two sharps and two flats
  - Roman numerals and chord names where appropriate
    - o Roman numerals
      - – major: I, IV, V, V^7, vi
      - – minor: i, iv, V and V^7
    - o chord names (*as shown in C tonalities*)
      - – major: C, F, G, G^7 and Am
      - – minor: Am, Dm, E and E^7
- Cadences
  - perfect, plagal.

Tempo

- Terminology for *tempo*
  - *adagio, allegretto, allegro, andante, largo, lento, moderato, presto, vivace, vivo*
- Terminology for modifications of *tempo*
  - *A tempo, accelerando, rallentando, ritardando, ritenuto.*

Expressive elements

- Terminology for dynamics
  - *pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)*
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.),* c*rescendo (cresc.)*
- Terminology for accents
  - accent, *sforzando (sfz)*
- Terminology for articulations
  - *legato,* phrasing, slur, *staccato*
- Additional terminology
  - *dolce, molto, poco, sempre, senza.*

Texture

- Monophonic, homophonic, polyphonic.

Form/structure

- Forms as listed below to be studied as appropriate to genre chosen
  - binary (simple, rounded, extended), strophic, ternary, *rondo*, theme and variations, minuet (*scherzo*) and trio, sonata, fugue, *ritornello*, through-composed, cyclic/thematic transformation, arch
- Signs/symbols
  - barline, double barlines, final barline, repeat signs, 1st and 2nd time bars
  - Maelzel's metronome marks, pause/*fermata, coda, dal segno, D.C. al coda, D.C. al fine, D.S. al coda, D.S. al fine, fine*
- Compositional devices
  - *ostinato*
  - pedal
  - sequence
  - imitation.

Timbre

Instruments
- Identification and description of tonal qualities
  - woodwind
    - o piccolo, flute, oboe, cor anglais, clarinet, bassoon
    - o saxophones
      - – alto, tenor
  - brass
    - o trumpet, horn, trombone, tuba
  - string
    - o guitar, harp, violin, viola, cello, double bass
  - percussion
    - o timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine, shaker, xylophone, glockenspiel, wind chimes, wood block, cowbell, clave, vibraphone, gong, concert toms, drum kit
  - keyboard
    - o piano, harpsichord, pipe organ
  - voice
    - o coloratura soprano, soprano, mezzosoprano, alto, tenor, baritone, bass
  - non-western
    - o gamelan
  - ensemble combinations
    - o orchestral, trio, quartet, quintet.

Analysis

Aural and visual analysis

- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects
    - o *arco, pizzicato*, harmonics, *con sordino/muted, tremolo, glissando,* rolls, mallets (hard, soft, brushes).

Practical vocal exercises

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

Additional theory

- Knowledge and function of the following clefs
  - treble, bass, alto and tenor clefs, notes and letter names (including leger lines)
- Use and application of leger lines
- Key signatures, up to four sharps and four flats

- Circle/cycle of fifths/fourths
- Accidentals
  - sharps, flats, naturals
- Enharmonic note equivalents
- Scales
  - treble and bass clef, ascending and descending, key signatures up to four sharps and four flats
    - major/*do* pentatonic, minor/*la* pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic
- 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, ascending and descending within an octave
    - major, minor, perfect, augmented 2nd and 4th, diminished 5th
- Chords/chord analysis
  - major and minor key signatures up to four sharps and four flats
  - major, minor, dominant 7th, diminished, augmented
  - primary triads
    - root position, first inversion and second inversion
  - secondary triads in root position
    - chords ii and vi in major keys and chord VI in minor keys
    - root position, first inversion and second inversion
- Chords/harmonisation
  - chord progressions using a combination of the following chords
    - Roman numerals
      - major: I, ii, IV, V, V^7, vi
      - minor: i, iv, V and V^7
    - chord names (*as shown in C tonalities*)
      - major: C, Dm, F, G, G^7 and Am
      - minor: Am, Dm, E and E^7
- Harmony terminology
  - passing notes/*appogiaturas* (unaccented and accented)
  - cadences
    - perfect, plagal, imperfect, interrupted
    - vocal style and piano style
- Modulations
  - to the relative minor, to the relative major, to the dominant
- Time signatures

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

- Rests

  𝄾 , 𝄿

- Additional terminology
  - *tempo*
    - *con moto, grave, largamente, prestissimo*
  - modifications of *tempo*
    - *allargando, meno mosso, più mosso*
  - expressive elements
    - *alla marcia, assai, cantabile, con forza, con fuoco, dolce, dolente, doloroso, grazioso, leggiero, maestoso, scherzando, sempre, senza, subito, con sordino, tranquillo*
  - articulations
    - *marcato, staccatissimo, tenuto*
  - ornamentations
    - *acciaccatura, appoggiatura*, turn, inverted turn, lower mordent, upper mordent, trill
- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques
    - Italian name
    - idiomatic writing technique.

Composition and arrangement

Compositions and arrangements in traditional Western Art Music style, encompassing the elements of music as specified in the Theory content.

Melody writing
- From a given motif, 4–8 bars in major keys, in simple time signatures
- For a given 4 bar rhythmic pattern
- For a given chord structure, 4–8 bars
- For given lyrics, creating an appropriate rhythm, 4–8 bars.

Harmonisation
- Harmonising given melodies up to 4 bars, for at least 2 parts, in simple time signatures, using treble and bass clef and first inversions of primary triads
- Harmonising given bass lines, writing 1 part above using treble and bass clef and first inversions of primary triads
- Harmonising given melodies up to 4 parts at cadence points/phrase endings, SATB, no inversions
- Harmonising with melody and selected parts given, up to 4 bars, no inversions
- Analysing a given score comprising of up to four instruments/parts using root position, first and second inversion.

Accompaniment writing
- Up to 4 bars in major keys only, using *alberti* bass and vamping for keyboard.

Orchestration
- Arranging and transposing 4 bars using alto and tenor clefs
- Arranging 4 bars from a given piano score for a specified ensemble, not incorporating transposing instruments
- Transcribing 4 bars for piano, from a specified ensemble up to 4 parts
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions
- Composing using either binary, ternary or rondo form for solo voice or instrument.

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Western Art Music performance conventions.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Sight-reading
- Pieces up to 16 bars in length, in major and minor keys up to and including two sharps and two flats.

Playing/singing by ear
- Performing a musical piece which has been learnt from an external stimulus
- Imitating musical passages performed by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Cultural and historical perspectives

Style
- Style in Western Art Music as elaborated by the era/period and/or cultural influences.

Composers
- Prominent composers of Western Art Music and their contributions.

Genres
- Visual and aural analysis of two designated works within the genre studied. One area of study (genre) is compulsory for Stage 2.
- The compulsory genre and the designated works will be reviewed at the end of a three year cycle (refer to designated works document).

Influences
- Influences in Western Art Music including social, cultural, practical, musical, economic, historical and political factors.

Musical characteristics
- Important and defining musical characteristics of Western Art Music.

VET units of competency
Units of competency may be delivered in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency suitable for integration are:

CUSMCP01A Contribute creative music ideas to a project
CUSMGE08A Use the internet to access and modify music
CUSMCP02A Compose a simple song or tune
CUSBGE01A Develop and update music industry knowledge

Note: Any reference to qualifications and units of competency from training packages is correct at the time of accreditation.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions,aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

UNIT 2BMUSW

Unit description

Across the two units, the study of a range of repertoire enables students to develop an understanding of the elements of music and apply these through creating, composing, performing and responding to music. Students explore how social, cultural and historical factors shape music. These units provide the opportunity for teachers to introduce students to music in the specific context/s being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 2 WACE examination.

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metres for dictations, imitations, call/responses and discrepancies

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

- Simple metre rhythms for dictations, imitations, call/responses and discrepancies derived from
- Simple metre rests for dictations, imitations, call/responses and discrepancies
- Subdivisions of the crotchet beat in simple metres for dictations, imitations, call/responses and discrepancies
- Compound metre rhythms for dictations, imitations, call/responses and discrepancies derived from
- Compound metre rests for dictations, imitations, call/responses and discrepancies
- Subdivisions of the dotted crotchet beat in compound metres for dictations, imitations, call/responses and discrepancies

- *Anacrusis*
- *Ostinato*
- Syncopation
- Ties
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - o at least four discrepancies in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to two sharps and two flats
  - major/*do* pentatonic, minor/*la* pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic
- Intervals
  - diatonic, melodic and harmonic, ascending and descending, within an octave
    - o major, minor, perfect, diminished 5th, augmented 4th
- Melodic dictation
  - up to 4 bars, treble clef, starting note given, rhythms may be given, key signatures up to two sharps and two flats
    - o major/*do* pentatonic, major, minor/*la* pentatonic, natural minor, harmonic minor, melodic minor
- Pitch discrepancies
  - pitch (including key signature)
    - o at least four pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Modulations
  - to the relative minor
  - to the relative major
  - to the dominant
- Chords
  - key signatures up to two sharps and two flats in major and minor keys
  - root position
    - o major, minor, dominant 7th, diminished, augmented
  - primary triads
    - o root position

- secondary triads
  - root position
  - ii and vi in major keys
- Chord progressions
  - 4–8 bars, key signatures up to two sharps and two flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, ii, IV, V, V^7 and vi
      - minor: i, iv, V and V^7
    - chord names *(as shown in C tonalities)*
      - major: C, Dm, F, G, G^7 and Am
      - minor: Am, Dm, E and E^7
- Cadences
  - perfect, plagal, interrupted.

Tempo
- Terminology for *tempo*
  - *adagio, allegretto, allegro, andante, largo, lento, moderato, presto, vivace, vivo*
- Terminology for modifications of *tempo*
  - *A tempo, accelerando, allargando, rallentando, ritardando, ritenuto.*

Expressive elements
- Terminology for dynamics
  - *pianissimo (pp), piano (p, piano (mp), mezzo forte (mf), mezzo), forte (f), fortissimo (ff)*
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Terminology for accents
  - accent, *sforzando (sfz)*
- Terminology for articulations
  - *legato, marcato*, phrasing, slur, *staccato*
- Additional terminology
  - *dolce, molto, poco, sempre, senza.*

Texture
- Monophonic, homophonic, polyphonic.

Form/structure
- Forms as listed below to be studied as appropriate to genre chosen
  - binary (simple, rounded, extended), strophic, ternary, *rondo*, theme and variations, minuet (*scherzo*) and trio, sonata, fugue, *ritornello*, through-composed, cyclic/thematic transformation, arch
- Signs/symbols
  - barline, double barlines, final barline, repeat signs, 1st and 2nd time bars
  - Maelzel's metronome marks, pause/*fermata, coda, dal segno, D.C. al coda, D.C. al fine, D.S. al coda, D.S. al fine, fine*
- Compositional devices
  - *ostinato*
  - pedal
  - sequence
  - imitation
  - *alberti* bass
  - *Tierce de Picardie.*

Timbre
Instruments
- Identification and description of tonal qualities
  - woodwind
    - piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, bassoon
    - saxophones
      - alto, tenor, baritone
  - brass
    - trumpet, horn, trombone, tuba
  - string
    - guitar, harp, violin, viola, cello, double bass
  - percussion
    - timpani, snare drum, bass drum, crash cymbals, suspended cymbals, triangle, tambourine, shaker, xylophone, glockenspiel, wind chimes, wood block, cowbell, clave, vibraphone, gong, concert toms, drum kit
  - keyboard
    - piano, harpsichord, pipe organ
  - voice
    - coloratura soprano, soprano, mezzosoprano, alto, tenor, baritone, bass
  - non-western
    - gamelan
  - ensemble combinations
    - orchestral, trio, quartet, quintet
- Impact of technology on instrumentation and orchestration.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects
    - *arco, pizzicato*, harmonics, *con sordino/*muted, *tremolo, glissando,* rolls, mallets (hard, soft, brushes).

Practical vocal exercises
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - treble, bass, alto and tenor clef notes and letter names (including leger lines)

- Key signatures, up to five sharps and five flats
- Circle/cycle of fifths/fourths
- Accidentals
  - sharps, flats, naturals
- Enharmonic note equivalents
- Scales
  - treble and bass clef, ascending and descending, key signatures up to five sharps and five flats
    - major/*do* pentatonic, minor/*la* pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic
- 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, ascending and descending within an octave
    - major, minor, perfect, augmented 2nd and 4th, diminished 5th
- Chords/chord analysis
  - major and minor key signatures up to five sharps and five flats
  - major, minor, dominant 7th, diminished, augmented
  - primary triads
    - root position, first inversion and second inversion
  - secondary triads in root position
    - chords ii and vi in major keys and chord VI in minor keys
    - root position, first inversion and second inversion
- Chords/harmonisation
  - chord progressions using a combination of the following chords
    - Roman numerals
      - major: I, ii, IV, V, V^7, vi
      - minor: i, iv, V , V^7 and VI
    - chord names (*as shown in C tonalities*)
      - major: C, Dm, F, G, G^7 and Am
      - minor: Am, Dm, E, E^7 and F
- Harmony terminology
  - *Tierce de Picardie*
  - anticipation, passing notes/*appoggiaturas*
  - cadences
    - perfect, plagal, imperfect, interrupted
    - vocal style and piano style
- Modulations
  - to the relative minor, to the relative major, to the dominant
- Time signatures

  $\frac{2}{2}$ or $\mathbb{C}$ $\frac{3}{2}$

- Rests

  𝄼 , 𝄾

- Additional terminology
  - *tempo*
    - *con moto, grave, largamente, larghetto, prestissimo*
  - modifications of *tempo*
    - *allargando, meno mosso, più mosso*
  - articulations
    - *legato, marcato*, phrasing, slur, *staccatissimo, staccato, tenuto*
- ornamentations
  - *acciaccatura, appoggiatura*, turn, inverted turn, lower mordent, upper mordent, trill
- other terminology
  - *alla marcia, assai, agitato, animato, attacca, ben marcato, cantabile, cantando, con anima, con brio, con forza, con fuoco, con grazia, con sordino, dolce, dolente, doloroso, giocoso, grazioso, leggiero, maestoso, molto, pesante, poco, risoluto, scherzando, sempre, senza, sostenuto, sotto voce, subito, tranquillo*
- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques
    - Italian name
    - idiomatic writing techniques.

Composition and arrangement

Compositions and arrangements in traditional Western Art Music style, encompassing the elements of music as specified in the Theory content.

Melody writing
- From a given motif, up to 8 bars in major or minor keys, in simple time and compound time
- For a given 4–8 bar rhythmic pattern
- For a given chord structure, 4–8 bars
- For given lyrics, creating an appropriate rhythm and melody, 4–8 bars.

Harmonisation
- Harmonising given melodies up to 4 bars, for at least 2–4 parts, in simple time signatures using treble and bass clef and first inversions of primary triads
- Harmonising 1 part above or below a given part, a chord structure may be provided, using treble and bass clef and first inversions of primary triads
- Harmonising given melodies up to 4 parts at cadence points/phrase endings, SATB, or keyboard style, no inversions
- Harmonising with given melody and selected parts given, up to 4 bars using root position and first inversions of primary triads
- Analysing a given score comprising of 4–8 instruments/parts.

Accompaniment writing
- 4–8 bars in major keys only, using *alberti* bass, vamping and *arpeggiated* patterns for keyboard.

Orchestration
- Arranging and transposing 4 bars using alto and tenor clefs and B flat instruments
- Arranging 4–8 bars from a given piano score for a specified ensemble, not incorporating transposing instruments

- Transcribing 4 bars for piano, from a specified ensemble up to 4 parts
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions
- Composing using either binary, ternary, rondo or minuet (*scherzo*) and trio for solo voice/instrument or small chamber ensemble.

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Western Art Music performance conventions.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Sight-reading
- Pieces up to 16 bars in length, in major and minor keys up to and including two sharps and two flats.

Playing/singing by ear
- Performing a musical piece which has been learnt from an external stimulus
- Imitating musical passages performed by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Cultural and historical perspectives

Style
- Style in Western Art Music as elaborated by the era/period and/or cultural influences.

Composers
- Prominent composers of Western Art Music and their contributions.

Genres
- Visual and aural analysis of two designated works within the genre studied. One area of study (genre) is compulsory for Stage 2.
- The compulsory genre and the designated works will be reviewed at the end of a three year cycle (refer to designated works document).

Influences
- Influences in Western Art Music including social, cultural, practical, musical, economic, historical and political factors.

Musical characteristics
- Important and defining musical characteristics of Western Art Music.

VET units of competency

Units of competency may be delivered in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency suitable for integration are:

CUSMPF02A Develop technical skills for playing or singing music
CUSS0U01A Move and set-up instruments and equipment
CUSMCP03A Create a simple accompaniment for a song or tune
CUSMPF08A Contribute to backup accompaniment for a performance
CUSMPF04A Prepare self for performance
CUSBGE01A Develop and update music industry knowledge

Note: Any reference to qualifications and units of competency from training packages is correct at the time of accreditation.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions, aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

UNIT 3AMUSW

Unit description

Across the two units, students extend their knowledge and understanding of music through application. The study of complex repertoire enables them to respond in detail to the musical language used in creating, composing performing and responding to music. Students develop skills and knowledge needed to analyse and respond to how social, cultural and historical factors shape the role of music in society. These units provide the opportunity for teachers to introduce students to music in the specific context/s being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 3 WACE examination.

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metres for dictations, imitations, call/responses and discrepancies

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

- Irregular metres for dictations, imitations, call/responses and discrepancies

$$\frac{5}{8}, \frac{7}{8}, \frac{5}{4}, \frac{7}{4}$$

- Mixed metres
- Simple metre rhythms for dictations, imitations, call/responses and discrepancies derived from

[rhythmic notation: whole note, dotted half, half, dotted quarter, quarter, dotted eighth, eighth, sixteenth]

- Simple metre rests for dictations, imitations, call/responses and discrepancies

[rest notation]

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

[rhythmic notation examples]

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

[rhythmic notation: dotted half, dotted quarter, quarter, dotted eighth, eighth, sixteenth]

- Compound metre rests for dictations, imitations, call/responses and discrepancies

[rest notation]

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

[rhythmic notation examples]

- *Anacrusis*
- *Ostinato*
- Syncopation
- Ties
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - o at least four discrepancies in a short musical example
  - combination of rhythm and pitch
    - o at least four discrepancies in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to three sharps and three flats
  - major/*do* pentatonic, minor/*la* pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic, whole-tone
  - modes—ionian (major), mixolydian, aeolian (natural minor)
- Intervals
  - diatonic, melodic and harmonic, ascending and descending, within an octave
    - o major, minor, perfect, diminished 5th, augmented 4th
- Melodic dictation
  - up to 4 bars, treble clef, starting note given, rhythms may be given, key signatures up to three sharps and three flats
    - o major/*do* pentatonic, major, minor/*la* pentatonic, natural minor, harmonic minor, melodic minor

- Pitch discrepancies
  - pitch (including key signature)
    - at least four discrepancies in a short musical example
  - combination of rhythm and pitch
    - at least four discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
  - atonal
- Modulations
  - to the relative minor
  - to the relative major
  - to the dominant
- Chords
  - key signatures up to three sharps and three flats in major and minor keys
  - root position, first and second inversions
    - major, minor, dominant 7th, diminished, augmented
  - primary triads
    - root position
  - secondary triads
    - root position
    - ii and vi in major keys
- Chord progressions
  - 4–8 bars, key signatures up to three sharps and three flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, Ib/I^6, Ic/I$^6_4$, ii, IV, V, V^7 and vi
      - minor: i, iv, V, V^7 and VI
    - chord names *(as shown in C tonalities)*
      - major: C, C/E, C/G, Dm, F, G, G^7 and Am
      - minor: Am, Dm, E, E^7 and F
- Cadences
  - perfect, plagal, imperfect, interrupted.

Tempo
- Terminology for *tempo*
  - *adagio, allegretto, allegro, andante, largo, lento, moderato, presto, vivace, vivo*
- Terminology for modifications of *tempo*
  - *A tempo, accelerando, allargando, rallentando, ritardando, ritenuto, rubato.*

Expressive elements
- Terminology for dynamics
  - *pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)*
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.), forte-piano (fp)*
- Terminology for accents
  - accent, *sforzando (sfz)*
- Terminology for articulations
  - *legato, marcato,* phrasing, slur, *staccato*
- Terminology for ornamentations
  - *acciaccatura, appoggiatura,* turn, trill

- Additional terminology
  - *dolce, molto, poco, sempre, senza.*

Texture
- Monophonic, homophonic, polyphonic.

Form/structure
- Forms as listed below to be studied as appropriate to genre chosen
  - binary (simple, rounded, extended), strophic, ternary, *rondo*, theme and variations, minuet (*scherzo*) and trio, sonata, fugue, *ritornello*, through-composed, cyclic/thematic transformation, arch
- Signs/symbols
  - barline, double barlines, final barline, repeat signs, 1st and 2nd time bars
  - Maelzel's metronome marks, pause/*fermata, coda, dal segno, D.C. al coda, D.C. al fine, D.S. al coda, D.S. al fine, fine*
- Compositional devices
  - *ostinato*
  - pedal
  - sequence
  - imitation
  - *alberti* bass
  - *Tierce de Picardie*
  - augmentation
  - diminution
  - inversion.

Timbre
Instruments
- Identification and description of tonal qualities
  - woodwind
    - piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, bassoon, contra bassoon
    - saxophones
      - alto, tenor, baritone
  - brass
    - trumpet, horn, trombone, tuba
  - string
    - guitar, harp, violin, viola, cello, double bass
  - percussion
    - timpani, snare drum, bass drum, crash cymbals, suspended cymbals, finger cymbals, triangle, tambourine, shaker, wood block, cowbell, clave, xylophone, glockenspiel, vibraphone, marimba, wind chimes, tubular bells, gong, concert toms, congas, bongos, timbale, drum kit
  - keyboard
    - piano, harpsichord, pipe organ
  - voice
    - coloratura soprano, soprano, mezzosoprano, alto, tenor, baritone, bass
  - non-western
    - gamelan
    - instruments specific to works studied
  - ensemble combinations
    - orchestral, trio, quartet, quintet
- Impact of technology on instrumentation and orchestration.

Analysis

Aural and visual analysis

- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects
    - *arco, pizzicato,* harmonics, *con sordino/muted, tremolo, glissando,* rolls, mallets (hard, soft, brushes), flutter-tongue, *cuivré.*

Practical vocal exercises

- Sight-singing using examples appropriate to the context based on the aural skills outlined in this unit.

Additional theory

- Knowledge and function of the following clefs
  - treble, bass, alto and tenor clef notes and letter names (including leger lines)
- Key signatures
  - all sharps and flats
- Circle/cycle of fifths/fourths
- Accidentals
  - sharps, double sharps, flats, double flats, naturals
- Enharmonic note equivalents
- Scale structure and patterns
- Scale degree numbers and/or *sol-fa* names
- All technical names of the scale degrees
- Scales
  - treble, bass, alto and tenor clef, ascending and descending
    - major/*do* pentatonic, minor/*la* pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic, whole-tone
      - all key signatures
    - modes—ionian (major), dorian, mixolydian, aeolian (natural minor)
      - key signatures up to three sharps and three flats
- Intervals
  - treble, bass, alto and tenor clef, diatonic, within an octave
    - major, minor, perfect, augmented, diminished
- Tonal qualities
  - specific to scales listed
  - atonal

- Chords/chord analysis
  - major and minor key signatures up to five sharps and five flats
  - major, minor, dominant 7th, diminished, augmented
  - primary and secondary triads
    - root position, first inversion and second inversion
- Chords/harmonisation
  - chord progressions using a combination of the following chords
    - Roman numerals
      - major: I, Ib/I^6, Ic/I$^6_4$, ii, IV, V, V^7 and vi
      - minor: i, ib, iv, V , V^7 and VI
    - chord names (*as shown in C tonalities*)
      - major: C, C/E, C/G, Dm, F, G, G^7 and Am
      - minor: Am, Am/C, Dm, E, E^7 and F
- Harmony terminology
  - suspension, anticipation, passing notes, *appogiaturas* (accented and unaccented), *Tierce da Picardie*
- Cadences
  - perfect, plagal, imperfect, interrupted
  - vocal style and piano style
- Time signatures

$$\frac{3}{8}, \quad \frac{3}{2}, \quad \frac{2}{2} \quad \text{or} \quad \math̵{C}$$
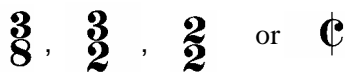
- Rests

- Additional terminology
  - *tempo*
    - *con moto, grave, largamente, larghetto, l'istesso tempo, prestissimo, tempo primo*
  - modifications of *tempo*
    - *allargando, meno mosso, più mosso, rubato, stringendo*
  - articulations
    - *marcato, mezzo staccato, staccatissimo, tenuto*
  - ornamentations
    - *acciaccatura, appoggiatura,* turn, inverted turn, lower mordent, upper mordent, trill
  - other terminology
    - *ad libitum, alla marcia, assai, agitato, animato, attacca, ben marcato, calando, cantabile, cantando, con anima, con brio, con forza, con fuoco, con grazia, con sordino, cuivré, dolce, dolente, doloroso, giocoso, grazioso, leggiero, maestoso, molto, morendo, opus, perdendosi, poco, quasi, risoluto, scherzando, sempre, senza, smorzando, sostenuto, sotto voce, subito, tranquillo*
- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques
    - Italian name

- o french and german names (where appropriate)
- o idiomatic writing techniques.

Composition and arrangement

Compositions and arrangements in traditional Western Art Music style, encompassing the elements of music as specified in the Theory content.

Melody writing
- From a given motif, up to 8 bars in major or minor keys, in simple time and compound time
- For a given 8–12 bar rhythmic pattern
- For a given chord structure, 8–12 bars
- For given lyrics, creating an appropriate rhythm and melody, 8–12 bars.

Harmonisation
- Harmonising given melodies up to 4 bars, for 4 parts, in simple or compound time using treble, bass, alto and tenor clefs, chords stipulated and first inversions of primary triads
- Harmonising given melodies 4–8 bars for 4 parts at cadence points/phrase endings, SATB, or keyboard style, using root position and first inversion chords as stipulated in the theory content
- Harmonising with melody and selected parts given, 4–8 bars
- Harmonising 2–3 parts where a melody or bass line is provided
- Analysing a given score comprising of 4–8 instruments/parts.

Accompaniment writing
- 4–8 bars in major or minor keys, using *alberti* bass, vamping and *arpeggiated* patterns for keyboard.

Orchestration
- Arranging and transposing using alto and tenor clefs and B flat, A and F instruments
- Arranging 4–8 bars from a given piano score for a specified ensemble, not incorporating transposing instruments
- Transcribing for piano, 4–8 bars from a specified ensemble for four or more parts
- Identifying, analysing and using instrumental devices and techniques for small chamber ensemble.

Form-based compositions
- Composing using either binary, ternary, rondo, minuet (*scherzo*) and trio, fugue or sonata for solo voice/instrument or small chamber ensemble.

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed

- Musical performance meeting the interpretative demands of the chosen repertoire and Western Art Music performance conventions.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Sight-reading
- Pieces up to 16 bars in length, in major and minor keys up to and including three sharps and three flats.

Playing/singing by ear
- Performing a musical piece which has been learnt from an external stimulus
- Imitating musical passages performed by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Cultural and historical perspectives

Style
- Style in Western Art Music as elaborated by the era/period and/or cultural influences.

Composers
- Prominent composers of Western Art Music and their contributions.

Genres
- Visual and aural analysis of two designated works within the genre studied. One area of study (genre) is compulsory for Stage 3
- The compulsory genre and the designated works will be reviewed at the end of a three year cycle (refer to designated works document).

Influences
- Influences in Western Art Music including social, cultural, practical, musical, economic, historical and political factors.

Musical characteristics
- Important and defining musical characteristics of Western Art Music.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions, aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

UNIT 3BMUSW

Unit description

Across the two units, students extend their knowledge and understanding of music through application. The study of complex repertoire enables them to respond in detail to the musical language used in creating, composing performing and responding to music. Students develop skills and knowledge needed to analyse and respond to how social, cultural and historical factors shape the role of music in society. These units provide the opportunity for teachers to introduce students to music in the specific context/s being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 3 WACE examination.

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

$$\frac{2}{4}, \frac{3}{4}, \frac{4}{4} \quad \text{or} \quad \mathbf{C}$$

- Compound metres for dictations, imitations, call/responses and discrepancies

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

- Irregular metres and mixed metres for dictations, imitations, call/responses and discrepancies

$$\frac{5}{8}, \frac{7}{8}, \frac{5}{4}, \frac{7}{4}$$

(Additional possibilities where applicable)
- Mixed metres
- Simple metre rhythms for dictations, imitations, call/responses and discrepancies derived from

[rhythmic notation]

- Simple metre rests for dictations, imitations, call/responses and discrepancies

[rest notation]

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

[rhythmic notation]

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

[rhythmic notation]

- Compound metre rests for dictations, imitations, call/responses and discrepancies

[rest notation]

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

[rhythmic notation]

- *Anacrusis*
- *Ostinato*
- Syncopation
- Ties
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - at least four rhythmic discrepancies in a short musical example
- Combination of rhythm and pitch
  - at least four discrepancies in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to three sharps and three flats
  - major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic, whole-tone
- Modes—ionian, dorian, phrygian, lydian, mixolydian, aeolian and locrian
- Intervals
  - diatonic, melodic and harmonic, ascending and descending, within an octave
    - major, minor, perfect, diminished 5th, augmented 4th
- Melodic dictation
  - 4–8 bars, treble or bass clef, starting note given
  - key signatures up to three sharps and three flats

- major/*do* pentatonic, major, minor/*la* pentatonic, natural minor, harmonic minor, melodic minor
- Pitch discrepancies
  - pitch (including key signature and tonality)
    - at least four pitch discrepancies in a short musical example
- Combination of rhythm and pitch
  - at least four discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
  - atonal
- Modulations
  - to the relative major
  - to the relative minor
  - to the dominant
  - to the subdominant
- Chords
  - key signatures up to three sharps and three flats in major and minor keys
  - root position, first and second inversions
    - major, minor, dominant 7th, diminished, augmented
  - primary triads
    - root position
  - secondary triads
    - root position
    - ii and vi in major keys
- Chord progressions
  - 4–8 bars, key signatures up to three sharps and three flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, Ib/I^6, Ic/I$^6_4$, ii, iib/ii^6, IV, V, Vb/V^6, V^7 and vi
      - minor: i, iv, V ,V^7 and VI
    - chord names *(as shown in C tonalities)*
      - major: C, C/E, C/G, Dm, Dm/F,F, G, G/B, G^7 and Am
      - minor: Am, Dm, E, E^7 and F
- Cadences
  - perfect, plagal, imperfect, interrupted.

Tempo
- Terminology for *tempo*
  - *adagio, allegretto, allegro, andante, largo, lento, moderato, prestissimo, presto, vivace, vivo*
- Terminology for modification of *tempo*
  - *A tempo, accelerando, rallentando, ritardando, ritenuto, rubato.*

Expressive elements
- Terminology for dynamics
  - *pianissimo (pp), piano (p), mezzo piano (mp), mezzo forte (mf), forte (f), fortissimo (ff)*
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.), forte-piano (fp)*

- Terminology for accents
  - accent, *sforzando (sfz)*
- Terminology for articulations
  - *legato, marcato,* phrasing, slur, *staccato*
- Terminology for ornamentations
  - *acciaccatura, appoggiatura*, turn, trill.

Texture
- Monophonic, homophonic, polyphonic.

Form/structure
- Forms as listed below to be studied as appropriate to genre chosen
  - binary (simple, rounded, extended), strophic, ternary, *rondo*, theme and variations, minuet (*scherzo*) and trio, sonata, fugue, *ritornello*, through-composed, cyclic/thematic transformation, arch
- Signs/symbols
  - barline, double barlines, final barline, repeat signs, 1st and 2nd time bars
  - Maelzel's metronome marks, pause/*fermata, coda, dal segno, D.C. al coda, D.C. al fine, D.S. al coda, D.S. al fine, fine*
- Compositional devices
  - *ostinato*
  - pedal
  - sequence
  - imitation
  - *alberti* bass
  - *Tierce de Picardie*
  - augmentation
  - diminution
  - inversion
  - retrograde.

Timbre
Instruments
- Identification and description of tonal qualities
  - woodwind
    - piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, bassoon, contra bassoon
    - saxophone
      - alto, tenor, baritone
  - brass
    - trumpet, horn, trombone, tuba
  - string
    - guitar, harp, violin, viola, cello, double bass
  - percussion
    - timpani, snare drum. bass drum, crash cymbals, suspended cymbals, finger cymbals, triangle, tambourine, shaker, wood block, cowbell, clave, xylophone, glockenspiel, vibraphone, marimba, wind chimes, tubular bells, gong, concert toms, congas, bongos, timbale, drum kit
  - keyboard
    - piano, harpsichord, pipe organ, electric organ, synthesiser
  - voice
    - coloratura soprano, soprano, messo soprano, alto, tenor, baritone, bass
  - non-western
    - gamelan

- ensemble combinations
  - orchestral, trio, quartet, quintet
- Impact of technology on instrumentation and orchestration.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects
    - *arco, pizzicato*, harmonics, *con sordino/muted, tremolo, glissando,* rolls, mallets (hard, soft, brushes), *sul ponticello, sul tasto,* flutter-tongue, rim shot, cuivré.

Practical vocal exercise
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - treble, bass, alto and tenor clef notes and letter names (including leger lines)
- Key signatures
  - all sharps and flats
- Circle/cycle of fifths/fourths
- Accidentals
  - sharps, double sharps, flats, double flats, naturals
- Enharmonic note equivalents
- Scales
  - treble, bass, alto and tenor clefs, ascending and descending
    - major/*do* pentatonic, minor/*la* pentatonic, major, natural minor, harmonic minor, melodic minor, chromatic, whole-tone
      – all key signatures
    - all modes
      – key signatures up to four sharps and four flats
- Intervals
  - treble, bass, alto and tenor clefs, diatonic, ascending and descending within an octave
    - major, minor, perfect, augmented, diminished
- Chords/chord analysis
  - major and minor key signatures up to four sharps and four flats

- major, minor, dominant 7th, diminished, augmented
  - primary and secondary triads
    - root position, first inversion and second inversion
- Chords/harmonisation
  - chord progressions using a combination of the following chords
    - Roman numerals
      – major: I, Ib/I^6, Ic/I$^6_4$ ii, iib/ii^6 IV, V, Vb/V^6, V^7, vi
      – minor: i, ib/i^6, ic/i$^6_4$, iv, V, Vb/V^6, V^7 and VI
    - chord names (*as shown in C tonalities*)
      – major: C, C/E, C/G, Dm, Dm/F, F, G, G/B, G^7 and Am
      – minor: Am, Am/C, Dm, E, E/G, E^7 and F
- Harmony terminology
  - suspension, anticipation, passing notes, *appoggiaturas* (accented and unaccented), *Tierce de Picardie*, auxiliary notes
- Cadences
  - all keys
  - piano and vocal style
    - perfect, plagal, imperfect, interrupted
- Time signatures

  $\frac{3}{8}$, $\frac{3}{2}$, $\frac{2}{2}$ or ¢
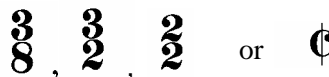
- Rest

  ⁊

- Additional terminology
  - *tempo*
    - *con moto, grave, largamente, larghetto, l'istesso tempo, non troppo, prestissimo, tempo primo*
  - modifications of *tempo*
    - *allargando, meno mosso, più mosso, rubato, stringendo*
  - expressive elements
    - *ad libitum, alla marcia, assai, agitato, animato, attacca, ben marcato, calando, cantabile, cantando, con anima, con brio, con forza, con fuoco, con grazia, con sordino, cuivré, dolce, dolente, doloroso, giocoso, grazioso, leggiero, maestoso, molto, morendo, opus, perdendosi, poco, quasi, risoluto, scherzando, sempre, senza, smorzando, sostenuto, sotto voce, subito, tranquillo*
  - articulations
    - *marcato, mezzo staccato, staccatissimo, tenuto*
  - ornamentations
    - *acciaccatura, appoggiatura*, turn, inverted turn, lower mordent, upper mordent, trill
- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques
    - Italian name

- o french and german names (where appropriate)
- o idiomatic writing techniques.

Composition and arrangement

Compositions and arrangements in traditional Western Art Music style, encompassing the elements of music as specified in the Theory content.

Melody writing
- From a given motif, up to 8 bars in major or minor keys, in simple time and compound time
- For a given 8–12 bar rhythmic pattern
- For a given chord structure, 8–12 bars
- For given lyrics, creating an appropriate rhythm and melody, 8–12 bars.

Harmonisation
- Harmonising given melodies up to 4 bars, for 4 parts, in simple or compound time using treble, bass, alto and tenor clefs, chords stipulated and first inversions of primary triads
- Harmonising given melodies 4–8 bars for 4 parts at cadence points/phrase endings, SATB, or keyboard style, using root position, first and second inversion chords as stipulated in the theory content
- Harmonising with melody and selected parts given, 4–8 bars
- Harmonising 2–3 parts where part of the melody or bass line is given
- Analysing a given orchestral score.

Accompaniment writing
- Writing a second part to a given extract which may include a modulation
- 4–8 bars in major and minor keys, using *alberti* bass, vamping and *arpeggiated* patterns for keyboard or small chamber ensemble.

Orchestration
- Arranging and transposing using alto and tenor clefs and B flat, A, F and E flat instruments
- Arranging 4–8 bars from a given piano score for a specified ensemble, incorporating transposing instruments
- Transcribing 4–8 bars for piano, from a specified ensemble, which may include transposing instruments for four or more parts
- Identifying, analysing and using instrumental devices and techniques for small chamber ensemble.

Form-based compositions
- Composing using either binary, ternary, rondo, minuet (*scherzo*) and trio, fugue or sonata for solo voice/instrument or small chamber ensemble.

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire

- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Western Art Music performance conventions.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Sight-reading
- Pieces up to 16 bars in length, in major and minor keys up to and including three sharps and three flats.

Playing/singing by ear
- Performing a musical piece which has been learnt from an external stimulus
- Imitating musical passages performed by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Cultural and historical perspectives

Style
- Style in Western Art Music as elaborated by the era/period and/or cultural influences.

Composers
- Prominent composers of Western Art Music and their contributions.

Genres
- Visual and aural analysis of two designated works within the genre studied. One area of study (genre) which is different from the compulsory area of study chosen for Unit 3A is required to complete this unit
- The designated works will be reviewed at the end of a three year cycle (refer to designated works document).

Influences
- Influences in Western Art Music including social, cultural, practical, musical, economic, historical and political factors.

Musical characteristics
- Important and defining musical characteristics of Western Art Music.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions,aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

MUSIC

Part D

Contents

Jazz

2

UNIT 2AMUSJ

Unit description

Across the two units, the study of a range of repertoire enables students to develop an understanding of the elements of music and apply these through creating, composing, performing and responding to music. Students explore how social, cultural and historical factors shape music. These units provide the opportunity for teachers to introduce students to music in the specific context/s being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 2 WACE examination.

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metres for dictations, imitations, call/responses and discrepancies

$$\frac{6}{8}$$

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

- Subdivisions of the crotchet beat (straight) in simple metres for dictations, imitations, call/responses and discrepancies

- Subdivisions of the minim beat (swung) in simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*/upbeat/pick-up
- Ties
- Correct grouping of rhythms and rests within the bar
- American and British terminology for rhythmic units
- Syncopation
- Duplets
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - o at least four rhythmic discrepancies in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to two sharps and two flats
  - major pentatonic, minor pentatonic, major, natural minor, harmonic minor, Jazz minor, blues
- Modes
  - ionian (major), dorian, mixolydian, aeolian (natural minor)
- Intervals
  - diatonic, melodic and harmonic, ascending and descending, within an octave
    - o major, minor, perfect, augmented 4th, diminished 5th
- Melodic dictation
  - 4–8 bars, treble or bass clef, starting note given, key signatures up to two sharps and two flats
    - o major pentatonic, major, minor pentatonic, harmonic minor
  - solo transcriptions
- Pitch discrepancies
  - pitch (including key signature)
    - o at least four pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit

- Tonal qualities
  - specific to scales listed
- Modulations
  - up a 4th (subdominant), up a 5th (dominant), to the relative major/minor
- Chords
  - key signatures up to two sharps and two flats
  - root position, chords, *arpeggios*
    - major^7, minor^7, minor^6, 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 two flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, IMa^7, iimi, iimi^7, iiimi^7, IV, V, V^7 and vimi
      - minor: imi, ivmi, V and V^7
    - chord names *(as indicated)*
      - major: C, Cma^7, Dmi, Dmi^7, Emi^7, F, G, G^7 and Ami
      - minor: Ami, Dmi, E and E^7
- Standard progressions
  - 4–8 bars, key signatures up to two sharps and two flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - iimi^7—V^7—IMa^7
- Cadences
  - perfect, plagal.

Tempo
- Terminology for *tempo* (to be used in conjunction with genre specific terminology)
  - fast, medium *tempo*/moderate, slow, steady, up-*tempo*/up-beat, bright
  - prefix to style/s
    - medium, bright
- Terminology for modifications of *tempo*
  - *accelerando, rallentando, ritardando, ritenuto*, on-stick.

Expressive elements
- General dynamics descriptions
- Terminology for dynamics
  - *pianissimo (pp)*—very soft; *piano (p)*—soft; *mezzo piano (mp)*—moderately soft; *mezzo forte (mf)*—moderately loud; *forte (f)*—loud; *fortissimo (ff)*—very loud
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.)*
- Terminology for articulations
  - *staccato*, slur, phrasing, *legato*, *glissando*, scoop, bend, fall-off, accent*, marcato, tenuto.*

Texture
Unison, block voicing, homophonic, polyphonic, call/response, imitation, backing riffs, standard.

Form/structure
- A B, call/response, A B A, popular song/song form (A A B A), 12-bar blues
- Song sections
  - bridge, chorus/es, shout chorus, head, intro, coda/outro, solo, verse
- Signs/symbols
  - barline, double barlines, final barline, repeat signs, 1st and 2nd time repeats
  - bpm, pause/*fermata, fine, coda, dal segno, D.C. al coda, D.S. al coda,* 8va, 8vb
- Compositional devices
  - riff
  - pedal point
  - sequence
  - imitation
  - call and response
  - double time
  - half time
  - diminution
  - augmentation.

Timbre
Instruments
- Identification and description of tonal qualities
  - woodwind
    - clarinet
    - saxophones
      - alto, tenor, baritone
  - brass
    - trumpet, trombone, tuba
  - string
    - violin, double bass
  - guitars
    - acoustic, banjo, electric, electric bass
  - percussion
    - snare drum, bass drum, crash cymbal, ride cymbal, hi-hat, triangle, tambourine, shaker, wood block, cowbell, clave, xylophone, vibraphone, marimba, congas, bongos, timbale, drum kit
  - keyboard
    - piano, electric piano, synthesiser, electric organ
  - voice
    - female, male, choral, backing singers
  - miscellaneous
    - appropriate to the genre/repertoire studied
  - ensemble combinations
    - big band, combo, solo, quartet, quintet.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
- *tempo* indications
- tonality
- textural features
- form
- rhythmic, melodic and harmonic elements
- dynamics
- articulations
- compositional devices
- instrumental timbres and colouristic effects.

Practical vocal exercises
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - treble and bass clef notes and letter names (including leger lines)
  - percussion
- Key signatures up to three sharps and three flats
- Accidentals
  - sharps, flats, naturals
- Enharmonic note equivalents
- Scale structure and patterns
- Scale degree numbers
- All technical names of the scale degrees
- Scales
  - treble clef and bass clef, ascending and descending, key signatures up to three sharps and three flats
    - major pentatonic, minor pentatonic, major, natural minor (aeolian), Jazz minor, blues
- Modes
  - treble and bass clef, ascending and descending, key signatures up to three sharps and three flats
    - ionian (major), dorian, mixolydian, aeolian (natural minor)
- Intervals
  - treble and bass clef, diatonic, melodic and harmonic, ascending and descending, within an octave
  - major, minor, perfect, diminished 5th, augmented 4th
- Chords
  - primary triads
    - key signatures up to three sharps and three flats, root position and first inversion
      - major, minor
  - secondary triads
    - key signatures up to three sharps and three flats, root position and first inversion
      - chords ii, II, vi and VI
- Chords and *arpeggios*
  - root position and first inversion
- Chords/chord progressions/chord analysis
  - major^7, major^6, major$^{6/9}$, minor^7, minor^6, dominant 7th
  - Roman numerals and chord names where appropriate
  - key signatures up to three sharps and three flats

- Roman numerals
  - major: I, Ib, I^7, IMa^7, IMa^6, IMa$^{6/9}$, iimi, iimi^7, II^7, iiimi^7, IV, IV^7 V, V^7, vimi, vimi^7, VI and VI^7
  - minor: imi, imi^6, iimi$^{7(b5)}$, ivmi, V, V^7, V$^{7(b9)}$, VI and VI^7
- chord names *(as indicated)*
  - major: C, C/E, C^7, Cma^7, Cma^6, Cma$^{6/9}$, Dmi, Dmi^7, D^7, Emi^7, F, F^7, G, G^7, Ami, Ami^7 and A^7
  - minor: Ami, Ami^6, Bmi, Bmi$^{7(b5)}$, Dmi, E, E^7, E$^{7\,(b9)}$, F and F^7
- Standard progressions
  - key signatures up to three sharps and three flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, IMa^7, IMa^6, IMa$^{6/9}$, iimi, iimi^7, iiimi^7, IV, IVMa7, V, V^7, vimi and vimi^7
      - minor: imi, ivmi, V and V^7
    - chord names *(as indicated)*
      - major: C, CMa^7, CMa^6, CMa$^{6/9}$, Dmi, Dmi^7, Emi^7, F, FMa^7, G, G^7, Ami, and Ami^7
      - minor: Ami, Dmi, E and E^7
- Standard progressions
  - 4–8 bars, key signatures up to two sharps and two flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - Major: iimi^7—V^7—IMa^7 (IMa^6, IMa$^{6/9}$)
      - iiimi^7—vimi^7—iimi^7—V^7—IMa^7 (IMa^6, IMa$^{6/9}$)
      - IVMa^7—V^7—IMa^7 (IMa^6, IMa$^{6/9}$)
      - minor: iimi$^{7(b5)}$—V$^{7(b9)}$—imi^6
- Guide tones
- Jazz chord nomenclature: +, -, O, Ø, Δ
- Passing notes (diatonic and chromatic)
- Suspensions
  - Sus2, Sus4
- Voice-leading
- Circle of fourths chord progression
- Variation and expansion of the major 12-bar blues progression *(chords per bar shown in C tonalities)*
  - C^7, C^7, C^7, C^7, F^7, F^7, C^7, C^7, G^7, F^7, C^7, C^7
- Terminology for modifications of *tempo*
  - *Rubato*/freely, *caesura, A tempo*
- *Terminology for changes in intensity of sound*
  - *forte-piano (fp), sforzando (sfz)*
- Accents, articulations and ornamentations

  - *marcato*, *tenuto*, grace note, turn, trill, shake*/tremolo/vibrato*
- Rest

- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range

o transpositions
o playing techniques
o idiomatic writing techniques.

Composition and arrangement

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

Melody writing
- From a given motif, 4–8 bars in major keys, in simple time signatures
- For a given 4 bar rhythmic pattern
- For a given chord structure, 4–8 bars
- For given lyrics, creating an appropriate rhythm, 4–8 bars
- For given guide tone lines, up to 4 bars, in major keys, in simple time signatures.

Harmonisation
- Harmonising given melodies up to 4 bars, for at least 2 parts, in simple time signatures
- Harmonising given melodies up to 4 parts at phrase endings, using Jazz voicings, no inversions
- Harmonising with melody and selected parts given, up to 4 bars
- Writing a melody to a given bass line, up to 4 bars, a chord structure may be provided
- Analysing a given score comprising of up to four instruments/parts. (identifying jazz chord nomenclature, chords, guide tones)
- Creating a riff, up to 2 bars, to a given melody or chord structure.

Accompaniment writing
- Up to 4 bars in major keys only, using walking bass for either keyboard, electric or double bass
- Creating guide tones to a given chord progression, up to 4 bars in major keys only.

Arranging
- Arranging and transposing using treble and bass clefs, 4 bars
- Arranging from a given lead sheet and/or piano score for a specified ensemble, not incorporating transposing instruments, 4 bars
- Transcribing for piano, from a given lead sheet and/or specified ensemble up to 4 parts, 4 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions
- Composing using either binary, ternary or 12-bar blues form for solo voice or instrument.

Rhythm section writing
- Composing appropriate and stylistic scores/charts for a standard Jazz rhythm section, 4 bars.

Composing a lead sheet
- Lead sheet writing using Jazz conventions and nomenclature
- Creating/writing 8 bar melodies for verse, chorus, or other song structures using any or various scale vocabulary as specified in the Theory content
  - notation-based and in lead sheet style (treble clef only).

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Jazz performance conventions
- Performance of a transcribed solo.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear
- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Sight-reading
- Pieces up to 16 bars, major or minor tonalities up to two sharps and two flats.

Performance conventions
- Performance conventions as appropriate to the chosen area of study.

Cultural and historical perspectives

Style
- Style in Jazz as elaborated by the era/period and/or the cultural influences.

Composers
- Prominent composers of Jazz and their contributions.

Performers/artists
- Prominent performers/artists of Jazz and their contributions.

Genre/style or historical era
- Visual and aural analysis of four designated works within the genre/style or historical era studied. One area of study is compulsory for Stage 2
- The compulsory genre and the designated works will be reviewed at the end of a three year cycle (refer to designated works document).

Musical characteristics
- Important and defining musical characteristics of Jazz.

VET units of competency

Units of competency may be delivered in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency suitable for integration are:

CUSMCP01A Contribute creative music ideas to a project
CUSMGE08A Use the internet to access and modify music
CUSMCP02A Compose a simple song or tune
CUSBGE01A Develop and update music industry knowledge

Note: Any reference to qualifications and units of competency from training packages is correct at the time of accreditation.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component

For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	Practical Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component

For Stages 2 and 3, the written component is context specific.

Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions,aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

UNIT 2BMUSJ

Unit description

Across the two units, the study of a range of repertoire enables students to develop an understanding of the elements of music and apply these through creating, composing, performing and responding to music. Students explore how social, cultural and historical factors shape music. These units provide the opportunity for teachers to introduce students to music in the specific context/s being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 2 WACE examination.

Aural and theory

Rhythm and duration

- Simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metres for dictations, imitations, call/responses and discrepancies

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

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

- Subdivisions of the crotchet beat (straight) in simple metres for dictations, imitations, call/responses and discrepancies

- Subdivisions of the minim beat (swung) in simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metre rests or the following dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*/upbeat/pick-up
- Ties
- Correct grouping of rhythms and rests within the bar
- American and British terminology for rhythmic units
- Syncopation
- Duplets
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - at least four rhythmic discrepancies in a short musical example.

Pitch—melody, harmony and tonality

- Scales
  - key signatures up to two sharps and two flats
  - major pentatonic, minor pentatonic, major, natural minor (aeolian), harmonic minor, Jazz minor, blues
- Modes
  - ionian (major), dorian, mixolydian, aeolian (natural minor)
- Intervals
  - diatonic, melodic and harmonic, ascending and descending, within an octave
    - major, minor, perfect, augmented, 4th, diminished 5th
- Melodic dictation
  - 4–8 bars, treble or bass clef, starting note given, key signatures up to two sharps and two flats
    - major pentatonic, major, minor pentatonic, harmonic minor
  - solo transcriptions
- Pitch discrepancies
  - pitch (including key signature)
    - at least four pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars

- examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Modulations
  - up a tone, up a 4th (subdominant), up a 5th (dominant), to the relative major/minor
- Chords
  - key signatures up to two sharps and two flats
  - root position, chords, *arpeggios*
    - major^7, minor^7, 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 two flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, IMa^7, ii, iimi^7, IV, IVMa^7, V, V^7 and vimi
      - minor: imi, ivmi, V, V^7 and VI
    - chord names *(as indicated)*
      - major: C, CMa^7, Dmi, Dmi^7, F, FMa^7, G, G^7 and Ami
      - minor: Ami, Dmi, E, E^7 and F
- Standard progressions
  - 4–8 bars, key signatures up to two sharps and two flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - iimi^7—V^7—IMa^7
      - IVMa^7—V^7—IMa^7
- Cadences
  - perfect, plagal, interrupted.

Tempo
- Terminology for *tempo* (to be used in conjunction with genre specific terminology)
  - fast, medium *tempo*/moderate, slow, steady, up-*tempo*/up-beat, bright
  - prefix to style/s
    - medium, bright
- Terminology for modifications of *tempo*
  - *accelerando, rallentando, ritardando, ritenuto*, on-stick, *rubato/freely, caesura, A tempo.*

Expressive elements
- General dynamics descriptions
- Terminology for dynamics
  - *pianissimo (pp)*—very soft; *piano (p)*—soft; *mezzo piano (mp)*—moderately soft; *mezzo forte (mf)*—moderately loud; *forte (f)*—loud; *fortissimo (ff)*—very loud
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.), forte-piano (fp), sforzando (sfz)*

- Terminology for articulations
  - *staccato*, slur, phrasing, *legato*, *glissando*, scoop, bend, fall-off, accent, grace note, turn, trill, shake/*tremolo/vibrato, marcato, tenuto.*

Texture
- Unison, block voicing, homophonic, polyphonic, call/response, imitation, backing riffs, standard comping/voicing techniques, pedal point.

Form/structure
- A B, call/response, A B A, popular song/song form (A A B A), 12-bar blues, binary, ternary and rondo
- Song sections
  - bridge, chorus/es, shout chorus, head, intro, coda/outro, solo, verse
- Signs/symbols
  - barline, double barlines, final barline, repeat signs, 1st and 2nd time repeats
  - bpm, pause/*fermata*, *fine, coda, dal segno, D.C. al coda, D.S. al coda,* 8va, 8vb
- Compositional devices
  - riff
  - pedal point
  - sequence
  - imitation
  - call and response
  - double time
  - half time
  - diminution
  - augmentation.

Timbre
Instruments
- Identification and description of tonal qualities
  - woodwind
    - clarinet
    - saxophones
      - alto, tenor, baritone, soprano
  - brass
    - trumpet, trombone, tuba
  - string
    - violin, double bass
  - guitars
    - acoustic, banjo, electric, electric bass
  - percussion
    - snare drum, bass drum, crash/ride cymbals, suspended cymbals, triangle, tambourine, shaker, wood block, cowbell, clave, xylophone, vibraphone, marimba, congas, bongos, timbale, drum kit
  - keyboard
    - piano, electric piano, synthesiser, electric organ
  - voice
    - female, male, choral, backing singers
  - miscellaneous
    - appropriate to the genre/ repertoire studied
  - ensemble combinations
    - big band, combo, solo, quartet, quintet.

Analysis

Aural and visual analysis

- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects.

Practical vocal exercises

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

Additional theory

- Knowledge and function of the following clefs
  - treble, bass alto and tenor clef notes and letter names (including leger lines)
  - percussion
- Key signatures
  - up to four sharps and four flats
- Accidentals
  - sharps, flats, naturals
- Enharmonic note equivalents
- Scale structure and patterns
- Scale degree numbers
- Technical names of the scale degrees
  - tonic, subdominant, dominant, leading note
- Scales
  - treble clef and bass clef, ascending and descending, key signatures up to four sharps and four flats
    - major pentatonic, minor pentatonic, major, natural minor (aeolian), Jazz minor, blues
- Modes
  - treble and bass clef, ascending and descending, key signatures up to four sharps and four flats
    - ionian (major), dorian, mixolydian, aeolian (natural minor)
- Intervals
  - treble and bass clef, diatonic, melodic and harmonic, ascending and descending, within an octave
    - major, minor, perfect, augmented, diminished
- Chords
  - primary triads
    - key signatures up to four sharps and four flats, root position and first inversion
    - major, minor

- secondary triads
  - key signatures up to four sharps and four flats, root position and first inversion
  - only using chords ii, II, iii, vi and VI
- Chords and *arpeggios*
  - root position and first inversion
- Chords/chord progressions/chord analysis
  - major^7, major^6, major$^{6/9}$, minor^7, minor^6, minor$^{6/9}$, minor$^{7(b5)}$, dominant 7th, dominant$^{7(b9)}$, diminished ^{7}
  - Roman numerals and chord names where appropriate
  - key signatures up to four sharps and four flats
    - Roman numerals
      - major: I, Ib, I^7, IMa^7, IMa^6, IMa$^{6/9}$, iimi, iimi^7, II^7, iii, iiimi^7, IV, IV^7 V, V^7, V$^{7(\#9)}$, V$^{9(Sus4)}$, V^{11}, vimi, vimi^7, VI and VI^7
      - minor: imi, imi^6, imi^{Ma7}, iiimi$^{7(b5)}$, ivmi, V, V^7, V$^{7(b9)}$, VI and VI^7
    - chord names *(as indicated)*
      - major: C, C/E, C^7, CMa^7, CMa^6, CMa$^{6/9}$, Dmi, Dmi^7, D^7, Emi^7, F, F^7, G, G^7, G$^{9(Sus4)}$, G^{11}, Ami, Ami^7, A and A^7
      - minor: Ami, Ami^6, Ami^{ma7}, Bmi, Bmi$^{7(b5)}$, Dmi, E, E^7, E$^{7(b9)}$, F and F^7
- Standard progressions
  - key signatures up to three sharps and three flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - iimi^7—V^7—IMa^7 (IMa^6, IMa$^{6/9}$)
      - IVMa^7—V^7—IMa^7 (IMa^6, IMa$^{6/9}$)
      - iiimi^7—vimi^7—iimi^7—V^7—IMa^7 (IMa^6, IMa$^{6/9}$)
      - minor: iimi$^{7(b5)}$—V$^{7(b9)}$—imi^6
- Jazz chord nomenclature: +, -, O, Ø, Δ
- Passing notes (diatonic and chromatic)
- Suspensions
  - Sus2, Sus4
- Guide tones
- Voice-leading
- Rhythm changes chord progression
- Circle of fourths chord progression
- Variation and expansion of the dominant 7th 12-bar blues progression *(chords per bar shown in C tonalities)*
  - C^7, C^7, C^7, C^7, F^7, F^7, C^7, C^7, G^7, F^7, C^7, C^7
  - C^7, F^7, C^7, C^7, F^7, F^7, C^7, A^7, Dmi^7, G^7, C^7, (G^7)
- Variation and expansion of the minor blues progression
  - Cmi^7, Cmi^7, Cmi^7, Cmi^7, Fmi^7, Fmi^7, Cmi^7, Cmi^7, A^{b7}, G^7, Cmi^7
- Cadences
  - key signatures up to and including four sharps and four flats
  - piano and vocal style
    - perfect, plagal, imperfect, interrupted
- Accents, articulations and ornamentations

- Rest

- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques
    - idiomatic writing techniques.

Composition and arrangement

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

Melody writing
- From a given motif, up to 8 bars in major or minor keys, in simple time and compound time
- For a given 4–8 bar rhythmic pattern
- For a given chord structure, 4–8 bars
- For given lyrics, creating an appropriate rhythm and melody, 8–12 bars
- For given guide tone lines, up to 8 bars, in major keys, in simple time signatures.

Harmonisation
- Harmonising given melodies up to 4 bars, for at least 2 parts, in simple time signatures
- Harmonising given melodies up to 4 parts at phrase endings, using Jazz voicings, no inversions
- Harmonising with melody and selected parts given, up to 4 bars
- Harmonising 1 part above or below a given part
- Analysing a given score comprising of 4–8 instruments/parts
- Creating a riff, up to 2 bars, to a given melody or chord structure.

Accompaniment writing
- 4–8 bars in major keys only, using walking bass for either keyboard, electric or double bass
- Creating appropriate guide tones to a given chord progression, 4–8 bars in major keys only.

Arranging
- Arranging and transposing using treble and bass clefs and B flat instruments, 4 bars
- Arranging from a given lead sheet and/or piano score for a specified ensemble, not incorporating transposing instruments, 4–8 bars
- Transcribing for piano, from a given lead sheet and/or specified ensemble up to 4 parts, 4 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

Form-based compositions
- Composing using either binary, ternary, 12-bar blues or popular song/song form for solo voice/instrument or small jazz ensemble.

Rhythm section writing
- Composing appropriate and stylistic scores/charts for a standard Jazz rhythm section, 4-8 bars.

Composing a lead sheet
- Lead sheet writing using Jazz conventions and nomenclature
- Creating/writing 8 bar melodies for verse, chorus, or other song structures using any or various scale vocabulary as specified in the Theory content
  - notation-based and in lead sheet style (treble clef only).

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Jazz performance conventions
- Performance of a transcribed solo.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear
- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Sight-reading
- Pieces will be up to 16 bars, major or minor tonalities up to two sharps and two flats.

Performance conventions
- Performance conventions as appropriate to the chosen area of study.

Cultural and historical perspectives

Style
- Style in Jazz as elaborated by the era/period and/or the geography.

Composers
- Prominent composers of Jazz and their contributions.

Performers/artists
- Prominent performers/artists of Jazz and their contributions.

Genre/style or historical era
- Visual and aural analysis of four designated works within the genre/style or historical era studied. One area of study is compulsory for Stage 2
- The compulsory genre and the designated works will be reviewed at the end of a three year cycle (refer to designated works document).

Musical characteristics
- Important and defining musical characteristics of Jazz.

VET units of competency

Units of competency may be delivered in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency suitable for integration are:

CUSMPF02A Develop technical skills for playing or singing music
CUSS0U01A Move and set-up instruments and equipment
CUSMCP03A Create a simple accompaniment for a song or tune
CUSMPF08A Contribute to backup accompaniment for a performance
CUSMPF04A Prepare self for performance
CUSBGE01A Develop and update music industry knowledge

Note: Any reference to qualifications and units of competency from training packages is correct at the time of accreditation.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions, aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

UNIT 3AMUSJ

Unit description

Across the two units, students extend their knowledge and understanding of music through application. The study of complex repertoire enables them to respond in detail to the musical language used in creating, composing performing and responding to music. Students develop skills and knowledge needed to analyse and respond to how social, cultural and historical factors shape the role of music in society. These units provide the opportunity for teachers to introduce students to music in the specific context/s being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 3 WACE examination.

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies Simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metres for dictations, imitations, call/responses and discrepancies

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

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

- Subdivisions of the crotchet beat (straight) in simple metres for dictations, imitations, call/responses and discrepancies

- Subdivisions of the minim beat (swung) in simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metre rests or the following dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*/upbeat/pick-up
- Ties
- Correct grouping of rhythms and rests within the bar
- American and British terminology for rhythmic units
- Syncopation
- Duplets
- Cross-rhythm
  - polyrhythm
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - at least four discrepancies in a short musical example
  - combination of rhythm and pitch
    - at least four discrepancies in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to three sharps and three flats
  - major pentatonic, minor pentatonic, major, natural minor (aeolian), Jazz minor, blues, chromatic
- Modes
  - ionian (major), dorian, mixolydian, aeolian (natural minor)
- Intervals
  - diatonic, melodic and harmonic, ascending and descending, within an octave
    - major, minor, perfect, augmented, 4th, diminished 5th
  - Compound intervals (9th)

Melodic dictation
- 4–8 bars, treble or bass clef, starting note given, key signatures up to three sharps and three flats
- major pentatonic, major, minor pentatonic, harmonic minor, blues
- solo transcriptions
• Pitch discrepancies
- pitch (including key signature)
  o at least four pitch discrepancies in a short musical example
- combination of rhythm and pitch
  o at least four discrepancies in a short musical example
• Imitation and call/response
- up to 4 bars
- examples based on the aural skills outlined in this unit
• Tonal qualities
- specific to scales listed
• Modulations
- up a tone, down a tone, up a 4th (subdominant), up a 5th (dominant), to the relative minor, to the relative major, to the tonic minor, to the tonic major
• Combination of melodic and harmonic dictations
• Chords
- key signatures up to three sharps and three flats
- root position, chords, *arpeggios*
  o major^7, minor^7, dominant 7th
- primary triads
  o root position
- secondary triads
  o root position
  o ii, iii and vi in major keys
• Chord progressions
- 4–8 bars, key signatures up to three sharps and three flats
- Roman numerals and chord names where appropriate
  o Roman numerals
    – major: I, Ib, IMa^7, ii, iimi^7, iiimi, iiimi^7, IV, IVMa^7, V, V^7, vimi, vimi^7 and VI
    – minor: imi, iv, V, V^7 and VI
  o chord names *(as indicated)*
    – major: C, C/E, CMa^7, Dmi, Dmi^7, Emi, Emi^7, F, FMa^7, G, G^7, Ami, Ami^7 and A
    – minor: Ami, Dmi, E, E^7 and F
• Standard progressions
- 4–8 bars, key signatures up to two sharps and two flats
- Roman numerals and chord names where appropriate
  o Roman numerals
    – iimi^7—V^7—IMa^7
    – iiimi^7—vimi^7—iimi^7—V^7—IMa^7
    – IVMa^7—V^7—IMa^7
• Cadences
- perfect, plagal, interrupted, imperfect.

Tempo
• Terminology for *tempo* (to be used in conjunction with genre specific terminology)
- fast, medium *tempo*/moderate, slow, steady, up-*tempo*/up-beat, bright
- prefix to style/s
  o medium, bright
• Terminology for modifications of *tempo*
- *accelerando, rallentando, ritardando, ritenuto*, on-stick, *rubato/freely, ad lib, caesura, A tempo.*

Expressive elements
• General dynamics descriptions
• Terminology for dynamics
- *pianissimo (pp)*—very soft; *piano (p)*—soft; *mezzo piano (mp)*—moderately soft; *mezzo forte (mf)*—moderately loud; *forte (f)*—loud; *fortissimo (ff)*—very loud
• Terminology for changes in intensity of sound
- *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.), forte-piano (fp), sforzando (sfz)*
• Terminology for articulations
- *staccato*, slur, phrasing, *legato, glissando*, scoop, bend, fall-off, accent, grace note, turn, trill, shake/*tremolo/vibrato, marcato, tenuto.*

Texture
• Unison, block voicing, homophonic, polyphonic, call/response, imitation, backing riffs, standard comping/voicing techniques, pedal point.

Form/structure
• A B, call/response, A B A, popular song/song form (A A B A), 12-bar blues, binary, ternary and rondo
• Song sections
- bridge, chorus/es, shout chorus, head, intro, coda/outro, solo, verse
• Signs/symbols
- barline, double barlines, final barline, repeat signs, 1st and 2nd time repeats
- bpm, pause/*fermata, fine, coda, dal segno, D.C. al coda, D.S. al coda,* 8va, 8vb
• Compositional devices
- riff
- pedal point
- sequence
- imitation
- call and response
- double time
- half time
- diminution
- augmentation.

Timbre
Instruments
• Identification and description of tonal qualities
- woodwind
  o clarinet
  o saxophones
    – soprano, alto, tenor, baritone
- brass
  o trumpet, trombone, tuba
- string
  o violin, double bass
- guitars
  o acoustic, banjo, electric, electric bass

- percussion
  - snare drum, bass drum, crash cymbal, ride cymbal, hi-hat, triangle, tambourine, shaker, wood block, cowbell, clave, xylophone, vibraphone, marimba, congas, bongos, timbale, drum kit
- keyboard
  - piano, electric piano, synthesiser, electric organ
- voice
  - female, male, choral, backing singers
- miscellaneous
  - appropriate to the genre/repertoire studied
- ensemble combinations
  big band, combo, solo, quartet, quintet.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects.

Practical vocal exercises
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - treble, bass, alto and tenor clef notes and letter names (including leger lines)
  - percussion
- Key signatures
  - up to and including five sharps and five flats
- Accidentals
  - sharps, flats, naturals
- Enharmonic note equivalents
- Scale structure and patterns
- Scale degree numbers
- All technical names of the scale degrees
- Scales
  - treble clef and bass clef, ascending and descending, key signatures up to five sharps and five flats
    - major pentatonic, minor pentatonic, major, natural minor (aeolian), Jazz minor, chromatic, blues

- Modes
  - treble and bass clef, ascending and descending, key signatures up to four sharps and four flats
  - ionian (major), dorian, mixolydian, aeolian (natural minor)
- Intervals
  - treble and bass clef, diatonic, melodic and harmonic, ascending and descending, within an octave
    - major, minor, perfect, augmented, diminished
  - compound intervals 9th and 11th
- Chords
- Primary triads
  - key signatures up to five sharps and five flats, root position and first inversion
    - major, minor
- Secondary triads
  - key signatures up to five sharps and five flats, root position and first inversion
    - only using chords ii, II, iii, III, vi and VI
- Chords and *arpeggios*
  - root position and first inversion
- Chords/chord progressions/chord analysis
  - $major^7$, $major^6$, $major^{6/9}$, $minor^7$, $minor^6$, $minor^{6/9}$, $minor^{7(b5)}$, dominant 7th, $dominant^{7(b9)}$, diminished ^{7}
  - Roman numerals and chord names where appropriate
  - key signatures up to five sharps and five flats
    - Roman numerals
      – major: I, Ib, I^7, IMa^7, $IMa^{7(\#5)}$, IMa^6, $IMa^{6/9}$, iimi, $iimi^7$, II^7, iii, $iiimi^7$, IV, IV^7 V, V^7, $V^{7(\#5)}$, $V^{7(\#9)}$, $V^{7(\#11)}$, $V^{9(Sus4)}$, V^{11}, vimi, $vimi^7$, VI and VI^7
      – minor: imi, imi^6, imi^{Ma7}, imi^{ma9}, $iimi^{7(b5)}$, III, ivmi, V, V^7, $V^{7(b9)}$, VI and VI^7
    - chord names *(as indicated)*
      – major: C, C/E, C^7, CMa^7, CMa^6, $CMa^{6/9}$, Dmi, Dmi^7, D^7, Emi^7, F, F^7, G, G^7, $G^{7(\#5)}$, $G^{7(\#9)}$, $G^{7(\#11)}$, $G^{9(Sus4)}$, G^{11}, Ami, Ami^7, A and A^7
      – minor: Ami, Ami^6, Ami^{ma7}, Ami^{ma9}, Bmi, $Bmi^{7(b5)}$, C, Dmi, E, E^7, $E^{7(b9)}$, F and F^7
- Standard progressions
  - key signatures up to three sharps and three flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      – major: $iimi^7$—V^7—IMa^7 (IMa^6, $IMa^{6/9}$)
      – $iiimi^7$—VI^7—$iimi^7$—V^7—IMa^6 (IMa^7, $IMa^{6/9}$)
      – $iiimi^7$—$^bIII^7$—$iimi^7$—V^7—IMa^6 (IMa^7, $IMa^{6/9}$)
      – $IVMa^7$—V^7—IMa^7 (IMa^6, $IMa^{6/9}$)
      – $iiimi^7$—$vimi^7$—$iimi^7$—V^7—IMa^7 (IMa^6, $IMa^{6/9}$)
      – minor: $iimi^{7(b5)}$—$V^{7(b9)}$—imi^6
- Jazz chord nomenclature: +, -, O, Ø, ∆
- Passing notes (diatonic and chromatic)
- Suspensions
  - Sus2, Sus4
- Guide tones
- Tritone substitution and application in Jazz
- Voice-leading

- Rhythm changes chord progression
- Circle of fourths chord progression
- Altered chords
- Variation and expansion of the dominant 7th 12-bar blues progression *(chords per bar shown in C tonalities)*
  - $C^7, C^7, C^7, C^7, F^7, F^7, C^7, C^7, G^7, F^7, C^7, C^7$
  - $C^7, F^7, C^7, C^7, F^7, F^7, C^7, A^7, Dmi^7, G^7, C^7, G^7$
  - C^7, F^7, C^7, Gmi^7—$C^7, F^7, F^7, C^7, A^7, Dmi^7, G^7,$
    C^7—$(A^7, Dmi^7$—$G^7)$
- Variation and expansion of the minor blues progression
  - $Cmi^7, Cmi^7, Cmi^7, Cmi^7, Fmi^7, Fmi^7, Cmi^7, Cmi^7,$
    $A^{b7}, G^7, Cmi^7, Cm^{i7}$
- Cadences
  - key signatures up to five sharps and five flats
  - vocal and keyboard style
    - perfect, plagal, interrupted, imperfect
- Accents, articulations and ornamentations

$$\dot{\varrho}, \overset{>}{\varrho}, \overset{-}{\varrho}, \overset{\wedge}{\varrho}, \overset{!}{\varrho}, \overset{>}{\dot{\varrho}}, \overset{-}{\dot{\varrho}}, \overset{\wedge}{\dot{\varrho}}, \overset{\wedge}{\varrho},$$

- Rest

  $\dot{\gamma}$

- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques
    - idiomatic writing techniques.

Composition and arrangement

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

Melody writing
- From a given motif, up to 8 bars in major or minor keys, in simple time and compound time
- For a given 8–12 bar rhythmic pattern
- For a given chord structure, 8–12 bars
- For given lyrics, creating an appropriate rhythm and melody, 8–12 bars
- For given guide tone lines, up to 8 bars, in major keys, in simple time signatures.

Harmonisation
- Harmonising given melodies up to 4 bars, for at least 4 parts, in simple time or compound time
- Harmonising given melodies, 4–8 bars for 4 parts at cadence points/ phrase endings, using Jazz voicings, no inversions
- Harmonising with melody and selected parts given, 4–8 bars
- Harmonising 2–3 parts where a melody or bass line is provided
- Analysing a given score comprising of 4–8 instruments/parts
- Creating a riff and a standard variation of the riff, 2–4 bars, to a given melody or chord structure.

Accompaniment writing
- 4–8 bars in major or minor keys, using walking bass for either keyboard, electric or double bass
- Creating appropriate guide tones to a given chord progression, up to 8 bars in major or minor keys.

Arranging
- Arranging and transposing using treble, bass and tenor clefs and B flat and E flat instruments
- Arranging from a given lead sheet and/or piano score for a specified ensemble, not incorporating transposing instruments, 4–8 bars
- Transcribing for piano, from a given lead sheet and/or specified ensemble for four or more parts, 4–8 bars
- Identifying, analysing and using instrumental devices and techniques for small jazz ensembles.

Form-based compositions
- Composing using either binary, ternary, 12-bar blues (incorporating variation and expansion), popular song/song form or rondo form for solo voice/instrument or small jazz ensemble.

Rhythm section writing
- Composing appropriate and stylistic scores/charts for a standard Jazz rhythm section, 4–8 bars.

Composing a lead sheet
- Lead sheet writing using Jazz conventions and nomenclature
- Creating/writing 8–16 bar melodies for verse, chorus, or other song structures using any or various scale vocabulary as specified in the Theory content
  - notation-based and in lead sheet style (treble clef only).

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Jazz performance conventions
- Performance of a transcribed solo.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear
- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Sight-reading
- Pieces up to 16 bars, major or minor tonalities up to three sharps and three flats.

Performance conventions
- Performance conventions as appropriate to the chosen area of study.

Cultural and historical perspectives

Style
- Style in Jazz as elaborated by the era/period and/or the geography.

Composers
- Prominent composers of Jazz and their contributions.

Performers/artists
- Prominent performers/artists of Jazz and their contributions.

Genre/style or historical era
- Visual and aural analysis of four designated works within the genre/style or historical era studied. One area of study is compulsory for Stage 3
- The compulsory genre and the designated works will be reviewed at the end of a three year cycle (refer to designated works document).

Musical characteristics
- Important and defining musical characteristics of Jazz.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

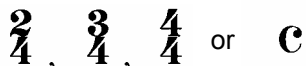| Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions,aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

UNIT 3BMUSJ

Unit description

Across the two units, students extend their knowledge and understanding of music through application. The study of complex repertoire enables them to respond in detail to the musical language used in creating, composing performing and responding to music. Students develop skills and knowledge needed to analyse and respond to how social, cultural and historical factors shape the role of music in society. These units provide the opportunity for teachers to introduce students to music in the specific context/s being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 3 WACE examination.

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metres for dictations, imitations, call/responses and discrepancies

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

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

- Subdivisions of the crotchet beat (straight) in simple metres for dictations, imitations, call/responses and discrepancies

- Subdivisions of the minim beat (swung) in simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*/upbeat/pick-up
- Ties
- Correct grouping of rhythms and rests within the bar
- American and British terminology for rhythmic units
- Syncopation
- Duplets
- Cross-rhythm
  - polyrhythm
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - at least four discrepancies in a short musical example
  - combination of rhythm and pitch
    - at least four discrepancies in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to three sharps and three flats
  - major pentatonic, minor pentatonic, major, natural minor (aeolian), Jazz minor, blues, chromatic
- Modes
  - ionian (major), dorian, mixolydian, aeolian (natural minor)
- Intervals
  - diatonic and chromatic, ascending and descending, within an octave, melodic and harmonic

- major, minor, perfect, augmented 4th, diminished 5th
- compound intervals 9th, 11th, 13th

- Melodic dictation
  - 4–8 bars, treble or bass clef, starting note given
  - key signatures up to three sharps and three flats
  - major pentatonic, major, minor, harmonic minor
  - solo transcriptions
- Pitch discrepancies
  - pitch (including key signature)
    - at least four pitch discrepancies in a short musical example
  - combination of rhythm and pitch
    - at least four discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
  - atonal
- Modulations
  - up a tone, down a tone, up a 4th (subdominant), up a 5th (dominant), to the relative minor, to the relative major
- Combination of melodic and harmonic dictations
- Chords
  - key signatures up to three sharps and three flats
  - root position, chords, *arpeggios*, first and second inversions
  - major^7, minor^7, minor$^{7(b5)}$, dominant 7th, dominant$^{7(b9)}$
  - primary triads
    - root position
  - secondary triads
    - root position
    - ii, iii and vi in major keys
- Chord progressions
  - 4–8 bars, key signatures up to three sharps and three flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, Ib, Ic, IMa^7, iimi, iimi^7, iimi$^{7(b5)}$, iiimi, iiimi^7, IV, IVMa^7, V, V^7, V$^{7(b9)}$, vimi, vimi^7 and VI
      - minor: imi, imi^7, ivmi, V, V^7 and VI
    - chord names *(as indicated)*
      - major: C, C/E, C/G, CMa^7, Dmi, Dmi^7, Dmi$^{7(b5)}$, Emi, Emi^7, F, Fma^7, G, G^7, G$^{7(b9)}$, Ami, Ami^7 and A
      - minor: Ami, Ami^7, Dmi, E, E^7 and F
- Standard progressions
  - 4–8 bars, key signatures up to two sharps and two flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - iimi^7—V^7—IMa^7
      - iiimi^7—vimi^7—iimi^7—V^7—IMa^7
      - IVMa^7—V^7—IMa^7
      - iimi$^{7(b5)}$, V$^{7(b9)}$, imi^6
- Cadences
  - perfect, plagal, interrupted, imperfect.

Tempo
- Terminology for *tempo* (to be used in conjunction with genre specific terminology)
  - fast, medium *tempo*/moderate, slow, steady, up-*tempo*/up-beat, bright
  - prefix to style/s
    - medium, bright
- Terminology for modifications of *tempo*
  - *accelerando, rallentando, ritardando, ritenuto*, on-stick, *rubato/*freely, *ad lib, caesura, A tempo.*

Expressive elements
- General dynamics descriptions
- Terminology for dynamics
  - *pianissimo (pp)*—very soft; *piano (p)*—soft; *mezzo piano (mp)*—moderately soft; *mezzo forte (mf)*—moderately loud; *forte (f)*—loud; *fortissimo (ff)*—very loud
- Terminology for changes in intensity of sound
  - *decrescendo (decresc.), diminuendo (dim.), crescendo (cresc.), forte-piano (fp), sforzando (sfz)*
- Terminology for articulations
  - *staccato*, slur, phrasing, *legato*, *glissando*, scoop, bend, fall-off, accent, grace note, turn, trill, shake/*tremolo/vibrato, marcato, tenuto.*

Texture
- Unison, monophonic, block voicing, homophonic, polyphonic, call/response, imitation, backing riffs, standard comping/voicing techniques, pedal point.

Form/structure
- A B, call/response, A B A, popular song/song form (A A B A), 12-bar blues, binary, ternary and rondo
- Song sections
  - bridge, chorus/es, shout chorus, head, intro, coda/outro, solo, verse
- Signs/symbols
  - barline, double barlines, final barline, repeat signs, 1st and 2nd time repeats
- Compositional devices
  - riff
  - pedal point
  - sequence
  - imitation
  - call and response
  - double time
  - half time
  - diminution
  - augmentation
  - retrograde
  - inversion.

Timbre
Instruments
- Identification and description of tonal qualities
  - woodwind
    - flute, clarinet
    - saxophones
      - soprano, alto, tenor, baritone
  - brass
    - trumpet, trombone, euphonium, tuba

- string
  - violin, double bass
- guitars
  - acoustic, banjo, electric, electric bass
- percussion
  - snare drum, bass drum, crash/ride cymbals, suspended cymbals, triangle, tambourine, shaker, wood block, cowbell, clave, xylophone, vibraphone, marimba, congas, bongos, timbale, drum kit
- keyboard
  - piano, electric piano, synthesiser, electric organ
- voice
  - female, male, choral, backing singers
- miscellaneous
  - appropriate to the genre/repertoire studied
- ensemble combinations
  - big band, combo, solo, quartet, quintet.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects.

Practical vocal exercises
Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - treble, bass, alto and tenor clef notes and letter names (including leger lines)
  - percussion
- Key signatures
  - all sharps and flats
- Accidentals
  - sharps, flats, naturals
- Enharmonic note equivalents
- Scale structure and patterns
- Scale degree numbers
- Technical names of the scale degrees
  - tonic, subdominant, dominant, leading note

- Scales
  - treble clef and bass clef, ascending and descending, all keys
    - major pentatonic, minor pentatonic, major, natural minor (aeolian), Jazz minor, chromatic, blues
- Modes
  - treble and bass clef, ascending and descending
- Key signatures up to four sharps and four flats
  - ionian (major), dorian, mixolydian, aeolian (natural minor)
- Intervals
  - treble and bass clef, diatonic and chromatic, melodic and harmonic, ascending and descending, within an octave
  - major, minor, perfect, augmented, diminished
  - compound intervals
    - 9th, 11th, 13th
- Chords
- Primary triads
  - all keys
    - root position, first inversion, second inversion
      - major, minor
- Secondary triads
  - all keys
  - root position, first inversion
    - using chords ii, II, iii, III, vi and VI
- Altered triads
  - root position
    - diminished, augmented
- Chords and *arpeggios*
  - root position
    - major, minor, 7th, diminished, augmented
- Chords/chord progressions/chord analysis
  - major^7, major^6, major$^{6/9}$, minor^7, minor^6, minor$^{6/9}$, minor$^{7(b5)}$, dominant 7th, dominant$^{7(b9)}$, diminished^7
  - Roman numerals and chord names where appropriate
  - key signatures up to and including five sharps and five flats
    - Roman numerals
      - major: I, Ib, I^7, IMa^7, IMa$^{7(\#5)}$, IMa^6, IMa$^{6/9}$, iimi, iimi^7, II^7, iii, iiimi^7, IV, IV^7 V, V^7, V$^{7(alt)}$, V$^{7(\#5)}$, V$^{7(\#9)}$, V$^{7(\#11)}$, V$^{9(Sus4)}$, V^{11}, vimi, vimi^7, VI and VI^7
      - minor: imi, imi^6, imi^{Ma7}, imi^{Ma9}, iimi$^{7(b5)}$, III, ivmi, V, V^7, V$^{7(alt)}$, V$^{7(b9)}$, VI and VI^7
    - chord names *(as indicated)*
      - major: C, C/E, C^7, CMa^7, CMa^6, CMa$^{6/9}$, Dmi, Dmi^7, D^7, Emi^7, F, F^7, G, G^7, G$^{7(alt)}$, G$^{7(\#5)}$, G$^{7(\#9)}$, G$^{7(\#11)}$, G$^{9(Sus4)}$, G^{11}, Ami, Ami^7, A and A^7
      - minor: Ami, Ami^6, Ami^{ma7}, Ami^{ma9}, Bmi, Bmi$^{7(b5)}$, C, Dmi, E, E^7, E$^{7(alt)}$, E$^{7(b9)}$, F and F^7
- Standard progressions
  - key signatures up to three sharps and three flats
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: iimi^7—V^7—IMa^7 (IMa^6, IMa$^{6/9}$)
      - iiimi^7—VI^7—iimi^7—V^7—IMa^6 (IMa^7, IMa$^{6/9}$)

- iiimi^7—^{b}III^7—iimi^7—V^7—IMa^6 (IMa^7, IMa$^{6/9}$)
- IVMa^7—V^7—IMa^7 (IMa^6, IMa$^{6/9}$)
- iiimi^7—vimi^7—iimi^7—V^7—IMa^7 (IMa^6, IMa$^{6/9}$)
- minor: iimi$^{7(b5)}$—V$^{7(b9)}$—imi^6

- Jazz chord nomenclature: +, -, O, Ø, Δ
- Passing notes (diatonic and chromatic)
- Suspensions
  - Sus2, Sus4
- Guide tones
- Tritone substitution and its application in Jazz
- Voice-leading
- Rhythm changes chord progression
- Circle of fourths chord progression
- Altered chords
- Variation and expansion of the dominant 7th 12-bar blues progression *(chords per bar shown in C tonalities)*
  - C^7, C^7, C^7, C^7, F^7, F^7, C^7, C^7, G^7, F^7, C^7, C^7
  - C^7, F^7, C^7, C^7, F^7, F^7, C^7, A^7, Dmi^7, G^7, C^7, (G^7)
  - C^7, F^7, C^7, Gmi^7—C^7, F^7, F^7, C^7, A^7, Dmi^7, G^7, C^7—(A^7, Dmi—G^7)
- Variation and expansion of the minor blues progression
  - Cmi^7, Cmi^7, Cmi^7, Cmi^7, Fmi^7, Fmi^7, Cmi^7, Cmi^7, A^{b7}, G^7, Cmi^7, Cmi^7
  - Cmi^7, Fmi^7, Cmi^7, Cmi^7, Fmi^7, Fmi^7, Cmi^7, Cmi^7, A^{b7}, G^7, Cmi^7, (Dmi^{7b5}—G^{7b9})
- Cadences
  - all keys
  - vocal and keyboard style
    - perfect, plagal, interrupted, imperfect
- Accents, articulations and ornamentations

- Rest

- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques
    - notations
    - idiomatic writing techniques.

Composition and arrangement

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

Melody writing
- From a given motif, 8–12 bars in major or minor keys, in simple time and compound time
- For a given chord structure, 8–12 bars
- For given lyrics, creating an appropriate rhythm and melody, 8–12 bars
- For given guide tone lines, 8–12 bars, in major or minor keys, in simple time and compound time.

Harmonisation
- Harmonising given melodies up to 4 bars, for at least 4 parts, in simple time or compound time
- Harmonising given melodies 4–8 bars for 4 parts at cadence points/phrase endings, SATB, or keyboard style, using root position and first inversion chords as stipulated in the theory content
- Harmonising with melody and selected parts given, 4–8 bars
- Harmonising 2–3 parts where part of the melody or bass line is given
- Analysing a given big band score
- Creating a riff and a standard variation of the riff, 2–4 bars, to a given melody or chord structure.

Accompaniment writing
- 4–8 bars in major or minor keys, using walking bass for either keyboard, electric or double bass
- Creating appropriate guide tones to a given chord progression, up to 8 bars in major or minor keys.

Arranging
- Arranging and transposing using treble, bass, alto and tenor clefs and B flat and E flat instruments
- Arranging from a given lead sheet and/or piano score for a specified ensemble, not incorporating transposing instruments, 4–8 bars
- Transcribing for piano, from a given lead sheet and/or specified ensemble, which may include transposing instruments for four or more parts, 4–8 bars
- Identifying, analysing and using instrumental devices and techniques for small jazz ensembles.

Form-based compositions
- Composing using either binary, ternary, 12-bar blues (incorporating variation and expansion), popular song/song form or rondo form for solo voice/instrument or small jazz ensemble.

Rhythm section writing
- Composing appropriate and stylistic scores/charts for a standard Jazz rhythm section, 8–12 bars.

Composing a lead sheet
- Lead sheet writing using Jazz conventions and nomenclature
- Creating/writing 8–16 bar melodies for verse, chorus, or other song structures using any or various scale vocabulary as specified in the Theory content
  - notation-based and in lead sheet style (treble clef only).

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to style performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Jazz performance conventions
- Performance of a transcribed solo.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear
- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Sight-reading
- Pieces up to 16 bars, major or minor tonalities up to three sharps and three flats.

Performance conventions
- Performance conventions as appropriate to the chosen area of study.

Cultural and historical perspectives

Style
- Style in Jazz as elaborated by the era/period and/or the geography.

Composers
- Prominent composers of Jazz and their contributions.

Performers/artists
- Prominent performers/artists of Jazz and their contributions.

Genre/style or historical era
- Visual and aural analysis of four designated works within the genre/style or historical era studied. One area of study is compulsory for Stage 3
- The compulsory genre and the designated works will be reviewed at the end of a three year cycle (refer to designated works document).

Musical characteristics
- Important and defining musical characteristics of Jazz.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions,aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

MUSIC

Part E

Contents

Contemporary Music

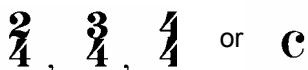# UNIT 2AMUSC

Unit description

Across the two units, the study of a range of repertoire enables students to develop an understanding of the elements of music and apply these through creating, composing, performing and responding to music. Students explore how social, cultural and historical factors shape music. These units provide the opportunity for teachers to introduce students to music in the specific context/s being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 2 WACE examination.

Aural and theory

Rhythm and duration

- Simple metres for imitations, call/responses and discrepancies

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

- Compound metres for imitations and call/responses

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

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

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

- Swung/shuffle feel

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*/upbeat/pick-up
- Ties
- Syncopation
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - at least four rhythmic discrepancies in a short musical example.

Pitch—melody, harmony and tonality

- Scales
  - key signatures up to two sharps and two flats
  - major, major pentatonic, minor pentatonic, natural minor, harmonic minor, chromatic, blues
- Modes
  - aeolian
- Intervals
  - melodic and harmonic, ascending, within an octave
    - major, minor, perfect
- Melodic dictation
  - 4–8 bars, treble or bass clef, starting note given, key signatures up to two sharps and two flats
  - major pentatonic, minor pentatonic, major, harmonic minor
- Pitch discrepancies
  - pitch (including key signature)
    - at least four pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Modulations
  - to the relative minor
  - to the relative major
  - to the dominant
- Chords
  - key signatures up to two sharps and two flats in major and minor keys
  - root position (block), *arpeggio* (broken)
    - major, minor, dominant 7th, min7, maj7

- primary triads
  - root position
  - major, minor
- secondary triads in root position
  - ii and vi in major keys
- Chord progressions
  - 4–8 bars, key signatures up to two sharps and two flats in major and minor keys
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, ii, IV, V, V^7 and vi
      - minor: i, iv, V and V^7
    - chord names *(as indicated)*
      - major: C, Dm, F, G, G^7 and Am
      - minor: Am, Dm, E and E^7
    - power chords
- Standard blues progression
  - I, IV, V and V^7
- Minor blues progression
  - i, iv, V and V^7.

Tempo
- Terminology for *tempo*
  - fast, moderate, slow, upbeat, *ad lib,* bpm.

Expressive elements
- General dynamics descriptions
- Terminology for dynamics
  - *pianissimo (pp)*—very soft; *piano (p)*—soft; *mezzo piano (mp)*—moderately soft; *mezzo forte (mf)*—moderately loud; *forte (f)*—loud; *fortissimo (ff)*—very loud
- Terminology for changes in intensity of sound
  - *crescendo (cresc.)*
  - *decrescendo (decresc.)*
  - *diminuendo (dim.)*
  - *sforzando (sfz)*
- Terminology for accents, articulations and ornamentations
  - accent, strong accent, *tenuto, staccato,* detached, phrasing, slur/smooth, *glissando/*slide, scoop, bend.

Texture
- Single line, melody with accompaniment, multi-voice.

Form/structure
- Binary/AB, call/response, ternary/popular song/song form (A A B A), 8 bar structure, 12 bar structure, 16 bar structure, 12-bar blues
- Signs/symbols
  - barline, double barlines, final barline, bpm, pause, *fine, coda, dal segno, D.C. al coda, D.S. al coda, segue,* repeat signs, 1st and 2nd time repeats
- Song sections
  - bridge, chorus, hook, intro, middle 8, outro, pre-chorus, verse, solo
- Compositional devices
  - *ostinato*
  - pedal note
  - sequence
  - call and response.

Timbre
Instruments
- Identification and description of tonal qualities
  - orchestral instruments
    - woodwind, brass, percussion, string
  - woodwind
    - saxophones
      - alto, tenor, baritone
  - brass
    - trumpet, trombone
  - string
    - violin, double bass
  - guitars
    - 12-string, electric, electric bass, nylon string, steel string, slide
  - guitar techniques
    - bend, slide, palm mute, harmonics, *vibrato*
  - bass guitar techniques
    - slap, pop
  - percussion
    - snare drum, bass drum, crash/ride cymbals, suspended cymbals, triangle, tambourine, shaker, wood block, cowbell, bongos, drum kit
    - drum machines
  - drum techniques
    - side stick, rim shot, double kick, open and closed hi-hat
  - keyboard
    - piano, synthesiser, electric organ
  - voice
    - female, male, choral, backing singers
  - vocal techniques
    - scoop, falsetto*, vibrato*
  - electronic
    - turntable, samples
  - non-western
    - didgeridoo
  - miscellaneous
    - harmonica, banjo, mandolin.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects
    - chorus, delay, distortion, feedback, phasing, reverb, *tremolo*, *vibrato*, wah-wah.

Practical vocal exercises
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - treble and bass clef notes including leger lines
- Key signatures up to three sharps and three flats
- Accidentals
  - sharps, double sharps, flats, double flats, naturals
- Enharmonic note equivalents
- Scale structure and patterns
- Scale degree numbers
- Scales
  - treble and bass clef, ascending and descending, key signatures up to three sharps and three flats
    - major pentatonic, minor pentatonic, major, natural minor, harmonic minor, chromatic and blues
- Modes
  - treble and bass clef, ascending and descending, key signatures up to one sharp and one flat
    - aeolian
- Intervals
  - treble and bass clef, diatonic, within an octave
    - major, minor, perfect
- Chords/chord progressions/chord analysis
  - major and minor keys up to three sharps and three flats
  - treble and bass clef
  - root position, block, broken
    - major, minor, dominant 7th, min^7, maj^7
  - Roman numerals
    - major: I, ii, IV, V, V^7 and vi
    - minor: i, iv, V and V^7
  - chord names (as indicated)
    - major: C, Dm, F, G, G^7 and Am
    - minor: Am, Dm, E and E^7
  - blues and minor blues progression
  - passing notes (diatonic and chromatic)
  - circle of fifths/fourths
  - simple and compound metre rests

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- Accents, articulations and ornamentations

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- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques.

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

Melody and rhythm writing
- From a given motif, 4–8 bars in major keys, in simple time signatures
- For a given 4 bar rhythmic pattern
- For a given chord structure, 4–8 bars
- For given lyrics, creating an appropriate rhythm, 4–8 bars
- For a given scale to imitate a style or mood, 4–8 bars, for a solo instrument or voice
  - may be instrument and/or notation-based (treble clef)
- Basic rock/pop beats for drum kit, 4–8 bars
- Basic rock/pop melodies for solo instrument or voice, 4–8 bars.

Chart and accompaniment writing
- Harmonising given bass lines, writing 1 part above
- Choosing appropriate notation to score individual parts in a song, up to 8 bars, for
  - lead guitar (or vocal or keyboards)
  - rhythm guitar (and/or keyboards)
  - bass guitar
  - drums (and/or auxiliary percussion)
- Writing chart parts for all instruments in a style-specific song, 8–12 bars
- Drum kit notation on 5-line stave, position of bass drum, hi-hat, snare drum and cymbals, 4–8 bars
- Correct notation of basic rhythm guitar and/or keyboards chord charts, 4–8 bars
- Analysing basic major/minor chord symbols, where drawn on a chart (using 5-line stave)
- Analysing a given score comprising of up to four instruments/parts.

Arranging
- Arranging and transposing using treble, bass clefs and/or trumpet, 4 bars
- Arranging from a given lead sheet and/or piano score for a specified ensemble, not incorporating transposing instruments, 4 bars
- Transcribing for piano, from a given lead sheet and/or specified ensemble up to 4 parts, 4 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

NOTE: Original and/or cover version material may be used.

Form-based compositions
- Composing using either binary, call and response, verse or chorus for solo voice or instrument, 8–12 bars
  - notation-based and in lead sheet style (treble clef only).

Rhythm section writing
- Composing appropriate and stylistic scores/charts for all Contemporary rhythm section instruments, 4 bars.

Composing a lead sheet
- Lead sheet writing using contemporary conventions and compositional devices
- Creating/writing 8 bar melodies for verse, chorus, or other song structures using any or various scale vocabulary as specified in the Theory content
  - notation-based and in lead sheet style (treble clef only).

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to genre performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Contemporary Music performance conventions
- Performing with a backing track
- Performing with an accompanist.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear
- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Public performance
- Techniques to engage the audience in the performance as appropriate to the genre chosen
- Awareness of the roles of other musicians in an ensemble
- Awareness of the physical constraints of the performance environment
- Stage presence.

Cultural and historical perspectives

Genres
- Visual and aural analysis of four designated works within the genre studied. One area of study (genre) is compulsory for Stage 2
- The compulsory genre and the designated works will be reviewed at the end of a three year cycle (refer to designated works document).

Sub genres
- Common sub-genres of Contemporary Music.

Songwiters
- Prominent songwriters of Contemporary Music and their contributions.

Performers/artists
- Prominent performers/artists of Contemporary Music and their contributions to the style/genre studied.

Influences
- Influences in Contemporary Music including social, cultural, practical, musical, economic, historical, political, image and promotional factors.

Musical characteristics
- Important and defining musical characteristics of Contemporary Music.

VET units of competency

Units of competency may be delivered in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency suitable for integration are:

CUSMCP01A Contribute creative music ideas to a project
CUSMGE08A Use the internet to access and modify music
CUSMCP02A Compose a simple song or tune
CUSBGE01A Develop and update music industry knowledge

Note: Any reference to qualifications and units of competency from training packages is correct at the time of accreditation.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

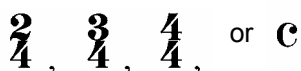| Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions,aural analysis, rhythmic dictations, pitch dictations (rhythms provided) melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

UNIT 2BMUSC

Unit description

Across the two units, the study of a range of repertoire enables students to develop an understanding of the elements of music and apply these through creating, composing, performing and responding to music. Students explore how social, cultural and historical factors shape music. These units provide the opportunity for teachers to introduce students to music in the specific context/s being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 2 WACE examination.

Aural and theory

Rhythm and duration

- Simple metres for dictations, imitations, call/responses and discrepancies

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

- Compound metres for dictations, imitations, call/responses and discrepancies

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

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

- Subdivisions of the crotchet beat in simple metres for dictations, imitations, call/responses and discrepancies
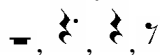
- Swung/shuffle feel

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*/upbeat/pick-up
- Ties
- Syncopation
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - at least four rhythmic discrepancies in a short musical example.

Pitch—melody, harmony and tonality

- Scales
  - key signatures up to two sharps and two flats
  - major, major pentatonic, natural minor, harmonic minor, minor pentatonic, chromatic, blues
- Modes
  - ionian and aeolian
- Intervals
  - melodic and harmonic, ascending, within an octave
    - major, minor, perfect
- Melodic dictation
  - 4–8 bars, treble or bass clef, starting note given, key signatures up to two sharps and two flats
    - major pentatonic, major, minor pentatonic, harmonic minor
- Pitch discrepancies
  - pitch (including key signature)
    - at least four pitch discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed

- Modulations
  - to the relative minor
  - to the relative major
  - to the dominant
- Chords
  - key signatures up to two sharps and two flats in major and minor keys
  - root position (block), *arpeggios* (broken)
    - major, minor, dominant 7th, min^7, maj^7
  - primary triads
    - root position
    - major, minor
  - secondary triads in root position
    - ii and vi in major keys
- Chord progressions
  - 4–8 bars, key signatures up to two sharps and two flats in major and minor keys
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, ii, IV, V, V^7 and vi
      - minor: i, iv, V and V^7
    - chord names *(as indicated)*
      - major: C, Dm, F, G, G^7 and Am
      - minor: Am, Dm, E and E^7
    - power chords
- Standard blues progression
  - I, I^7, IV, IV^7, V and V^7
- Minor blues progression
  - i, i^7, iv, iv^7, V and V^7.

Tempo
- Terminology for *tempo*
  - very fast, fast, moderate, very slow, slow, upbeat, *ad lib,* bpm, gradually becoming faster, gradually becoming slower, *rubato.*

Expressive elements
- General dynamics descriptions
- Terminology for dynamics
  - *pianissimo* (*pp*)—very soft; *piano* (*p*)—soft; *mezzo piano* (*mp*)—moderately soft; *mezzo forte* (*mf*)—moderately loud; *forte* (*f*)—loud; *fortissimo* (*ff*)—very loud
- Terminology for changes in intensity of sound
  - *crescendo (cresc.)*
  - *decrescendo (decresc.)*
  - *diminuendo (dim.)*
  - *forte-piano (fp), sforzando (sfz)*
- Terminology for accents, articulations and ornamentations
  - *accent*, strong accent, *tenuto, staccato*, detached, phrasing, slur, smooth, *glissando/*slide, scoop, bend.

Texture
- Single line, melody with accompaniment, multi-voice.

Form/structure
- Binary/AB, call/response, ternary/popular song/song form (A A B A), 8 bar structure, 12 bar structure, 16 bar structure, 12-bar blues

- Signs/symbols
  - barline, double barlines, final barline, bpm, pause, *fine, coda, dal segno, D.C. al coda, D.S. al coda, segue,* repeat signs, 1st and 2nd time repeats
- Song sections
  - bridge, chorus, hook, intro, middle 8, outro, pre-chorus, verse, solo
- Compositional devices
  - *ostinato*
  - pedal note
  - sequence
  - imitation.

Timbre
Instruments
- Identification and description of tonal qualities
  - orchestral instruments
    - woodwind, brass, percussion, string
  - woodwind
    - flute, clarinet
    - saxophones
      - alto, tenor, baritone
  - brass
    - trumpet, trombone
  - string
    - violin, viola, cello and double bass
  - guitars
    - 12-string, electric, electric bass, nylon string, steel string, slide
  - guitar techniques
    - bend, slide, palm mute, harmonics, *vibrato,* hammer-on, pull-offs
  - bass guitar techniques
    - slap, pop
  - percussion
    - snare drum, bass drum, crash/ride cymbals, suspended cymbals, triangle, tambourine, shaker, wood block, cowbell, clave, vibraphone, congas, bongos, drum kit
    - drum machines
  - drum techniques
    - side stick, rim shot, double kick, open and closed hi-hat
  - keyboard
    - piano, synthesiser, electric organ
  - voice
    - female, male, choral, backing singers
  - vocal techniques
    - scoop, *falsetto, vibrato*
  - electronic
    - turntable, samples
  - non-western
    - didgeridoo
  - miscellaneous
    - harmonica, banjo, mandolin.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre

- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects
    - chorus, delay, distortion, feedback, phasing, reverb, *tremolo*, *vibrato*, wah-wah, brushes and mallets.

Practical vocal exercises
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Simple metres
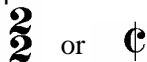
  $\frac{2}{2}$ or $\mathcal{C}$

- Knowledge and function of the following clefs
  - treble and bass clef notes including leger lines
- Key signatures up to four sharps and four flats
- Accidentals
  - sharps, double sharps, flats, double flats, naturals
- Enharmonic note equivalents
- Scales
  - treble and bass clef, ascending and descending, key signatures up to four sharps and four flats
    - major pentatonic, minor pentatonic, major, natural minor, harmonic minor, chromatic and blues
  - modes
    - ionian, aeolian and dorian
      - key signatures up to two sharps and two flats
- Scale structure and patterns
- Scale degree numbers
- Intervals
  - treble and bass clef, diatonic, within an octave
    - major, minor, perfect
- Chords/chord progressions/chord analysis
  - major and minor keys up to four sharps and four flats
  - treble and bass clef
  - root position (block), *arpeggios* (broken)
    - major, minor, dominant 7th, min7, maj7
  - Roman numerals
    - major: I, ii, iii, IV, V, V7 and vi
    - minor: i, iv, V and V7
  - chord names (as indicated)
    - major: C, Dm, Em, F, G, G7 and Am
    - minor: Cm, Fm, G and G7

- blues and minor blues progression
- passing notes (diatonic and chromatic)
- suspensions
- circle of fifths/fourths
- simple and compound metre rests

  $\gamma.$, γ

- Accents, articulations and ornamentations

  $\dot{}$, $\grave{}$, $\bar{}$, $\hat{}$, $\acute{}$

- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques.

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

Melody and rhythm writing
- From a given motif, 4–8 bars in major or minor keys, in simple time and compound time, in treble or bass clefs
- For a given 4 bar rhythmic pattern
- For a given chord structure, 4–8 bars
- For given lyrics, creating an appropriate rhythm, 4–8 bars
- For a given scale to imitate a style or mood, 4–8 bars, for a solo instrument or voice
  - may be instrument and/or notation-based (treble and/or bass clef)
- Basic rock/pop beats for drum kit, up to 8 bars
- Basic rock/pop melodies for solo instrument or voice, up to 8 bars.

Chart and accompaniment writing
- Harmonising given bass lines, writing 1 part above
- Choosing appropriate notation to score individual parts in a song, up to 8 bars, for
  - lead guitar (or vocal or keyboards)
  - rhythm guitar (and/or keyboards)
  - bass guitar
  - drums (and/or auxiliary percussion)
- Writing chart parts for all instruments in a style-specific song, up to 8 bars
- Drum kit notation on 5-line stave, position of bass drum, hi-hat, snare drum and cymbals, 8–12 bars
- Correct notation of basic rhythm guitar and/or keyboards chord charts, up to 8 bars
- Analysing basic major/minor chord symbols, where drawn on a chart (using 5-line stave)
- Analysing accompaniment styles—some basic differences (Country, Reggae, Hard Rock etc.)
- Analysing a given score comprising of up to four instruments/parts.

Arranging

- Arranging and transposing using treble, bass clefs and/or trumpet and tenor saxophone, 4 bars
- Arranging from a given lead sheet and/or piano score for a specified ensemble, not incorporating transposing instruments, 4 bars
- Transcribing for piano, from a given lead sheet and/or specified ensemble up to 4 parts, 4 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

NOTE: Original and/or cover version material may be used.

Form-based compositions

- Composing using either binary, call and response, verse or chorus, 12-bar blues or 12 bar song structure for solo voice or instrument, up to 12 bars
  - notation-based and in lead sheet style (treble clef only).

Rhythm section writing

- Composing appropriate and stylistic scores/charts for all Contemporary rhythm section instruments, 4 bars.

Composing a lead sheet

- Lead sheet writing using contemporary conventions and compositional devices
- Creating/writing 8 bar melodies for verse, chorus, or other song structures using any or various scale vocabulary as specified in the Theory content
  - notation-based and in lead sheet style (treble clef only).

Performance

Prepared repertoire

- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to genre performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Contemporary Music performance conventions
- Performing with a backing track
- Performing with an accompanist.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work

- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble

- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation

- Improvisation skills on chosen instrument.

Playing by ear

- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing by memory

- Performing repertoire from memory.

Public performance

- Techniques to engage the audience in the performance as appropriate to the genre chosen
- Awareness of the roles of other musicians in an ensemble
- Awareness of the physical constraints of the performance environment
- Stage presence.

Cultural and historical perspectives

Genres

- Visual and aural analysis of four designated works within the genre studied. One area of study (genre) is compulsory for Stage 2
- The compulsory genre and the designated works will be reviewed at the end of a three year cycle (refer to designated works document).

Sub genres

- Common sub-genres of Contemporary Music.

Songwiters

- Prominent songwriters of Contemporary Music and their contributions.

Performers/artists

- Prominent performers/artists of Contemporary Music and their contributions to the style/genre studied.

Influences

- Influences in Contemporary Music including social, cultural, practical, musical, economic, historical, political, image and promotional factors.

Musical characteristics

- Important and defining musical characteristics of Contemporary Music.

VET units of competency

Units of competency may be delivered in appropriate learning contexts if all AQTF requirements are met. Some suggested units of competency suitable for integration are:

CUSMPF02A Develop technical skills for playing or singing music
CUSS0U01A Move and set-up instruments and equipment
CUSMCP03A Create a simple accompaniment for a song or tune
CUSMPF08A Contribute to backup accompaniment for a performance
CUSMPF04A Prepare self for performance
CUSBGE01A Develop and update music industry knowledge

Note: Any reference to qualifications and units of competency from training packages is correct at the time of accreditation.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

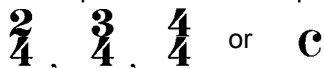| Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions,aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

UNIT 3AMUSC

Unit description

Across the two units, students extend their knowledge and understanding of music through application. The study of complex repertoire enables them to respond in detail to the musical language used in creating, composing performing and responding to music. Students develop skills and knowledge needed to analyse and respond to how social, cultural and historical factors shape the role of music in society. These units provide the opportunity for teachers to introduce students to music in the specific context/s being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 3 WACE examination.

Aural and theory

Rhythm and duration

- Simple metres for dictations, imitations, call/responses and discrepancies

  2/4 , 3/4 , 4/4 or **C**

- Compound metres for dictations, imitations, call/responses and discrepancies

  6/8 , 9/8 , 12/8

- Irregular metres for dictations, imitations, call/responses and discrepancies
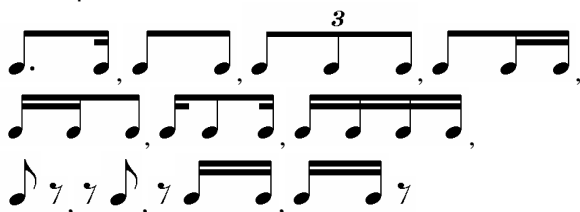
  5/4 , 7/4

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

- Simple metre rests for dictations, imitations, call/responses and discrepancies

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

- Swung/shuffle feel

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*/upbeat/pick-up
- Ties
- Syncopation
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - o at least four rhythmic discrepancies in a short musical example.

Pitch—melody, harmony and tonality

- Scales
  - key signatures up to three sharps and three flats
  - major, major pentatonic, minor pentatonic, natural minor, harmonic minor, melodic minor, chromatic, blues
- Modes
  - ionian, aeolian and mixolydian
- Intervals
  - diatonic, melodic and harmonic, ascending and descending within an octave
    - o major, minor, perfect, diminished 5th, augmented 4th
- Melodic dictation
  - 4–8 bars, treble or bass clef, starting note given, key signatures up to three sharps and three flats
  - major pentatonic, minor pentatonic, major, harmonic minor, melodic minor
- Pitch discrepancies
  - pitch (including key signature)
    - o at least four pitch discrepancies in a short musical example
  - combination of rhythm and pitch
    - o at least four discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit

- Tonal qualities
  - specific to scales listed
- Modulations
  - to the relative minor
  - to the relative major
  - to the dominant
  - to the subdominant
- Chords
  - key signatures up to three sharps and three flats in major and minor keys
  - root position (block), *arpeggios* (broken), first and second inversions
    - major, minor, dominant 7th, min^7, maj^7
  - primary triads
    - root position
    - major, minor
  - secondary triads
    - root position
    - ii and vi in major keys and VI in minor keys
- Chord progressions
  - 4–8 bars, key signatures up to three sharps and three flats in major and minor keys
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, Ib/I^6, I^c /I$^6_4$,ii, IV , V, V^7 and vi
      - minor: i, ib/i^6, i^c /i$^6_4$, iv, V, V^7 and VI
    - chord names (*as indicated*)
      - major: C, C/E, C/G Dm, F, G, G^7 and Am
      - minor: Am, Am/C, Am/E, Dm, E, E^7 and F
    - power chords
- Standard blues progression
  - I, IV and V^7
- Minor blues progression
  - i, i^7, iv, iv^7, V and V^7
  - i, i^7, IV, IV^7 ,V and V^7
  - i, i^7, iv, iv^7, v and v^7.

Tempo
- Terminology for *tempo*
  - very fast, fast, moderate, very slow, slow, upbeat, *ad lib,* bpm, gradually becoming faster, gradually becoming slower, *rubato.*

Expressive elements
- General dynamics descriptions
- Terminology for dynamics
  - *pianissimo* (*pp*)—very soft; *piano* (*p*)—soft; *mezzo piano* (*mp*)—moderately soft; *mezzo forte* (*mf*)—moderately loud; *forte* (*f*)—loud; *fortissimo* (*ff*)—very loud
- Terminology for changes in intensity of sound
  - *crescendo (cresc.)* ‒ ‒ ‒⁻
  - *decrescendo (decresc.)* ⁻ ‒ ‒ ‒
  - *diminuendo (dim.)* ‐ ⁻ ‒ ‒
  - *sforzando (sfz)*
- Terminology for accents, articulations and ornamentations
  - accent, strong accent, *tenuto, staccato*, detached, phrasing, slur, smooth, *glissando/*slide, scoop, bend, trill, roll.

Texture
- Single line, melody with accompaniment, multi-voice, block voicing.

Form/structure
- Binary/AB, call/response, ternary/popular song/song form (A A B A), 8 bar structure, 12 bar structure, 16 bar structure, 12-bar blues, through-composed
- Signs/symbols
  - barline, double barlines, final barline, bpm, pause, *fine, coda, dal segno, D.C. al coda, D.S. al coda, segue,* repeat signs, 1st and 2nd time repeats
- Song sections
  - bridge, chorus, hook, intro, middle 8, outro, pre-chorus, verse, solo, call and response
- Compositional devices
  - *ostinato*
  - pedal note
  - sequence
  - imitation
  - inversion
  - diminution
  - augmentation
  - backing riff.

Timbre
Instruments
- Identification and description of tonal qualities
  - orchestral instruments
    - woodwind, brass, percussion, string
  - woodwind
    - flute, clarinet
    - saxophones
      - alto, tenor, baritone
  - brass
    - trumpet, trombone
  - string
    - violin, double bass
  - guitars
    - 12-string, electric, electric bass, nylon string, steel string, slide
  - guitar techniques
    - bend, slide, palm mute, harmonics, *vibrato,* hammer-on, pull-offs
  - bass guitar techniques
    - slap, pop
  - percussion
    - snare drum, bass drum, crash/ride cymbals, suspended cymbals, triangle, tambourine, shaker, wood block, cowbell, clave, vibraphone, congas, bongos, drum kit
    - drum machines
  - drum techniques
    - side stick, rim shot, double kick, open and closed hi-hat
  - keyboard
    - piano, synthesiser, electric organ
  - voice
    - female, male, choral, backing singers
  - vocal techniques
    - scoop, *falsetto, vibrato*
  - electronic
    - *turntable*, samples
  - non-western
    - didgeridoo, *sitar*
  - miscellaneous
    - harmonica, banjo, mandolin.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects
    - chorus, delay, distortion, feedback, phasing, reverb, *tremolo*, *vibrato*, wah-wah, brushes and mallets.

Practical vocal exercises
- Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - treble and bass clef notes including leger lines
- Key signatures up to five sharps and five flats
- Accidentals
  - sharps, double sharps, flats, double flats, naturals
- Enharmonic note equivalents
- Scales
  - treble clef and bass clef, ascending and descending, up to five sharps and five flats
    - major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor, blues, chromatic
  - modes
    - ionian, aeolian and dorian
      - key signatures up to three sharps and three flats
- Scale structure and patterns
- Scale degree numbers
- Intervals
  - treble and bass clef, diatonic, within an octave
    - major, minor, perfect, diminished and augmented
- Chords/chord progressions/chord analysis
  - keys up to five sharps and five flats in major and minor keys
  - treble and bass clef
  - primary and secondary triads
    - root position, first inversion and second inversion
  - root position (block), *arpeggios* (broken)
    - major, minor, diminished and augmented
    - dominant 7th, 9th, min^7, maj^7

- Blues and minor blues progression
- Variation and expansion of the 12-bar blues progression, rhythm changes chord progressions
- Passing notes (diatonic and chromatic)
- Suspensions
- Circle of fifths/fourths
- Time signatures

$$\begin{array}{c}\mathbf{2}\\\mathbf{2}\end{array} \quad \text{or} \quad \mathbf{\mathfrak{C}}$$

- Simple and compound metre rests

- Accents, articulations and ornamentations

- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques.

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

Melody and rhythm writing
- From a given motif, 8–12 bars in major and minor keys, in simple time and compound time, in treble or bass clefs
- For a given 8–12 bar rhythmic pattern
- For a given chord structure, 8–12 bars
- For given lyrics, creating an appropriate rhythm and melody, 8–12 bars
- For a given style or mood, 8–12 bars, for a solo instrument or voice, sections to demonstrate contrast through use of modulation, major and minor keys
  - may be instrument and/or notation-based (treble and/or bass clef)
- Basic rock/pop beats for drum kit, 4–8 bars
- Basic rock/pop melodies for solo instrument or voice, up to 8 bars.

Chart and accompaniment writing
- Harmonising given melodies or bass lines, for at least 2 parts, in simple or compound time
- Choosing appropriate notation to score individual parts in a song, up to 8 bars, for
  - lead guitar (or vocal or keyboards)
  - rhythm guitar (and/or keyboards)
  - bass guitar
  - drums (and/or auxiliary percussion)
- Writing chart parts for all instruments in a style-specific song, up to 8 bars
- Drum kit notation on 5-line stave, position of bass drum, hi-hat, snare drum and cymbals, up to 8 bars

- Correct notation of basic rhythm guitar and/or keyboards chord charts, up to 8 bars
- Analysing basic major/minor chord symbols, where drawn on a chart (using 5-line stave), up to 8 bars
- Analysing accompaniment styles—some basic differences (Country, Reggae, Hard Rock etc.)
- Analysing a given score comprising of up to four instruments/parts.

Arranging
- Arranging and transposing using treble, bass clefs and/or trumpet, alto and tenor saxophone, 4 bars
- Arranging from a given lead sheet and/or piano score for a specified ensemble, not incorporating transposing instruments, 4–8 bars
- Transcribing for piano, from a given lead sheet and/or specified ensemble up to 4 parts, 4–8 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

NOTE: Original and/or cover version material may be used.

Form-based compositions
- Composing using either binary, call and response, verse, pre-chorus, chorus, bridge, 12 bar structure, 12-bar blues for solo voice or instrument, 12–16 bars
  - notation-based and in lead sheet style (treble clef only)

Rhythm section writing
- Composing appropriate and stylistic scores/charts for all Contemporary rhythm section instruments, 4–8 bars.

Composing a lead sheet
- Lead sheet writing using contemporary conventions and compositional devices
- Creating/writing 8–16 bars melodies for verse, chorus, or other song structures using any or various scale vocabulary as specified in the Theory content
  - notation-based and in lead sheet style (treble clef only).

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to genre performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Contemporary Music performance conventions
- Performing with a backing track
- Performing with an accompanist.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear
- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Public performance
- Techniques to engage the audience in the performance as appropriate to the genre chosen
- Awareness of the roles of other musicians in an ensemble
- Awareness of the physical constraints of the performance environment
- Stage presence.

Cultural and historical perspectives

Genres
- Visual and aural analysis of four designated works within the genre studied. One area of study (genre) is compulsory for Stage 3
- The compulsory genre and the designated works will be reviewed at the end of a three year cycle (refer to designated works document).

Sub genres
- Common sub-genres of Contemporary Music.

Songwriters
- Prominent songwriters of Contemporary Music and their contributions.

Performers/artists
- Prominent performers/artists of Contemporary Music and their contributions to the style/genre studied.

Influences
- Influences in Contemporary Music including social, cultural, practical, musical, economic, historical, political, image and promotional factors.

Musical characteristics
- Important and defining musical characteristics of Contemporary Music.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Stages 1–3	Type weighting			Type of assessment
	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions,aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

UNIT 3BMUSC

Unit description

Across the two units, students extend their knowledge and understanding of music through application. The study of complex repertoire enables them to respond in detail to the musical language used in creating, composing performing and responding to music. Students develop skills and knowledge needed to analyse and respond to how social, cultural and historical factors shape the role of music in society. These units provide the opportunity for teachers to introduce students to music in the specific context/s being studied.

Students studying these units are expected to develop an understanding of the application of western staff notation, this being an essential component of the Stage 3 WACE examination.

Aural and theory

Rhythm and duration
- Simple metres for dictations, imitations, call/responses and discrepancies

$$\frac{2}{4}, \frac{3}{4}, \frac{4}{4} \quad \text{or} \quad \mathbf{C}$$

- Compound metres for dictations, imitations, call/responses and discrepancies

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

- Irregular metres and mixed metres

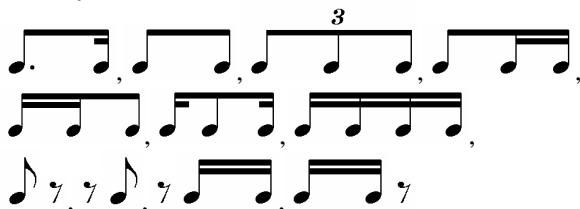$$\frac{5}{8}, \frac{7}{8}, \frac{5}{4}, \frac{7}{4}$$

- Simple metre rhythms for dictations, imitations, call/responses and discrepancies derived from
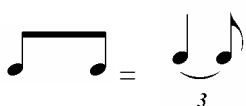
- Simple metre rests for dictations, imitations, call/responses and discrepancies

- Subdivisions of the crotchet beat in simple metres for dictations, imitations, call/responses and discrepancies
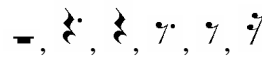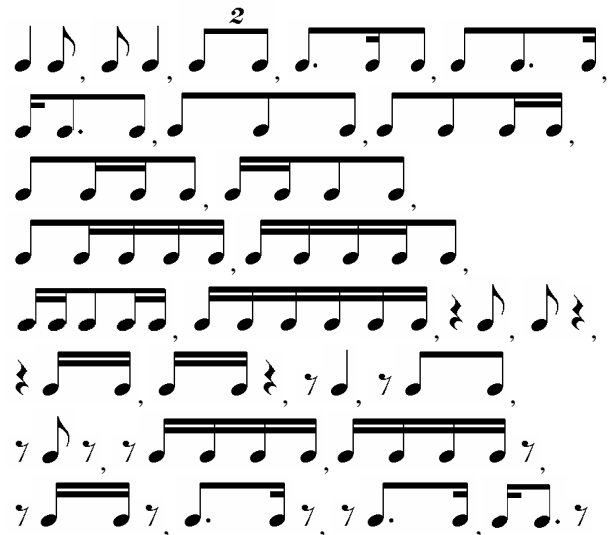
- Swung/shuffle feel

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

- Compound metre rests for dictations, imitations, call/responses and discrepancies

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

- *Anacrusis*/upbeat/pick-up
- Ties
- Syncopation
- Correct grouping of rhythms and rests within the bar
- Rhythmic dictation
  - 4–8 bars, with or without given pitches
- Rhythmic discrepancies
  - rhythm (including time signature)
    - o at least four rhythmic discrepancies in a short musical example.

Pitch—melody, harmony and tonality
- Scales
  - key signatures up to three sharps and three flats
  - major, major pentatonic, minor pentatonic, natural minor, harmonic minor, melodic minor, jazz minor, chromatic, blues
- Modes
  - ionian, aeolian, dorian and mixolydian
- Intervals
  - diatonic, melodic and harmonic, ascending and descending within an octave
    - o major, minor, perfect, diminished 5th, augmented 4th
- Melodic dictation
  - 4–8 bars, treble or bass clef, starting note given, key signatures up to three sharps and three flats
  - major pentatonic pentatonic, minor pentatonic pentatonic, major, harmonic minor, melodic minor
- Pitch discrepancies
  - pitch (including key signature)
    - o at least four pitch discrepancies in a short musical example

- combination of rhythm and pitch
  - at least four discrepancies in a short musical example
- Imitation and call/response
  - up to 4 bars
  - examples based on the aural skills outlined in this unit
- Tonal qualities
  - specific to scales listed
- Modulations
  - to the relative minor
  - to the relative major
  - to the dominant
  - to the subdominant
- Chords
  - key signatures up to three sharps and three flats in major and minor keys
  - root position (block), *arpeggios* (broken), first and second inversions
    - major, minor, dominant 7th, min^7, maj^7
  - primary triads
    - root position
    - major, minor
  - secondary triads
    - root position
    - ii and vi in major keys and VI in minor keys
- Chord progressions
  - 4–8 bars, key signatures up to three sharps and three flats in major and minor keys
  - Roman numerals and chord names where appropriate
    - Roman numerals
      - major: I, Ib/I^6, I^c/I$^6_4$, ii, iii, IV , V, V^7 and vi
      - minor: i, ib/i^6, i^c/i$^6_4$, iv, V, V^7 and VI
    - chord names (*as indicated*)
      - major: C, C/E, C/G Dm, Em, F, G, G^7 and Am
      - minor: Am, Am/C, Am/E, Dm, E, E^7 and F
    - power chords
- Standard blues progression
  - I, IV and V^7
- Minor blues progression
  - i, i^7, iv, iv^7, V and V^7
  - i, i^7, IV, IV^7, V and V^7
  - i, i^7, iv, iv^7, v and v^7
- Variation and expansion of the 12-bar blues progression
- Variation and expansion of the minor blues progression.

Tempo
- Terminology for *tempo*
  - very fast, fast, moderate, very slow, slow, upbeat, *ad lib,* bpm, gradually becoming faster, gradually becoming slower, *rubato.*

Expressive elements
- Terminology for dynamics
  - *pianissimo* (*pp*)—very soft; *piano* (*p*)—soft; *mezzo piano* (*mp*)—moderately soft; *mezzo forte (mf)*—moderately loud; *forte* (*f*)—loud; *fortissimo* (*ff*)—very loud

- Terminology for changes in intensity of sound
  - *crescendo (cresc.)* ⁻⁻⁻
  - *decrescendo (decresc.)* ⁻⁻⁻⁻
  - *diminuendo (dim.)* ⁻ ⁻
  - *sforzando (sfz)*
- Terminology for accents, articulations and ornamentations
  - accent, strong accent, *tenuto, staccato*, detached, phrasing, slur, smooth, *glissando/*slide, scoop, bend, trill, roll.

Texture
- Single line, melody with accompaniment, multi-voice, block voicing.

Form/structure
- Binary/AB, call/response, ternary/popular song/song form (A A B A), 8 bar structure, 12 bar structure, 16 bar structure, 12-bar blues, through-composed
- Signs/symbols
  - barline, double barlines, final barline, bpm, pause, *fine, coda, dal segno, D.C. al coda, D.S. al coda, segue,* repeat signs, 1st and 2nd time repeats
- Song sections
  - bridge, chorus, hook, intro, middle 8, outro, pre-chorus, verse, solo, call and response
- Compositional devices
  - *ostinato*
  - pedal note
  - sequence
  - imitation
  - inversion
  - diminution
  - augmentation
  - backing riff.

Timbre
Instruments
- Identification and description of tonal qualities
  - orchestral instruments
    - woodwind, brass, percussion, string
  - woodwind
    - flute, clarinet
    - saxophones
      - alto, tenor, baritone
  - brass
    - trumpet, trombone
  - string
    - violin, double bass
  - guitars
    - 12-string, electric, electric bass, nylon string, steel string, slide
  - guitar techniques
    - bend, slide, palm mute, harmonics, *vibrato,* hammer-on, pull-offs
  - bass guitar techniques
    - slap, pop
  - percussion
    - snare drum, bass drum, crash/ride cymbals, suspended cymbals, ride cymbal, triangle, tambourine, shaker, wood block, cowbell, clave, vibraphone, marimba, congas, bongos, timbale, drum kit
    - drum machines

- drum techniques
  - side stick, rim shot, double kick, open and closed hi-hat
- keyboard
  - piano, synthesiser, electric organ
- voice
  - female, male, choral, backing singers
- vocal techniques
  - scoop, *falsetto*, vibrato
- electronic
  - turntable, samples
- non-western
  - didgeridoo, sitar
- miscellaneous
  - harmonica, banjo, mandolin.

Analysis

Aural and visual analysis
- Aural and visual analysis of music extracts related to the selected genre
- 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
  - *tempo* indications
  - tonality
  - textural features
  - form
  - rhythmic, melodic and harmonic elements
  - dynamics
  - articulations
  - compositional devices
  - instrumental timbres and colouristic effects
    - chorus, delay, distortion, feedback, phasing, reverb, *tremolo*, *vibrato*, wah-wah, brushes and mallets.

Practical vocal exercises
Sight-singing using examples based on the aural skills outlined in this unit.

Additional theory
- Knowledge and function of the following clefs
  - treble and bass clef notes including leger lines
- Key signatures all sharps and flats
- Accidentals
  - sharps, double sharps, flats, double flats, naturals
- Enharmonic note equivalents
- Scales
  - treble clef and bass clef, ascending and descending, all sharps and flats
    - major pentatonic, minor pentatonic, major, natural minor, harmonic minor, melodic minor, blues, chromatic
  - modes
    - ionian, aeolian, dorian and mixolydian
      - key signatures up to four sharps and four flats

- Scale structure and patterns
- Scale degree numbers
- Intervals
  - treble and bass clef, diatonic, within an octave
    - major, minor, perfect, diminished and augmented
- Chords/chord progressions/chord analysis
  - major and minor key signatures up to 6 sharps and 6 flats
  - treble and bass clef
  - primary and secondary triads
    - root position, first inversion and second inversion
    - root position (block), *arpeggios* (broken)
      - major, minor, diminished, augmented
      - dominant 7th, 9th, min7, maj7
      - b9,#9, add 9
      - power
- Blues and minor blues progression
- Variation and expansion of the 12-bar blues progression, rhythm changes chord progressions
- Passing notes (diatonic and chromatic)
- Suspensions
- Circle of fifths/fourths
- Time signatures

$$\frac{3}{2}, \quad \frac{2}{2} \quad \text{or} \quad \mathbb{C}$$

- Simple and compound metre rests

- Accents, articulations and ornamentations

- Timbre
  - instrument
    - identification, purpose, physical features
    - where it is used
    - description of tonal qualities
    - range
    - transpositions
    - playing techniques.

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

Melody and rhythm writing
- From a given motif, 8–12 bars in major and minor keys, in simple time and compound time, in treble or bass clefs
- For a given 8–12 bar rhythmic pattern
- For a given chord structure, 8–12 bars
- For given lyrics, creating an appropriate rhythm and melody, 8–12 bars
- For a given style or mood, 8–12 bars, for a solo instrument or voice, sections to demonstrate contrast through use of modulation, major and minor keys
  - may be instrument and/or notation-based (treble and/or bass clef)

- Basic rock/pop beats for drum kit, up to 8 bars
- Basic rock/pop melodies for solo instrument or voice, up to 8 bars.

Chart and accompaniment writing
- Harmonising given melodies or bass lines, for at least 2 parts, in simple or compound time
- Choosing appropriate notation to score individual parts in a song, up to 8 bars, for
  - lead guitar (or vocal or keyboards)
  - rhythm guitar (and/or keyboards)
  - bass guitar
  - drums (and/or auxiliary percussion)
- Writing chart parts for all instruments in a style-specific song, up to 8 bars
- Drum kit notation on 5-line stave, position of bass drum, hi-hat, snare drum and cymbals, up to 8 bars
- Correct notation of basic rhythm guitar and/or keyboards chord charts, up to 8 bars
- Analysing basic major/minor chord symbols, where drawn on a chart (using 5-line stave), up to 8 bars
- Analysing accompaniment styles—some basic differences (Country, Reggae, Hard Rock etc.)
- Analysing a given score comprising of up to four instruments/parts.

Arranging
- Arranging and transposing using treble, bass clefs and/or trumpet, alto and tenor saxophone, 4–8 bars
- Arranging from a given lead sheet and/or piano score for a specified ensemble, not incorporating transposing instruments, 4–8 bars
- Transcribing for piano, from a given lead sheet and/or specified ensemble up to 4 parts, 4–8 bars
- Identifying, analysing and using instrumental devices and techniques for up to four instruments/voices.

NOTE: Original and/or cover version material may be used.

Form-based compositions
- Composing using either binary, call and response, verse, pre-chorus, chorus and bridge for solo voice or instrument,12 bar structure, 12-bar blues or 16 bar structure, up to 16 bars
  - notation-based and in lead sheet style (treble clef only)

Rhythm section writing
- Composing appropriate and stylistic scores/charts for all Contemporary rhythm section instruments, 4–8 bars.

Composing a lead sheet
- Lead sheet writing using contemporary conventions and compositional devices
- Creating/writing 8–16 bars melodies for verse, chorus, or other song structures using any or various scale vocabulary as specified in the Theory content
  - notation-based and in lead sheet style (treble clef only).

Performance

Prepared repertoire
- Technical skills in the performance of selected repertoire
- Interpretation of musical notation as appropriate to genre performed
- Musical performance meeting the interpretative demands of the chosen repertoire and Contemporary Music performance conventions
- Performing with a backing track
- Performing with an accompanist.

In addition to Prepared Repertoire, performance must be assessed using at least two of the following activities.

Technical work
- Skills and techniques on chosen instrument as outlined in Instrumental Specifications.

Ensemble
- Two to eight performers
- One performer per part
- Rehearsal conventions
- Demonstration of a significant solo or leadership role.

Improvisation
- Improvisation skills on chosen instrument.

Playing/singing by ear
- Performing a musical piece which has been learnt from a recorded medium e.g. CD track, MP3
- Imitating musical passages played by another musician.

Playing/singing by memory
- Performing repertoire from memory.

Public performance
- Techniques to engage the audience in the performance as appropriate to the genre chosen
- Awareness of the roles of other musicians in an ensemble
- Awareness of the physical constraints of the performance environment
- Stage presence.

Cultural and historical perspectives

Genres
- Visual and aural analysis of four designated works within the genre studied. One area of study (genre) is compulsory for Stage 3
- The compulsory genre and the designated works will be reviewed at the end of a three year cycle (refer to designated works document).

Sub genres
- Common sub-genres of Contemporary Music.

Songwiters

• Prominent songwriters of Contemporary Music and their contributions.

Performers/artists

• Prominent performers/artists of Contemporary Music and their contributions to the style/genre studied.

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• Influences in Contemporary Music including social, cultural, practical, musical, economic, historical, political, image and promotional factors.

Musical characteristics

• Important and defining musical characteristics of Contemporary Music.

Assessment

The types of assessment in the table below are consistent with the teaching and learning strategies considered to be the most supportive of student achievement of the outcomes in the Music course. The table provides details of the assessment type, examples of different ways that these assessment types can be applied and the weighting for each assessment type.

Music: school-based assessment table

Practical component
For Stages 2 and 3, the practical component can be undertaken in a context which is independent of the written.

Type weighting				Type of assessment
Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–40%	15–40%	25%	**Practical** Students apply their knowledge and skills in order to present performances and/or composition portfolio and/or research portfolio. Types of evidence include: **Performance** Application of skills and knowledge related to instrumental and/or vocal work. **Composition** Application of theoretical knowledge and skills related to creating/arranging music. **Research** Application of skills and knowledge related to research specific to music.
	0–100%	10–20%	10%	**Performance/Practical** Application and development of skills and knowledge related to instrumental and/or vocal work. Performance assessment can be demonstrated as a soloist and/or as part of an ensemble. Types of evidence could include: Performing repertoire with suitable technique and authentic stylistic interpretation. Arranging or composing and performing a piece with appropriate interpretation of style and expression. Sight-reading a piece with accurate tempo, balance, dynamics, expression, articulation and intonation. Improvising, displaying appropriate technique and authentic interpretation with regard to style and expression. Performing selected technical work. Performing as part of an ensemble. Playing/singing by ear. Playing/singing by memory.
	0–15%	0–15%	15%	**Practical examination** The practical/portfolio examination consists of one of/or a combination of the following: Practical, Composition and/or Research.

Written component
For Stages 2 and 3, the written component is context specific.

Stages 1–3	P Stage	Stage 1	Stages 2 and 3	
50%	0–30%	10–20%	15%	**Aural** Listening, identification, recognition and analysis of the elements of music incorporating the development of inner-hearing through aural-based activities. Types of evidence include: recognition, notation and identification of heard material through; interval recognition, chord progressions,aural analysis, rhythmic dictations, pitch dictations (rhythms provided), melodic dictations, skeleton score, sight-singing.
	0–30%	10–20%	10%	**Theory and composition** Application of theoretical knowledge and skills related to creating/arranging music. Types of evidence could include: transposition, transcriptions, orchestration, harmonic analysis, cadences, harmonisation, SATB/vocal settings, short arrangements, orchestration, chart and accompaniment writing, guide-tone lines-solo writing, rhythm section writing, composing a lead-sheet, form and structure texture, timbre and instrumental/vocal expressive techniques, melody writing and stylisation.
	0–20%	10–20%	10%	**Cultural and historical analysis** Visual and aural analysis of selected works, identifying musical elements, stylistic conventions, instrumentation and orchestration. Types of evidence include: investigation, research, analysis, compare and contrast of cultures, eras, styles, conventions and contextual knowledge, genres, selected and designated works, composers, arrangers and performers (appropriate to the area of study).
	0–15%	0–15%	15%	**Written examination** Incorporates all written assessment types: Aural, Theory and composition, Cultural and historical analysis. Examination items may include notated musical responses (using Western staff notation), multiple-choice, short answer and extended answer questions.

MUSIC

Appendix 1: Examination details
Stage 2 and Stage 3

Music
Written examination design brief
Stage 2

The Music examination comprises a written examination worth 50% of the total examination score and a practical examination worth 50% of the total examination score.

Time allowed
Reading time before commencing work: 10 minutes
Working time for paper: two hours and thirty minutes

Permissible items
Standard items: pens, pencils, eraser, correction fluid, ruler, highlighters
Special items: nil

Provided by the Curriculum Council
Personal listening device

Section	Supporting information
Section One **Common to all contexts** **Aural and analysis** 17.5% of the total examination 6–8 questions Suggested working time: 45 minutes	The candidate uses the personal listening device to respond to a selection of musical excerpts. Questions could include: recognition of scales, intervals and tonality, rhythmic, pitch (rhythms provided); melodic (rhythm and pitch required) and harmonic dictations, rhythmic and/or pitch discrepancies, skeleton scores and aural analysis. Questions could have parts. Question formats include multiple-choice and short answer. Some responses require western staff notation.
Section Two **Context specific** **Music skills** 15% of the total examination 4–8 questions Suggested working time: 45 minutes	**Western Art Music context** Questions include compositions based on one or more of the following: melody writing, harmonisation, SATB setting, accompaniment writing, form-based compositions, orchestration and arranging. The remaining theory questions are based on a range of the following: identification and writing of scales, intervals, cadences and chords, identification of form and structure, transposition, transcriptions, short arrangements, chord analysis and SATB harmonisation tasks. Questions could have parts. **Jazz context** Questions include compositions based on one or more of the following: melody writing and stylisation of melody, harmonisation, accompaniment writing, arranging, form-based compositions, rhythm section writing, lead sheet and/or rhythm section writing and improvisations. The remaining theory questions are based on a range of the following: identification and writing of scales, intervals and chords, identification of form and structure, transposition and chord analysis tasks. Questions could have parts. **Contemporary Music context** Questions include compositions based on one or more of the following: melody and rhythm writing, chart and accompaniment writing, arranging, form-based compositions, rhythm section writing and lead sheet and/or rhythm section writing. The remaining theory questions are based on a range of the following: identification and writing of scales, intervals and chords, chord analysis, transposition, identification of form and structure. Questions could have parts.

Section	Supporting information
Section Three 17.5% of the total examination Suggested working time: 60 minutes **Cultural and historical analysis** **Part A: Analysis (5%)** **Context specific** One question **Part B: Short response (5%)** **Context specific** One question **Part C: Extended response (7.5%)** **Common to all contexts** One question from a choice of two	**Part A** The candidate is provided with a score and listens to a musical excerpt similar to those outlined in the designated works for a selected area of study. The candidate uses the personal listening device to complete this question. The question is applicable to each of the areas of study in each context. The question has parts and the response could be in the form of short answer, analysis or orchestration tasks. **Part B** A question is provided for each context. Each question is based on the compulsory area of study required for each context and one or more designated works. The candidate may be provided with a score excerpt and/or a recorded musical excerpt, accessed from the personal listening device. The question has parts and the response could be in the form of short answer, analysis or orchestration tasks. **Part C** The question requires analysis and description. The candidate is required to make supporting reference to the designated works from a different area of study from the one used for Part B. The questions are scaffolded and the response could be in the form of an essay, lists, tables, diagrams or dot points as required by the question.

Music
Practical examination design brief
Stage 2

The Music examination comprises a written examination worth 50% of the total examination score and a practical examination worth 50% of the total examination score. The practical examination can be completed as a performance examination, submission of a composition or a research portfolio or a combination of both.

Provided by the candidate

Performance: Practical examination advice sheet
                3 copies of each performing score, or explanatory notes if a score is not required
                Accompanist/s (with no more than eight ensemble members)
                Additional performance equipment if required
Portfolio: A signed Declaration of authenticity form
                A student statement
                Scores and recordings of all compositions
                Visual recordings for the research component

Examination	Supporting information
Performance 50% of the total examination Warm-up/set up/tuning (5 mins) Performance (a) 10–15 minutes; performances (b–d) 5–8 minutes for each examination	The candidate performs one of the following four performance options: (a) one context, one instrument OR (b) one context, two instruments OR (c) two contexts, one instrument OR (d) two contexts, two instruments The candidate must present a minimum of two contrasting pieces for each performance. Jazz and Contemporary instrumentalists must demonstrate an ability to solo and/or improvise, appropriate to the chosen repertoire.
Composition portfolio 50% of the total examination The portfolio must contain: 3–5 compositions with a total minimum combined time of 12 minutes Minimum of two original compositions or arrangements for an ensemble containing at least three parts	The portfolio should contain a variety of idioms and styles and pieces using different instruments/voices. Where appropriate, resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be properly indexed. Recordings for all compositions must be included.
Research portfolio 50% of the total examination The portfolio must contain: **Part A: (40%)** 3 000 words **Part B: (10%)** Practical application of research through performance or composition	The research essay or documentation should be presented as a number of essay-structured responses or as individual research responses to a specific topic. Quotations and musical examples must be referenced using a standard citation style and resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be coordinated and properly indexed. The portfolio must be well bound and clearly presented, with an index, bibliography and discography if necessary. Recordings for all compositions and/or visual recordings of all performances must be included.

Examination	Supporting information
Performance examination 25% of the total examination Minimum of two contrasting pieces Warm-up/set up/tuning (5 mins) Performance (5–8mins) and **Composition portfolio** 25% of the total examination The portfolio must contain: 2–3 compositions with a total minimum combined time of 7 minutes Minimum of one original composition or arrangement for an ensemble containing at least three parts	The candidate can only perform option (a) one context, one instrument The candidate must present a minimum of two contrasting pieces for the performance. Jazz and Contemporary instrumentalists must demonstrate an ability to solo and/or improvise, appropriate to the chosen repertoire. The portfolio should contain a variety of idioms and styles and pieces using different instruments/voices. Where appropriate, resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be properly indexed. Recordings for all compositions must be included.
Performance examination 25% of the total examination Minimum of two contrasting pieces Warm-up/set up/tuning (5 mins) Performance (5–8mins) and **Research portfolio** 25% of the total examination **Part A: (20%)** 1 500 words **Part B: (5%)** Practical application of research through performance or composition	The candidate can only perform option (a) one context, one instrument The candidate must present a minimum of two contrasting pieces for the performance. Jazz and Contemporary instrumentalists must demonstrate an ability to solo and/or improvise, appropriate to the chosen repertoire. The research essay or documentation should be presented as a number of essay-structured responses or as individual research responses to a specific topic. Quotations and musical examples must be referenced using a standard citation style and resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be coordinated and properly indexed. The portfolio must be well bound and clearly presented, with an index, bibliography and discography if necessary. Recordings for all compositions and/or visual recordings of all performances must be included.
Composition portfolio 25% of the total examination The portfolio must contain: 2–3 compositions with a total minimum combined time of 7 minutes Minimum of one original composition or arrangement for an ensemble containing at least three parts and **Research portfolio** 25% of the total examination **Part A: (20%)** 1 500 words **Part B: (5%)** Practical application of research through performance or composition	The portfolio should contain a variety of idioms and styles and pieces using different instruments/voices. Where appropriate, resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be properly indexed. Recordings for all compositions must be included. The research essay or documentation should be presented as a number of essay-structured responses or as individual research responses to a specific topic. Quotations and musical examples must be referenced using a standard citation style and resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be coordinated and properly indexed. The portfolio must be well bound and clearly presented, with an index, bibliography and discography if necessary. Recordings for all compositions and/or visual recordings of all performances must be included.

Music
Written examination design brief
Stage 3

The Music examination comprises a written examination worth 50% of the total examination score and a practical examination worth 50% of the total examination score.

Time allowed
Reading time before commencing work: 10 minutes
Working time for paper: two hours and thirty minutes

Permissible items
Standard items: pens, pencils, eraser, correction fluid, ruler, highlighters
Special items: nil

Provided by the Curriculum Council
Personal listening device

Section	Supporting information
Section One **Common to all contexts** **Aural and analysis** 17.5% of the total examination 6–8 questions Suggested working time: 45 minutes	The candidate uses the personal listening device to respond to a selection of musical excerpts. Questions could include: recognition of scales, intervals and tonality, rhythmic; pitch (rhythms provided); melodic (rhythm and pitch required) and harmonic dictations, modulations, rhythmic and/or pitch discrepancies, skeleton scores and aural analysis. Questions could have parts. Question formats include multiple choice and short answer. Some answers require Western staff notation.
Section Two **Context specific** **Music skills** 15% of the total examination 4–8 questions Suggested working time: 45 minutes	**Western Art Music context** Questions include compositions based on one or more of the following: melody writing, harmonisation, SATB setting, accompaniment writing, form-based compositions, orchestration and arranging. The remaining theory questions are based on a range of the following: identification and writing of scales, intervals, cadences and chords, identification of form and structure, transposition, transcriptions, orchestration examples, arrangements, chord analysis and SATB harmonisation tasks. Questions could have parts. **Jazz context** Questions include compositions based on one or more of the following: melody writing and stylisation of melody, harmonisation, accompaniment writing, arranging, form-based compositions, rhythm section writing, lead sheet and/or rhythm section writing and improvisations. The remaining theory questions are based on a range of the following: identification and writing of scales, intervals and chords, identification of form and structure, transposition, transcriptions, orchestration examples, short arrangements and chord analysis tasks. Questions could have parts. **Contemporary Music context** Questions include compositions based on one or more of the following: melody and rhythm writing, chart and accompaniment writing, arranging, form-based compositions, rhythm section writing and lead sheet and/or rhythm section writing. The remaining theory questions are based on a range of the following; identification and writing of scales, intervals, chords, chord analysis, transposition, identification of form and structure, transcriptions and arrangements. Questions could have parts.

Section	Supporting information
Section Three 17.5% of the total examination Suggested working time: 60 minutes **Cultural and historical analysis** **Part A: Analysis (5%)** **Context specific** One question **Part B: Short response (5%)** **Context specific** One question **Part C: Extended response (7.5%)** **Common to all contexts** One question from a choice of two	**Part A** The candidate is provided with a score and listens to a musical excerpt similar to those outlined in the designated works for a selected area of study. The candidate uses the personal listening device to complete this question. The question is applicable to each of the areas of study in each context. The question has parts and the response could be in the form of short answer, analysis or orchestration tasks. **Part B** A question is provided for each context. Each question is based on the compulsory area of study required for each context and one or more designated works. The candidate may be provided with a score excerpt and/or a recorded musical excerpt, accessed from the personal listening device. The question has parts and the response could be in the form of short answer, analysis or orchestration tasks. **Part C** The question requires critical analysis and application of an understanding of cultural, historical, social, political and musical features of an area of study. The candidate is required to make supporting reference to the designated works from a different area of study from the one used for Part B. The response could be in the form of an essay, lists, tables, diagrams or dot points as required by the question.

Music
Practical examination design brief
Stage 3

The Music examination comprises a written examination worth 50% of the total examination score and a practical examination worth 50% of the total examination score. The practical examination can be completed as a performance examination, submission of a composition or a research portfolio or a combination of both.

Provided by the candidate

Performance: Practical examination advice sheet
                 3 copies of each performing score, or explanatory notes if a score is not required
                 Accompanist/s (with no more than 8 ensemble members)
                 Additional performance equipment if required
Portfolio: A signed Declaration of authenticity form
                 A student statement
                 Scores and recordings of all compositions
                 Visual recordings for the research component

Examination	Supporting information
Performance 50% of the total examination Minimum of two contrasting pieces for each performance Warm-up/set up/tuning (5 mins) Performance (a) 15–20 minutes; performances (b-d) 5–10 minutes for each examination	The candidate performs one of the following four performance options: (a) one context, one instrument OR (b) one context, two instruments OR (c) two contexts, one instrument OR (d) two contexts, two instruments The candidate must present a minimum of two contrasting pieces for each performance. Jazz and Contemporary instrumentalists must demonstrate an ability to solo and/or improvise, appropriate to the chosen repertoire.
Composition portfolio 50% of the total examination The portfolio must contain: 3–5 compositions with a total minimum combined time of 16 minutes Minimum of two original compositions for a quartet or larger ensemble combination and one composition for a solo instrument	The portfolio should contain a variety of idioms and styles and pieces using different instruments/voices. Where appropriate, resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be properly indexed. A solo composition can be with or without accompaniment. Recordings for all compositions must be included.
Research portfolio 50% of the total examination The portfolio must contain: **Part A: (40%)** 5 000 words **Part B: (10%)** Practical application of research through performance or composition	The research essay or documentation should be presented as a number of essay-structured responses or as individual research responses to a specific topic. Quotations and musical examples must be referenced using a standard citation style and resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be coordinated and properly indexed. The portfolio must be well bound and clearly presented, with an index, bibliography and discography if necessary. Recordings for all compositions and/or visual recordings of all performances must be included.

Examination	Supporting information
Performance examination 25% of the total examination Minimum of two contrasting pieces Warm-up/set up/tuning (5 mins) Performance (5–10 mins) and **Composition portfolio** 25% of the total examination The portfolio must contain: 2–4 compositions with a total minimum combined time of 10 minutes Minimum of one original composition for a quartet or larger ensemble combination	The candidate can only perform option (a) one context, one instrument The candidate must present a minimum of two contrasting pieces for the performance. Jazz and Contemporary instrumentalists must demonstrate an ability to solo and/or improvise, appropriate to the chosen repertoire. The portfolio should contain a variety of idioms and styles and pieces using different instruments/voices. Where appropriate, resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be properly indexed. Recordings for all compositions must be included.
Performance examination 25% of the total examination Minimum of two contrasting pieces Warm-up/set up/tuning (5 mins) Performance (5–10 mins) and **Research portfolio** 25% of the total examination **Part A: (20%)** 2 500 words **Part B: (5%)** Practical application of research through performance or composition	The candidate can only perform option (a) one context, one instrument The candidate must present a minimum of two contrasting pieces for the performance. Jazz and Contemporary instrumentalists must demonstrate an ability to solo and/or improvise, appropriate to the chosen repertoire. The research essay or documentation should be presented as a number of essay-structured responses or as individual research responses to a specific topic. Quotations and musical examples must be referenced using a standard citation style and resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be coordinated and properly indexed. The portfolio must be well bound and clearly presented, with an index, bibliography and discography if necessary. Recordings for all compositions and/or visual recordings of all performances must be included.
Composition portfolio 25% of the total examination The portfolio must contain: 2–4 compositions with a total minimum combined time of 10 minutes Minimum of one original composition for a quartet or larger ensemble combination and **Research portfolio** 25% of the total examination **Part A: (20%)** 2 500 words **Part B: (5%)** Practical application of research through performance or composition	The portfolio should contain a variety of idioms and styles and pieces using different instruments/voices. Where appropriate, resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be properly indexed. Recordings for all compositions must be included. The research essay or documentation should be presented as a number of essay-structured responses or as individual research responses to a specific topic. Quotations and musical examples must be referenced using a standard citation style and resources such as electronic equipment, specific texts or computer software should be listed. Presentation of scores and recorded material must be coordinated and properly indexed. The portfolio must be well bound and clearly presented, with an index, bibliography and discography if necessary. Recordings for all compositions and/or visual recordings of all performances must be included.

MUSIC

Appendix 2: Outcome progressions

Outcome progressions

Outcome 1: Performing				
Students apply music language, skills, techniques and conventions when performing.				
	Foundation	**Level 1**	**Level 2**	**Level 3**
	Students explore basic elements of music, attending and responding to any expressive changes and performing for other group members with support.	Students apply limited musicianship skills, imitating familiar expressive effects and presenting music for other group members.	Students apply some musicianship skills, performing with given expressive effects and presenting music for familiar audiences and performance contexts.	Students apply basic musicianship skills, performing with some expressive awareness and presenting music for familiar audiences and performance contexts.
Students:				
• **demonstrate musicianship and control of instrument specific techniques.**	• explore basic elements of music.	• show an awareness of rhythm, *tempo* and pitch using voice, body and instrumental percussion.	• perform simple scores using a limited range of notes.	• perform repertoire of low technical difficulty with simple tonal and rhythmic demands.
• **demonstrate stylistic and expressive awareness.**	• attend and respond to expressive changes in personal ways .	• imitate familiar expressive effects in performance.	• demonstrate given expressive effects in performance.	• demonstrate some expressive effects in performance.
• **demonstrate awareness of the roles of other performers and performance contexts.**	• perform within a group with support.	• perform within a group.	• perform own part with direction within a group, attempting to maintain consistent *tempo*.	• perform own part within a group, maintaining consistent *tempo*.

Outcome progressions

Outcome 1: Performing Students apply musicianship, skills, techniques and conventions when performing.					
	Level 4	**Level 5**	**Level 6**	**Level 7**	**Level 8**
	Students apply a defined range of musicianship and technical skills to perform with some stylistic and expressive awareness, demonstrating awareness of the roles of other performers and performance contexts.	Students combine a range of musicianship and technical skills to present music fluently and with confidence, performing with stylistic and expressive awareness most of the time and contributing to a cohesive group performance.	Students control a range of musicianship and technical skills, performing with consistent stylistic and expressive awareness and interacting with ensemble partners in a variety of performance contexts.	Students adapt a wide range of musicianship and technical skills, executing stylistic elements and expressive effects with some originality and flair, and adjusting own performance to produce a balanced ensemble.	Students demonstrate mastery of advanced musicianship and technical skills, performing with outstanding stylistic and expressive awareness to present an authoritative performance, adapting own contribution to maximise audience impact.
Students:					
• **demonstrate musicianship and control of instrument specific techniques.**	• demonstrate control over a defined range of basic music elements and instrumental or vocal technique in repertoire of low to medium technical difficulty.	• control all basic elements of rhythm and pitch most of the time, performing repertoire of medium technical difficulty at an authentic *tempo*, or high technical difficulty at a modified *tempo*.	• perform repertoire of medium technical difficulty at an authentic *tempo* with control over moderately difficult elements of rhythm and pitch, or repertoire of high technical difficulty with control most of the time.	• perform repertoire of high technical difficulty at an authentic *tempo* with near complete control over elements of rhythm and pitch.	• perform repertoire of very high technical difficulty at an authentic *tempo* with outstanding control over all elements of rhythm and pitch.
• **demonstrate stylistic and expressive awareness.**	• execute some indicated stylistic elements e.g. *articulations* and some indicated expressive effects e.g. *dynamics*, in performance.	• execute all indicated stylistic elements, some conventions and expressive effects most of the time in ways consistent with an appropriate expressive intention.	• consistently execute all indicated stylistic elements and common stylistic conventions, using expressive effects in ways appropriate to expressive intentions.	• experiment with stylistic elements and apply unwritten conventions to create appropriate character and evoke an audience response.	• combine elements of expression in sophisticated and holistic ways to perform with complete integrity of style and authentic character in a wide range of repertoire.
• **demonstrate awareness of the roles of other performers and performance contexts.**	• demonstrate awareness of other musicians, controlling some elements of balance and *tempo*, presenting repertoire with minimal hesitation.	• perform fluently and confidently with other musicians, controlling balance and *tempo* most of the time to produce a cohesive group performance.	• interact with ensemble partners, communicating a shared sense of style, maintaining appropriate attitude throughout performance, especially during introduction, rests and coda sections.	• adjust technical elements and expressive effects to produce a balanced ensemble and communicate a consistent interpretation of style and appropriate characterisation.	• adapt all aspects of own performance to synchronise ensemble, presenting an authoritative performance, adapted to suit particular venues and purposes and to maximise audience impact.

Outcome progressions

Outcome 2: Composing
Students apply music language, skills, techniques and conventions when composing or arranging.

	Foundation	Level 1	Level 2	Level 3
	Students participate in the creating of music, attending and responding to variations of the basic elements of music and to different performance contexts.	Students use given frameworks to create music works with direction, using variations in rhythm, *tempo* or pitch to express ideas and feelings for familiar performance contexts.	Students use given frameworks to create music based on familiar experiences, using familiar elements of music to express ideas and feelings within given frameworks for group performances for familiar performance contexts.	Students create simple music works based on ideas, experiences and observations, drawing on the elements of music to express ideas and feelings for familiar performers and performance contexts.
Students:				
• **use music language, skills, techniques and technologies when creating, composing or arranging.**	• participate in the composing of music.	• use given ideas to compose music works with direction, within given frameworks with a shared sense of purpose.	• use familiar experiences to compose music works within given frameworks with a shared sense of purpose.	• explore and use ideas, experiences and observations to compose music works within the structure of given tasks, using a limited range of choices and a clear sense of purpose.
• **use the elements of music with stylistic and expressive awareness.**	• attend and respond to variations of the basic elements of music.	• use variations in rhythm, *tempo* or pitch to express ideas and feelings.	• use familiar elements of music to express ideas and feelings within given frameworks.	• use the elements of music to express ideas and feelings.
• **understand the roles and needs of performers and performance contexts.**	• attend and respond to different performance contexts.	• compose preferred music for familiar performance contexts.	• compose music with others for group performances for familiar performance contexts.	• compose music for familiar and identified performers and performance contexts.

Outcome progressions

Outcome 2: Composing Students apply music language, skills, techniques and conventions when composing or arranging.					
	Level 4	**Level 5**	**Level 6**	**Level 7**	**Level 8**
	Students use prescribed music elements and basic skills and conventions when composing, creating or arranging, demonstrating some stylistic and expressive awareness and some awareness of context and purpose.	Students create original music works and arrangements in a given style, selecting and using some compositional devices to support expressive and stylistic intention, and refining compositions and arrangements to suit performers and performance contexts.	Students control all elements and compositional techniques to produce original works and arrangements of moderate difficulty, consistently applying compositional devices to enhance stylistic and expressive awareness and taking into account a wide range of performance variables.	Students synthesise advanced techniques and complex interrelationships among music elements to create extended music works and arrangements, using stylistic elements and expressive effects with some originality and flair, structuring and modifying their music works to evoke audience response.	Students create innovative works and arrangements which demonstrate mastery over advanced music language, skills and conventions, integrating all aspects of composition to suit the needs of performers and performance contexts.
Students:					
• **use music language, skills, techniques and technologies when creating, composing or arranging.**	• communicate a simple creative idea using prescribed music elements and simple compositional techniques associated with a given style, and using some basic scoring conventions.	• Apply a defined range of appropriate compositional techniques to explore creative ideas in a given style, using appropriate scoring conventions.	• consistently select and combine appropriately from a range of compositional techniques to exploit creative ideas and communicate meaning, selecting and applying appropriate scoring conventions across a range of styles.	• demonstrate developed musical ideas and coherence in the use of compositional techniques in extended works and arrangements, modifying scoring conventions to suit style and performance needs.	• demonstrate originality and imaginative development of musical ideas, adapting a diverse range of compositional techniques and sophisticated scoring conventions to create a coherent, innovative music work.
• **use the elements of music with stylistic and expressive awareness.**	• demonstrate some understanding of the stylistic and expressive qualities of own compositions and arrangements, applying some dynamics and articulation.	• select and use compositional devices from a given framework to communicate specific stylistic and expressive intention.	• apply compositional techniques appropriate to a range of styles, justifying choices and consistently demonstrating an understanding of stylistic and expressive qualities and potential.	• experiment with stylistic elements and expressive effects, analysing creative and technical problems and generating solutions.	• demonstrate sophisticated and perceptive stylistic discernment in complex and extended compositions and arrangements across a diverse range of styles.
• **understand the roles and needs of performers and performance contexts.**	• compose music for defined purposes, selecting basic elements and simple compositional techniques to meet the needs of performers and performance contexts.	• adjust and refine aspects of own compositions and arrangements to meet the needs of performers and performance contexts.	• consistently make informed choices to meet the requirements of a variety of performers, audiences, venues and purposes.	• communicate clearly developed creative ideas, manipulating technical, stylistic and expressive elements with a clear sense of purpose and to evoke an audience response.	• integrate all aspects of composition craft to create authoritative and convincing works and arrangements adapted to suit performers, venues and purposes and to maximise audience impact.

Outcome progressions

	Foundation	Level 1	Level 2	Level 3
Outcome 3: Listening and responding **Students respond to, reflect on, and evaluate music.**				
	Students respond to music in personal ways by expressing preferences for music works and some features, and their likes and dislikes about music experiences.	Students identify the familiar features of music under directions, expressing preferences and feelings about particular features, expressing feelings about their music experiences.	Students identify the similarities and differences of familiar features of music, with reference to music specific features, expressing feelings about their own music works and identifying elements and features of own music works.	Students make observations about features of music, describing and evaluating music elements and characteristics, reflecting on own music by recognising and describing patterns.
Students:				
• **respond to the elements and characteristics of music.**	• respond to music in personal ways by attending and exploring a range of music stimuli.	• identify familiar elements and characteristics of music under direction by engaging with and responding to music in personal ways using given music terminology.	• identify the similarities and differences of familiar elements and characteristics and discuss their musical experiences using some learned music terminology.	• make subjective and objective observations about the elements and characteristics of music, using some learned music terminology and simple graphic or other appropriate symbolic representation to share aural observations of music elements.
• **reflect on the elements and characteristics of own music works.**	• express likes and dislikes about their music experiences.	• express feelings about their music experiences.	• express feelings about their own music works, identifying elements and features of own music works.	• reflect on own music works, recognising and describing simple patterns.
• **evaluate music using critical frameworks.**	• express preferences for music works and some features.	• make subjective evaluations about own and others' music works and express preferences and feelings about particular features.	• make evaluative observations about music works with reference to music specific features.	• make subjective judgements about own and others' music works with reference to given elements and characteristics.

Outcome progressions

Outcome 3: Listening and responding Students respond to, reflect on, and evaluate music.					
	Level 4	**Level 5**	**Level 6**	**Level 7**	**Level 8**
	Students identify features of music using prescribed music terminology and notation or symbolic conventions, reflecting on own music, identifying distinguishing features, and evaluating music in relation to its elements and characteristics.	Students select and use appropriate music terminology and notation or symbolic conventions to identify and describe elements and features of music, reflecting on own music processes, identifying alternatives and their implications and using given criteria to evaluate music.	Students analyse and record features of music from own and other cultural contexts, reflecting on own music processes, justifying decisions, alternatives and their implications and evaluating own and others' music in a range of contexts using investigation-based criteria.	Students categorise music works using a comprehensive range of music terminology, critically reflecting on own music processes, justifying decisions, refining their work, and evaluating own and others' music using extensive research criteria.	Students synthesise theoretical and practical knowledge to analyse and interpret music works, critically reflecting on own music processes, justifying and adapting decisions and using frameworks of music criticism to evaluate own and others' music processes.
Students:					
• **respond to the elements and characteristics of music.**	• identify similarities, differences and distinguishing features of music, using basic music terminology and prescribed music notation, or other appropriate symbolic representation to record simple aural observations of music elements.	• use music terminology within a given framework to describe distinguishing features of music, including simple forms, styles and relationships, recording aural observations of low to moderate difficulty, and using appropriate notational or symbolic conventions within a given framework.	• analyse extended forms and discuss styles in music from specific contexts using a range of relevant conventions to record aural observations of extended music samples.	• categorise and make aural observations of complex music works, considering the interrelationships among music elements, generalising about a range of factors that might influence interpretation and using evidence to support responses.	• analyse complex and extended music works in detail, exploring meanings conveyed through the language of music, hypothesising to explain patterns and trends, and how purposes, values, attitudes, beliefs and contexts influence interpretation, using substantial evidence to support responses.
• **reflect on the elements and characteristics of own music works.**	• reflect on the choice of elements and characteristics of own music works, describing similarities and differences between own and others' music.	• record observations of own music works, analysing choices of particular elements and characteristics and reflecting on important decisions.	• categorise observations of own music, justifying the use of particular elements and characteristics, and connecting structural, practical and aesthetic features with purpose and intended meaning.	• maintain comprehensive records for describing, categorising and expanding observations of own music works, showing discernment in applying observations to enhance or refine their own music.	• maintain extensive records for categorising, interpreting and expanding observations of own music works, integrating theoretical and practical understanding of music to enrich and support their reflection.
• **evaluate music using critical frameworks.**	• make simple judgements on successful and unsuccessful elements and features of own and others' music using given frameworks and basic music terminology.	• evaluate the effectiveness of own and others' music using given criteria and making links to own experiences.	• make informed judgements about own and others' music in a range of contexts, using investigation to develop a framework of criteria, knowledge and experience.	• use the conventions of music criticism to evaluate own and others' works, considering the interrelationships among compositions, performance contexts, audience and musicians and understanding that values, attitudes and beliefs affect the interpretation of music.	• critically evaluate own and others' music according to well-developed and supported criteria based on analytical approaches that consider a range of influences.

Outcome progressions

Outcome 4: Culture and society				
Students understand the role of music in society.				
	Foundation	**Level 1**	**Level 2**	**Level 3**
	Students attend and respond to familiar music that relates to their own time, place and culture.	Students identify some elements and characteristics of familiar music that are related to their own time, place and culture.	Students understand how some similarities and differences of some elements and characteristics of familiar music are related to their own time, place and culture.	Students understand how elements and characteristics of music of own community reflect own time, place and culture.
Students:				
• understand how the elements and characteristics of music contribute to specific music works.	• attend and respond to limited elements and characteristics of the familiar music of their daily lives.	• identify some elements and characteristics of the familiar music of their daily lives.	• understand the similarities and differences of some elements and characteristics of the familiar music of their daily lives.	• understand the elements and characteristics of the familiar music of their daily lives.
• understand the ways in which the elements and characteristics of music reflect time, place and culture.	• attend and respond to familiar music of their daily lives that relates to their own time, place and culture.	• identify some elements and characteristics of the familiar music of their daily lives that are related to their own time, place and culture.	• understand how some similarities and differences of some elements and characteristics of the familiar music of their daily lives are related to their own time, place and culture.	• understand how some elements and characteristics of the familiar music of their daily lives reflect aspects of their own time, place and culture.
• understand the social significance of music across time, place and culture.	• participate as a musician making music.	• understand their role as musicians when making their own music.	• understand their role as musicians when making group music activities and works.	• understand the role of musicians and music in their own community, and how this relates to their own music activities and works.

Outcome progressions

Outcome 4: Culture and society Students understand the role of music in society.					
	Level 4	**Level 5**	**Level 6**	**Level 7**	**Level 8**
	Students understand the features of music of other times, places and cultures, and that the social significance of music varies with time, place and culture.	Students understand key features that locate music in a particular time, place or culture, and the impacts of social, cultural and economic factors on music across times, places and cultures.	Students understand that music features are shaped by factors of time, location and culture, reflect the values, beliefs and traditions of those contexts, and the influence of own values on music-making.	Students understand ways in which extended and complex music reflects cultural diversity, and how social and cultural attitudes, values and beliefs and economic factors influence production.	Students understand the social, cultural and economic significance of extended and complex music works in a range of contexts across time, place and culture.
Students:					
• **understand how the elements and characteristics of music contribute to specific music works.**	• understand the elements and characteristics of music of different times, places and cultures.	• understand the elements and characteristics of the common forms of music of a variety of times, places and cultures.	• understand how the elements and characteristics that contribute to specific music works are shaped by factors of time, location and culture.	• understand how elements and characteristics of complex music works can change in different performance contexts and that a range of factors influence interpretation.	• understand extended and complex music works across a variety of styles and contexts.
• **understand the ways in which the elements and characteristics of music reflect time, place and culture.**	• understand that features of music vary with time, place and culture.	• understand that key features locate music in a particular time, place and culture.	• understand differences in values, beliefs and traditions that influence music in a range of contexts, and culturally sensitive issues relating to preparing and presenting music.	• understand ways in which music of particular cultures, times or places influences music of other cultures, times or places.	• understand a wide range of performance forms, themes and styles and their historical and cultural contexts.
• **understand the social significance of music across time, place and culture.**	• understand that the roles of musicians vary with time, place and culture and that music can be expressed and interpreted differently by individuals and in different times, places and cultures.	• understand how the meaning, purpose and value of music vary according to social and cultural contexts and economic circumstances.	• understand that attitudes, values and beliefs affect the interpretation, purpose and meaning of music, and how their personal values influence their own music activities and works.	• understand that different forms of music are valued differently, how social and cultural attitudes, values and beliefs and economic factors influence production, and how music also influences change in society.	• understand how the purpose of music and its historical and cultural contexts affect its economic status, and how societal influences have helped to shape music, including their own.