



**Music
Years 7–10
Syllabus**

Advice on Programming and Assessment

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1 Introduction

This support document has been designed to help teachers understand key aspects of the new *Music Years 7–10 Syllabus* and to provide guidance for implementation. The document shows how these aspects can be incorporated in teaching and learning programs, and how these programs are underpinned by the principles of *assessment for learning* (*Music Years 7–10 Syllabus*, p 56).

The document provides advice about constructing a program that will cover the scope of Music for a stage. It sets out a process for planning and sequencing units of work, and developing teaching and learning activities.

The sample stage program plans and the sample units of work in this document demonstrate ways in which teachers can build a teaching and learning program and develop units of work to ensure coverage of the scope of the syllabus.

The document contains two sample units of work:

- **Stage 4 – Australian Music.** A unit focusing on folk music traditions and the exploration of composition and performance through *Cries and Calls: An extraordinary journey into the Australian ethos*
- **Stage 5 – Classical Music.** A unit focusing on the theme and variations form used in Haydn's *Emperor Quartet Op 76, No 3, 2nd movement*.

These sample units can be used as models for planning units of work. They include:

- relevant outcomes and content
- assessment activities that have been designed and integrated into the units of work
- different types of possible feedback
- a variety of teaching and learning experiences
- opportunities for student reflection.

An assessment activity from each unit has been selected to show how assessment can fit into teaching and learning sequences. They are described in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations. The units of work and activities may be modified or amended to suit the needs, interests and abilities of students.

For a small percentage of students with special education needs who are undertaking Life Skills outcomes and content, support materials will be provided which will assist in the development of a meaningful and relevant program of study related to the *Music Years 7–10 Syllabus*. Units of work adapted for students undertaking Music Life Skills will be included in a consolidated document that will be distributed to schools early in 2004.

2 Advice on Assessment

2.1 Assessment for Learning

The Board's revised syllabuses advocate *assessment for learning*. Assessment that enhances learning recognises that learners use their current understanding to discover, develop and incorporate new knowledge, understanding and skills. *Assessment for learning* helps teachers and students to know if that current understanding is a suitable basis for future learning.

Assessment occurs as an integral part of teaching and learning. Teacher instruction and assessment influence student learning and learning processes. This involves using assessment activities to clarify student understanding of concepts, and planning ways to remedy misconceptions and promote deeper understanding.

Assessment for learning encourages self-assessment and peer assessment. Students can develop and use a range of strategies to actively monitor and evaluate their own learning and the learning strategies they use.

The feedback that students receive from completing assessment activities will help teachers and students decide whether they are ready for the next phase of learning or whether they need further learning experiences to consolidate their knowledge, understanding and skills. Teachers should consider the effect that assessment and feedback have on student motivation and self-esteem, and the importance of the active involvement of students in their own learning.

By integrating learning and assessment, the teacher can choose which aspects of a student's performance to record. These records can be used to monitor the student's progress, determine what to teach next and decide the level of detail to be covered. At key points, such as the end of the year, this information is also available for the teacher to use to form a judgement of the student's performance against levels of achievement. This judgement can be used to inform parents, the next teacher and especially the student, of the student's progress. Consequently, teachers using their professional judgement in a standards-referenced framework are able to extend the process of *assessment for learning* into the assessment of learning.

Principles of assessment for learning

Assessment for learning:

- AP1 emphasises the interactions between learning and manageable assessment strategies that promote learning
- AP2 clearly expresses for the student and teacher the goals of the learning activity
- AP3 reflects a view of learning in which assessment helps students learn better, rather than just achieve a better mark
- AP4 provides ways for students to use feedback from assessment
- AP5 helps students take responsibility for their own learning
- AP6 is inclusive of all learners.

Details on how these principles translate in practice can be found on page 57 of the *Music Years 7–10 Syllabus*. One activity in this document has been annotated to show how the principles of *assessment for learning* feature in that activity. It can be found on pages 10–11.

2.2 Planning for Effective Learning and Assessment

The sample units show ways in which teachers can meet the needs, interests and abilities of their students while assessing their progress towards a demonstration of outcomes. The sample units also illustrate ways in which assessment activities may be integrated into the teaching and learning sequence. They will assist teachers to understand the importance of:

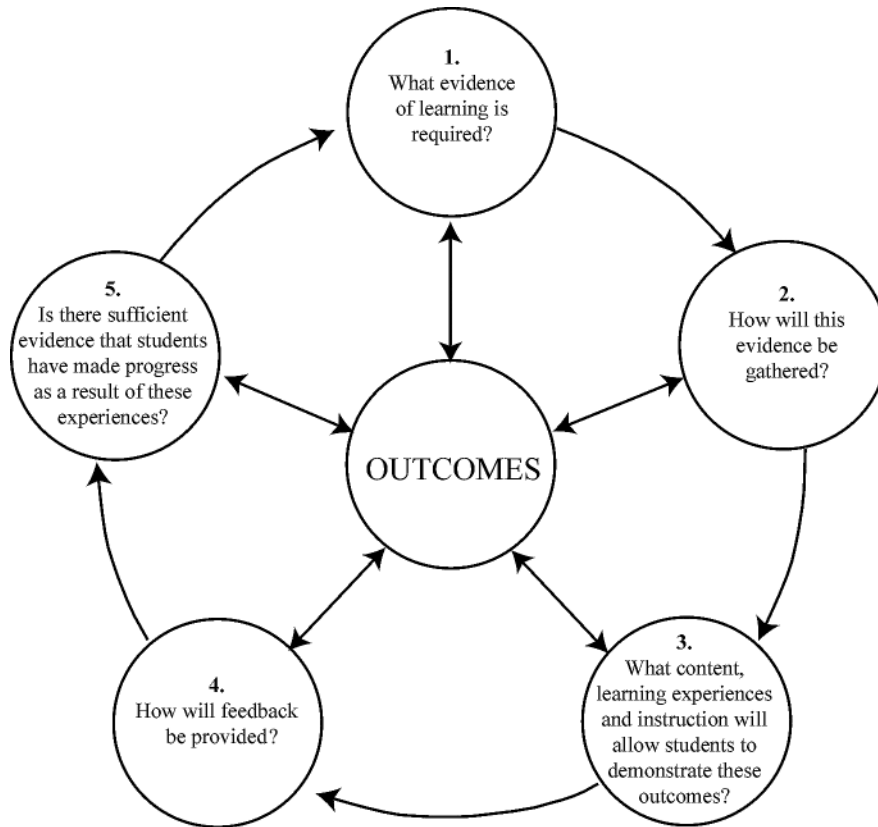
- being explicit about the outcomes and content they are addressing
- being explicit about the evidence required to demonstrate student learning
- providing meaningful feedback to students
- adapting teaching and learning programs to students' demonstrated needs
- having a sound basis for modifying future teaching and learning programs (in light of students' demonstrated needs).

The sample units provide opportunities for students to engage in questioning and dialogue, self-assessment, peer assessment and reflection. Through these activities students can become clear about their own learning, understanding and needs.

The sample programs and units of work have been developed using the following process:

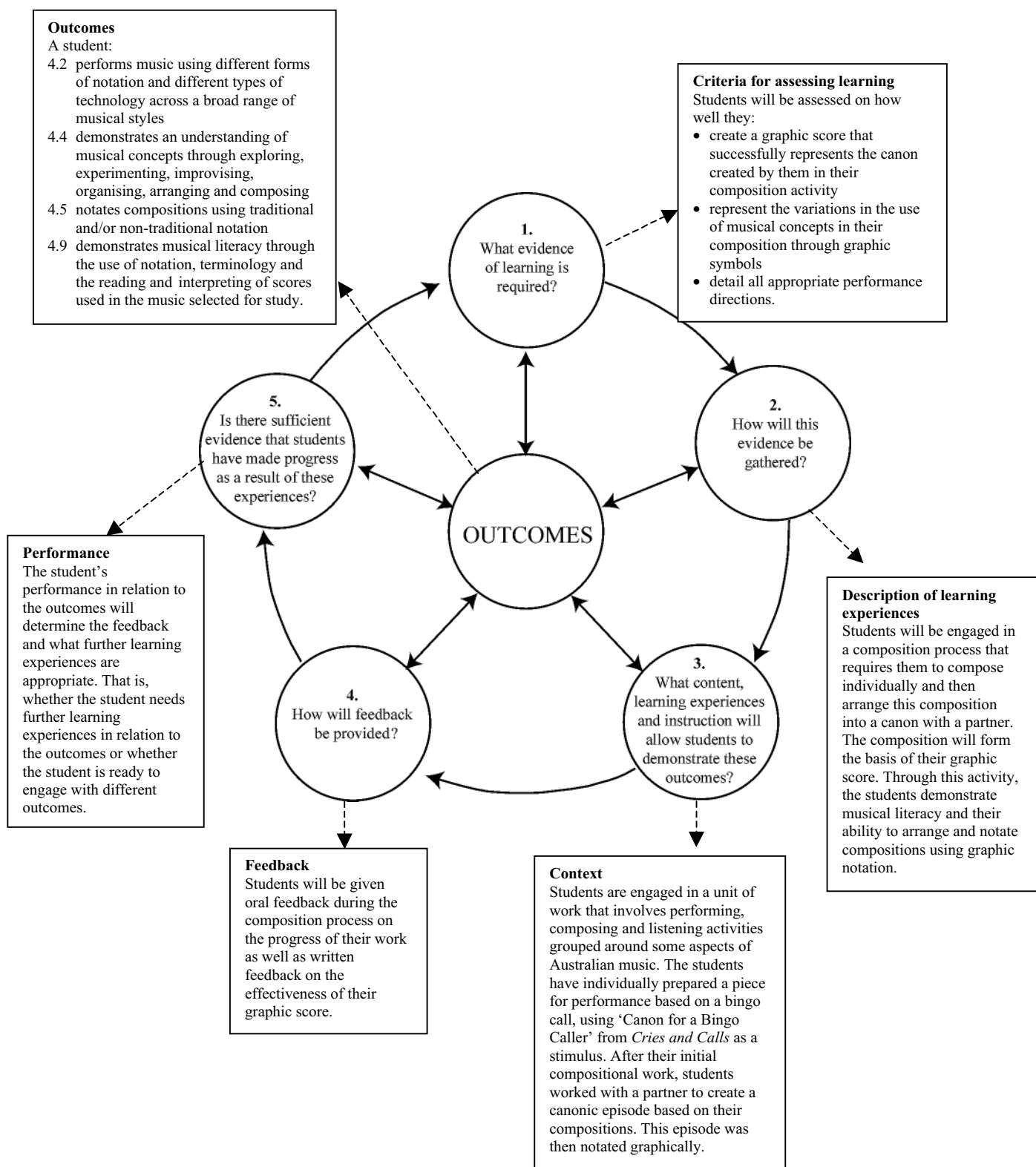
- 1 identify the outcomes that will be addressed in the unit
- 2 decide on the focus of the unit of work
- 3 decide on the evidence of learning that will be required, how students will demonstrate learning in relation to the outcomes and how this evidence will be gathered and recorded
- 4 select the relevant syllabus content for the identified outcomes relating to the knowledge, understanding and skills that students will develop
- 5 plan the learning experiences and instruction, and identify the *assessment for learning* strategies that will provide the evidence of learning, checking that:
 - a range of assessment strategies is used
 - meaningful feedback in a variety of forms can be given to students
 - opportunities are provided to reflect on student progress and modify future learning experiences accordingly.

The following diagram summarises a model for integrating learning and assessment . It emphasises that outcomes are central to the decisions teachers make about the learning to be undertaken and the evidence of learning that needs to be collected. This evidence enables teachers to determine how well students are achieving in relation to the outcomes and to provide students with feedback on their learning.



Evidence of learning assists teachers and students to decide if students are ready for the next phase of learning or if teachers need to adapt programs to provide further learning experiences to consolidate students' knowledge, understanding and skills.

The diagram of the following page shows how this process has been applied in the design of an assessment activity in the sample unit on Australian Music (pages 28–29)



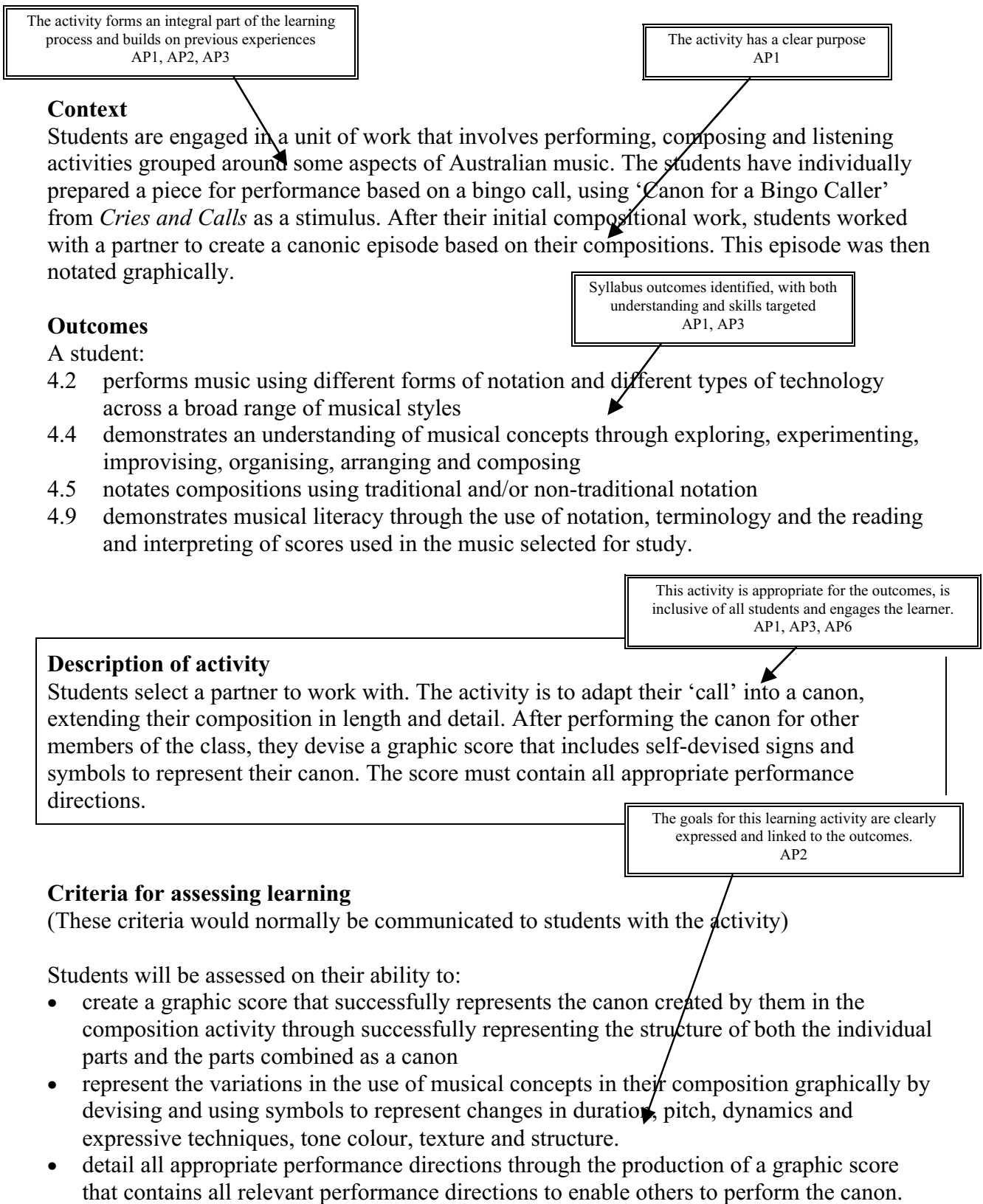
2.3 Designing Effective Learning and Assessment

Designing effective learning experiences requires the selection of activities that develop students' knowledge, understanding and skills and that allow evidence of learning to be gathered. Methods of gathering evidence could include informal teacher observation, questioning, peer evaluation and self-evaluation, as well as more structured assessment activities. Assessment should be an integral part of each unit of work and should support student learning.

When designing assessment activities, teachers should consider whether the activity:

- has explicitly stated purposes that address the outcomes
- is integral to the teaching and learning program
- shows a clear relationship between the outcomes and content being assessed
- allows students to demonstrate the extent of their knowledge, understanding and skills
- focuses on what was taught in class and what students were informed would be assessed
- provides opportunities to gather information about what further teaching and learning is required for students to succeed
- provides valid and reliable evidence of student learning and is fair.

2.4 Annotated Assessment for Learning Activity: Cries and Calls



Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student’s work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
High	<ul style="list-style-type: none"> has created a graphic score that clearly represents the form of the canon composed. They have chosen and utilised various signs and symbols that clearly show the variations in a range of musical concepts intended in their composition. They have included detailed performance directions that will assist future performers to understand their intentions
Satisfactory	<ul style="list-style-type: none"> has created a graphic score that represents the form of the canon. They have used a variety of signs and symbols to highlight variations in their composition. They have included performance directions but these directions and their intentions are not always clear
Progressing	<ul style="list-style-type: none"> has created a basic graphic score that utilises a limited range of signs and symbols to represent the canon and their compositional intentions. They have not included sufficient performance details expected on a musical score.

The language of the assessment guidelines is clear and explicit and reflects the nature and intention of the activity.
AP2, AP4

The activity models self and peer assessment and provides meaningful and useful assessment information relative to the outcomes.
AP4, AP5

Feedback

Students will be given support and oral feedback during the composition process and before the final composition is notated. Comments will inform them about how to add variety to their compositions through the exploration of musical concepts such as pitch, tone colour, dynamics and structure.

Students will also receive oral feedback from the teacher in accordance with the criteria and assessment advice as well as written annotations on key aspects of the activity. Self-evaluation and peer evaluation will be a feature of feedback as students listen and observe how they, and other students, have manipulated the musical concepts within the activity and the effectiveness with which they have notated their compositions.

Future directions

As a result of this activity students will have built on their arranging and problem-solving skills as well as having developed an awareness of the concepts of music. They will be able to apply this to the next level of learning, in which they will construct a detailed score using more complex graphic or traditional notation. For students who have not been able to demonstrate the outcomes at this level, the teacher will be prompted to further explain the background to the activity and to modify activities to suit the students’ capabilities, while still building on their skills for the next level of achievement.

The activity links to learning goals.
AP1

2.5 Sharing Learning and Assessment Intentions

Students must be aware of what they need to do to demonstrate evidence of learning. This information could be conveyed informally or formally by the teacher, as appropriate for the learning activity. Students should be informed of the criteria that will be used to assess their learning. They should be clear about the meaning of the language used, and the subject-specific terminology. They also need to be clear about any sources or stimulus materials that are appropriate to the activity.

It may be helpful to give students models of good responses and templates, or procedures to help them demonstrate the extent of their knowledge, understanding and skills.

2.6 Effective Feedback to Students

The aim of feedback is to communicate to students how well their knowledge, understanding and skills are developing in relation to the outcomes. Feedback enables students to recognise their strengths and areas for development, and to plan with their teacher the next steps in their learning. They are then given opportunities to improve and further develop their knowledge, understanding and skills.

Teacher feedback about student work is essential for students and is integral to the teaching and learning process. Student self-reflection and peer evaluation can also provide valuable feedback to students. Students should be provided with regular opportunities to reflect on their learning.

Feedback should:

- focus on the activity and what was expected
- be constructive, providing meaningful information to students about their learning
- correct misunderstandings
- identify and reinforce students' strengths and state clearly how students can improve.

Forms of feedback include:

- oral discussion with class, groups or individual students
- written annotations
- general comments to the class about those aspects of the activity in which students excelled and those aspects that still need to be addressed
- examples of good responses
- peer evaluation and self-evaluation.

2.7 Recording Evidence for Assessment

Recording student performance needs to be manageable. Teachers should make decisions about which aspects of student performance in an activity should be recorded, and in what format. The teacher can use this information to ascertain students' progress, what needs to be taught next and to what level of detail, and to form a judgement of student achievement at key points.

Record-keeping should reflect the reporting processes of the school and may take the form of individual comments or notations, marks, grades or visual representations of the activities.

A scale such as the one below may be a useful way to summarise the extent of students' learning. This example shows how individual students performed on the same assessment activity.

Student	Activity – Cries and Calls	Date ___/___/___
A		x
B	x	
C		x
D	x	
E		x
F	x	
	Progressing	Satisfactory High

This method can be adapted to capture evidence of an individual student's strengths and weaknesses on various elements of one activity, or the performance of a particular student, class, group or cohort of students, across a range of assessment activities.

3 Practical Programming and Assessment

3.1 Establishing a Scope and Sequence Plan

Learning in Music

To ensure a positive and progressive continuum of learning, the K–12 Music curriculum has been designed with the notion of the ‘spiral’ curriculum in mind. The essential characteristic of such a curriculum is the continual revisiting of its concepts and key features, grasped only vaguely or intuitively at first; gradually the progression and understanding of these are strengthened and deepened. It is important for students to revisit musical concepts in order to continually expand on previous knowledge and understanding and to facilitate continual skill development in Performing, Composing and Listening. The understanding of musical concepts and the development of musical skills become more sophisticated, depending on the context in which they are represented.

Approaches to programming

Teaching and learning programs may use one or a combination of the following approaches:

- *Concept-based approach* focuses on developing students’ understanding of the musical concepts (duration, pitch, dynamics and expressive techniques, tone colour, texture and structure)
- *Learning Experience (skills-based) approach* focuses on developing students’ skills in Performing, Composing and Listening
- *Context-based approach* focuses on the development of students’ understanding of a context through the study of a topic, repertoire, style, period or genre.

When selecting and sequencing syllabus content to create a teaching and learning program, a balance of programming approaches may be chosen to facilitate the achievement of identified outcomes. While a particular programming approach may be used to plan a unit of work, activities within a unit should always focus on an integration of Performing, Composing and Listening.

Sample scope and sequence

Learning Experiences

The following information is based on the syllabus outcomes and content for each stage. As the learning experiences provide the vehicle for the exploration of the musical concepts and styles, periods and genres, syllabus outcomes have been organised into the learning experiences. The information provided for each stage lists activities within each of the learning experiences in the order that they would usually be approached.

Teachers should refer to the specific information in the syllabus regarding each of the learning experiences. The sequence of activities within each learning experience may vary depending on the programming approach taken and the repertoire used.

Performing

Outcomes: 4.1, 4.2, 4.3, 5.1, 5.2, 5.3

Stage 4	Stage 5
<ul style="list-style-type: none"> • Singing • Playing melodic and non-melodic instruments and sound sources • Moving to a musical stimulus • Improvising • Accompanying • Interpreting different forms of notation • Using different forms of technology for performance 	<ul style="list-style-type: none"> • Performing a range of repertoire • Performing student compositions • Performing repertoire characteristic of topics studied • Improvising • Accompanying • Discovering the capabilities and ranges of various instruments and voices • Interpreting a variety of musical notation styles • Using different types of technology for performance • Performance presentation

Composing

Outcomes: 4.4, 4.5, 4.6, 5.4, 5.5, 5.6

Stage 4	Stage 5
<ul style="list-style-type: none"> • Exploring sound sources • Experimenting and improvising using a variety of sound sources and movement • Improvising and organising a variety of sound sources and movement • Arranging and composing using a variety of sound sources and movement activities • Experimenting with computer-based technologies to create compositions • Notating compositions using non-traditional forms of notation • Notating compositions using traditional forms of notation 	<ul style="list-style-type: none"> • Improvising using a range of sound sources • Arranging using a variety of sound sources and movement activities • Composing using a variety of sound sources and movement activities • Using computer-based technology to create and notate compositions • Notating compositions using notation appropriate to the music studied • Developing a portfolio of compositional work and compositions

Listening

Outcomes - 4.7, 4.8, 4.9, 4.10, 5.7, 5.8, 5.9, 5.10

Stage 4	Stage 5
<ul style="list-style-type: none"> • Listening to a range of repertoire • Aurally observing the musical concepts in a range of repertoire • Discussing and responding in oral and written form to a range of repertoire • Listening and aurally observing how composers have used the musical concepts in their works • Discussing and responding in oral and written form to the use of musical concepts on a range of works • Reading and interpreting simple musical scores • Identifying and investigating the role technology has played in music throughout the ages 	<ul style="list-style-type: none"> • Listening to a broad range of repertoire characteristic of topics studied • Aurally observing musical concepts in a broad range of repertoire characteristic of topics studied • Analysing, discussing and responding in both oral and written form to a broad range of repertoire • Reading and interpreting musical scores characteristic of topics studied • Developing aural discrimination skills in pitch and rhythm • Developing skills in sightsinging • Analysing the role technology has played in music throughout the ages

Sample scope and sequence

Musical Concepts

The concepts provide an overview of the musical understanding that students need to develop. An approach to music through the concepts is very significant, as music often displays a distinctively abstract nature, existing without reference to anything else.

Investigating the concepts enables students to examine the ways in which sound is used to create music and to apply this to their own experience of performing, composing and listening.

Developing an understanding of the musical concepts is not an end in itself. The concepts have application in a musical context because different musical styles use the concepts in different ways.

In both the Mandatory and Elective courses, the concepts will be constantly revisited at increasing levels of sophistication. The degree of sophistication will depend on the topics or repertoire chosen for study and the breadth of musical experiences.

Teachers should refer to the specific information in the syllabus regarding each of the musical concepts. The sequence of activities within each concept may vary depending on the programming approach taken and the repertoire used. The information provided for each stage lists aspects of each musical concept in the order that they would usually be approached.

Duration

Stage 4	Stage 5
<ul style="list-style-type: none"> • Steady beat at various tempi • Changing beat at various tempi • Duple, triple and quadruple time signatures • Ostinato • Rhythmic devices such as syncopation • Compound time • Changing metres appropriate to repertoire studied 	<ul style="list-style-type: none"> • Anacrusis • Ties • More complex syncopated rhythms • Mixed metres • Rhythmic devices eg hemiola • Uneven metric groupings of two, three and four in simple time • Uneven metric groupings of two, three and four in compound time • More complex rhythmic patterns such as triplets, duplets and unusual rhythmic groupings

Pitch

Stage 4	Stage 5
<ul style="list-style-type: none"> • High and low • Definite and indefinite pitch • Pitch direction and contour • Notes on the treble clef • Steps, leaps and repeated notes • Simple pentatonic melodies • Non-traditional methods of notating pitch • Traditional methods of notating pitch • Chords I and V as accompaniment • Simple accompaniments • Chords I, IV and V • Bass clef • Compositions using primary triads as accompaniment 	<ul style="list-style-type: none"> • Melodies and accompaniments in major and pentatonic tonalities • Melodies and accompaniments in minor and modal tonalities • Accompaniments using diatonic chords characteristic of repertoire studied • Cadences – perfect, imperfect and plagal • Modulation • Chromaticism • Interrupted cadences • Alto and tenor clefs • Pitch conventions used in music of other cultures

Dynamics and Expressive Techniques

Stage 4	Stage 5
<ul style="list-style-type: none"> • Loud and soft • Dynamic gradations (eg p, f, mp, mf) • Changing tempi (eg accelerando, ritardando) • Articulations specific to instruments (eg arco, pizzicato) • Build on further vocabulary for dynamics, tempi and articulations (eg pp, ff, lento, presto, legato, staccato) • Using musical directions appropriate to the repertoire studied 	<ul style="list-style-type: none"> • Range of dynamics, including gradations, and the symbols used to express them • Range of tempi, including gradations • Phrasing conventions appropriate to the repertoire studied • Ornamentation appropriate to repertoire studied – eg trills, mordents, turns, acciaccaturas, appoggiaturas • Build on further terms for a range of tempi • Build on articulations, appropriate to repertoire studied • Stylistic indications appropriate to repertoire studied

Tone Colour

Stage 4	Stage 5
<ul style="list-style-type: none"> • Explore capabilities of the voice as an instrument • Explore capabilities of sound sources • Explore capabilities and use of instruments in classroom • Explore capabilities of instruments, orchestral and other • Explore standard sound production methods (eg blowing, scraping, plucking) • Explore capabilities of electronic instruments • Explore combinations of instruments and/or voices • Explore capabilities of instruments of other cultures • Explore non-standard sound production methods 	<ul style="list-style-type: none"> • Further explore capabilities in tone colour of voices and instruments • Voice and instrument classifications • Explore vocal and/or instrumental combinations appropriate to repertoire studied • Explore techniques for manipulation of tone colour on a range of orchestral and classroom instruments (eg bends on guitars, use of mutes, prepared pianos) • Explore commonly used directions in instrumental and vocal writing

Texture

Stage 4	Stage 5
<ul style="list-style-type: none"> • Identify layers of sound within a range of repertoire (eg unison, solo with accompaniment) • Explore layers of sound within larger ensembles (eg orchestra, choir, concert band) • Explore the roles undertaken by instruments and/or voices in ensembles (eg solo, accompaniment, rhythm section) • Recognise the changing roles and layers of sound, appropriate to repertoire studied 	<ul style="list-style-type: none"> • Explore roles of instruments and/or voices in a range of ensembles • Explore texture appropriate to repertoire studied (eg polyphony in baroque music) • Investigate the interactions between layers of sound in a variety of repertoire

Structure

Stage 4	Stage 5
<ul style="list-style-type: none"> • Explore micro-structures (eg riffs, ostinati, ground bass) • Explore the use of phrases and themes • Recognise and explore the use of repetition and contrast • Explore structures such as question and answer, call and response • Simple structures appropriate to the repertoire studied (eg binary, ternary, rondo) • Explore motifs and sequences • Explore larger structures and their components (eg song form – verse, chorus, bridge passage, introduction, coda) 	<ul style="list-style-type: none"> • Explore ways of organising thematic materials • Explore internal structures appropriate to repertoire studied (eg theme and variations, da capo aria, sonata form, strophic form) • Explore multi-movement structures appropriate to repertoire studied (eg concerto grosso, sonata, symphony, oratorio, rhapsody) • Explore structures used in contemporary music

Sample scope and sequence

Contexts

In the Mandatory course, teachers have the flexibility to organise teaching and learning programs based on a concepts approach, learning experience approach or contexts approach. Each of these approaches must emphasise an integration of the learning experiences and the exploration of musical concepts. The repertoire used with students must be varied and reflect students' needs, experiences, expectations, backgrounds and levels of musical development. This repertoire must be designed to extend and enrich students' musical experiences.

The following examples demonstrate how the requirements for 100-hour and 200-hour implementation of Music Elective could be achieved. Teachers should refer to page 36 of the *Music Years 7-10 Syllabus* for further information.

These examples are designed to provide a broad range of musical experiences for students. They are not prescriptive. Teachers should refer to the information provided in the syllabus and in this document in regard to the *concepts of music* and *learning experiences*.

The following examples are designed on the basis that a different topic is addressed in each teaching term. This approach may vary from school to school. Specific repertoire would need to be selected that supports learning in the topics undertaken. Addressing Australian music is a requirement of both the Mandatory and Elective courses. Advice on ways to approach this topic has been included in the Appendix of this support document.

100-hour sample models

Sample 1

Term	Topic	Sample Focus
1	Baroque Music	<ul style="list-style-type: none"> Instrumental music: the Suite
2	Australian Music	<ul style="list-style-type: none"> Australian art music Popular music of the last 10 years
3	Theatre Music	<ul style="list-style-type: none"> An overview of musicals in the last 20 years
4	Music for Small Ensembles (Group 1)	<ul style="list-style-type: none"> String quartets in the 18th century

Sample 2

Term	Topic	Sample Focus
1	Australian Music	<ul style="list-style-type: none"> The music of Peter Sculthorpe Contemporary music of Aboriginal and Torres Strait Islanders
2	Medieval Music	<ul style="list-style-type: none"> Dance and its music Explorations of modes
3	Music for Radio, Film, Television and Multimedia	<ul style="list-style-type: none"> Music composed for film: case study of Morricone
4	Music for Large Ensembles (Group 2)	<ul style="list-style-type: none"> Music for big bands: exploration of swing music

200-hour sample models

Sample 1

Term	Topic	Sample Focus
1	Popular Music	<ul style="list-style-type: none"> The impact of technology on popular music
2	Classical Music	<ul style="list-style-type: none"> Piano music and the development of sonata form
3	Australian Music	<ul style="list-style-type: none"> Art Music: the music of Sarah Hopkins
4	Music of a Culture	<ul style="list-style-type: none"> Traditional and contemporary music of Africa
5	Australian Music	<ul style="list-style-type: none"> Australian folk music
6	Art Music of the 20th and 21st Centuries	<ul style="list-style-type: none"> A broad overview of art music in the 20th and 21st centuries
7	Jazz	<ul style="list-style-type: none"> The role of improvisation in a variety of jazz styles
8	Teacher-devised unit	<p><i>After the requirements for a 200-hour course have been met, teachers may develop units to meet student needs, interests and abilities.</i></p>

Sample 2

Term	Topic	Sample Focus
1	Baroque Music	<ul style="list-style-type: none"> Focus on Handel's oratorios
2	Classical Music	<ul style="list-style-type: none"> Broad survey of the characteristics of the classical period focusing on the music of Mozart
3	Theatre Music	<ul style="list-style-type: none"> Musicals of Andrew Lloyd Webber focusing on <i>Jesus Christ Superstar</i>, <i>Cats</i> and <i>Phantom of the Opera</i>
4	Australian Music	<ul style="list-style-type: none"> Australian popular music
5	Music for Large Ensembles (Group 1)	<ul style="list-style-type: none"> The development of the symphony orchestra
6	Rock Music	<ul style="list-style-type: none"> Comparison of rock styles from the 1950s to the present
7	Australian Music	<ul style="list-style-type: none"> Art music: the music of Matthew Hindson
8	Music and Technology	<ul style="list-style-type: none"> Computer-generated music: comparison of styles

3.2 Programming Units of Work

The sample units of work that follow are designed to assist teachers as they plan for the implementation of the *Music Years 7–10 Syllabus*. The units provide programming ideas for selected syllabus content. Each unit of work relates to a particular area of the syllabus.

Note that the assessment activities are described here in some detail to illustrate the process of *assessment for learning*. Teachers would not provide this level of detail in day-to-day classroom situations.

Step 1 Select outcomes

Outcomes in the *Music Years 7–10 Syllabus* are organised around the learning experiences. A manageable number of outcomes from within and across the learning experiences should be selected to form the focus of the unit of work. Typically, some outcomes will play a more important role in each unit. Teachers should map the units across the stage to ensure an adequate coverage of all syllabus outcomes.

Step 2 Decide on the subject matter or focus of the unit of work

Once the outcomes have been selected the focus of the unit of work should be selected. For example, is this a unit that has a concept, learning experience or context focus? This will guide the anticipated evidence of learning and selection of relevant syllabus content.

Step 3 Decide on the evidence of learning

As the outcomes form the focus of the unit, it is necessary to identify the specific evidence of learning to be observed through the teaching, learning and assessment activities. This evidence will enable judgements to be made on student achievement in relation to the outcomes and identified content.

Step 4 Select the relevant syllabus content

Identify what students are going to ‘learn to’ do

Content from the ‘learn to’ section of the syllabus should be selected as a focus for the unit. This will be further enhanced by referring to the specific details supplied in the syllabus that unpack these statements in terms of the musical concepts, learning experiences and contexts.

Identify what students are going to ‘learn about musical concepts through’

In the Music Years 7–10 Syllabus each ‘learn to’ statement has a direct relationship with a corresponding statement about what students learn about.

Step 5 Plan the teaching, learning and assessment activities

Assessment for learning activities occur as a normal part of the teaching process. Teachers plan the most suitable teaching, learning and assessment activities for the selected content, ensuring that they will provide the desired evidence of learning determined in Step 3.

Teaching, learning and assessment activities should be student-centred and promote the development of knowledge, understanding and skills. Teachers are encouraged to include a variety of teaching approaches across a broad range of musical styles, periods and genres.

Step 6 Plan feedback opportunities

Feedback provides students with necessary information and direction to progress in their learning and occurs normally through good teaching practice, mostly in an informal manner. However, when planning units of work, teachers should consider how to maximise feedback in the context of the teaching, learning and assessment activities and how the feedback contributes to the learning of students.

Step 7 Reflection and evaluation

As teachers progress through the programming process, it is important to reflect on previous steps and evaluate the degree to which the unit has remained focused on the outcomes. Identifying the evidence of learning early in the process will assist in this. After the unit has been implemented, it is also necessary to evaluate the degree to which students have progressed as a result of the experiences and what should be done next to assist them in their learning.

3.3 Stage 4 Sample Unit of Work: Australian Music

Title: Australian Music

Year: 8

Duration: 10 weeks

Periods: 80 minutes of teaching time per week

Unit description

This unit provides a broad overview of different forms of Australian music. It is a context-based unit that provides opportunities for an exploration of an integrated approach to the learning experiences of performing, composing and listening. The exploration of musical concepts is emphasised throughout the unit. It begins with the folk music traditions and looks at ways people have incorporated the sounds around them into musical works. Contemporary Aboriginal music and Australian popular music are also examined within this unit.

The following pages provide an excerpt from this unit based on approximately five weeks of teaching time. It starts with folk music traditions, focusing on two pieces of repertoire, and then explores ‘Canon for a Bingo Caller’ from *Cries and Calls: an extraordinary journey into the Australian Ethos* as the basis for a composition-based task. Recordings and music for the folk repertoire used in this unit are available from a number of sources. The recording of ‘Canon for a Bingo Caller’ from *Cries and Calls: an extraordinary journey into the Australian Ethos* is available from the Australian Music Centre and these activities are based on those in a teaching kit (Chadwick, F, 1996, *Cries and Calls*, FENER Publications), also available at the Australian Music Centre.

Sample Unit of Work: Australian Music

Focus of outcomes and content

	A student:		
X	4.1	performs in a range of musical styles demonstrating an understanding of musical concepts	
	4.2	performs music using different forms of notation and different types of technology across a broad range of musical styles	
	4.3	performs music demonstrating solo and/or ensemble awareness	
X	4.4	demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing	
X	4.5	notates compositions using traditional and/or non-traditional notation	
	4.6	experiments with different forms of technology in the composition process	
	4.7	demonstrates an understanding of musical concepts through listening, observing, responding, discriminating, analysing, discussing and recording musical ideas	
	4.8	demonstrates an understanding of musical concepts through aural identification and discussion of the features of a range of repertoire	
X	4.9	demonstrates musical literacy through the use of notation, terminology and the reading and interpreting of scores used in the music selected for study	
	4.10	identifies the use of technology in the music selected for study, appropriate to the musical context	
Focus	Students learn to:	Focus	Students learn about musical concepts through:
X	<ul style="list-style-type: none"> perform music through singing, playing and moving to a range of repertoire 	X	<ul style="list-style-type: none"> recognising the use of musical concepts in various repertoire characteristic of the topics studied
X	<ul style="list-style-type: none"> perform musical compositions and arrangements individually and/or in groups 	X	<ul style="list-style-type: none"> understanding how the concepts of music are used and manipulated in compositions and arrangements
X	<ul style="list-style-type: none"> perform music that uses different forms of musical notation and technologies 	X	<ul style="list-style-type: none"> understanding various forms of musical notation used in the repertoire studied
X	<ul style="list-style-type: none"> experiment and improvise both individually and in groups using stimulus characteristic of the repertoire studied 	X	<ul style="list-style-type: none"> experimenting and improvising music representative of various styles, periods and genres
X	<ul style="list-style-type: none"> organise musical ideas into simple compositions both individually and in groups 	X	<ul style="list-style-type: none"> creating simple compositions both individually and in groups
X	<ul style="list-style-type: none"> explore forms of musical notation, including computer-based applications, as a method of recording their own musical ideas 	X	<ul style="list-style-type: none"> notating compositions using various forms of traditional and non-traditional notation
X	<ul style="list-style-type: none"> listen to and analyse a range of repertoire 	X	<ul style="list-style-type: none"> aurally exploring music of various styles, periods and genres
X	<ul style="list-style-type: none"> identify how concepts of music have been used and manipulated in a range of repertoire 	X	<ul style="list-style-type: none"> identifying, understanding and describing how the concepts of music have been used and manipulated
	<ul style="list-style-type: none"> respond to the range of repertoire used for listening 		<ul style="list-style-type: none"> responding to and discussing the varying repertoire used in class and in the world of music

X = specific focus in this unit

Integrated learning experiences, instruction and assessment	P	C	L	Evidence of learning	Feedback
<ul style="list-style-type: none"> • Teacher plays students various examples of Australian folk music. Students discuss similarities and differences in each of the excerpts • Students learn to sing ‘Shores of Botany Bay’ to internalise 4/4 metre, phrasing and melodic line • Students learn rhythmic accompaniment to ‘Shores of Botany Bay’ using body percussion and non-melodic percussion • In small groups, students create their own percussion part to accompany ‘Shores of Botany Bay’ using the same metre and phrase structure • Whole class performance of ‘Shores of Botany Bay’ with verses and choruses alternating between known percussion part and group percussion compositions • Students experiment with musical concepts to find ways to provide variation and contrast (eg vary dynamics, different performing media in verse/chorus) and incorporate these into performance • Listen to a recording of ‘Shores of Botany Bay’ and aurally observe and record the features of the music, particularly structure, tone colour and pitch 	<p>✓</p> <p>✓</p> <p>✓</p> <p>✓</p> <p>✓</p>	<p>✓</p> <p>✓</p> <p>✓</p>	<p>✓</p> <p>✓</p> <p>✓</p>	<p><i>A student is able to perform ‘Shores of Botany Bay’. In groups they create a rhythmic accompaniment in 4/4 time using an 8 beat phrase. They experiment with musical concepts to provide variation and contrast and are able to perform their accompaniment to the song. Students aurally observe another version of the song and compare it to their own.</i></p>	<p><i>The teacher observes how well students are able to sing ‘Shores of Botany Bay’. They make observations and provide oral feedback to students in the development of their percussion accompaniment and the techniques students have used to provide variation. They may provide written feedback on students’ aural observations of ‘Shores of Botany Bay’.</i></p>
<ul style="list-style-type: none"> • Listen to ‘The Lime Juice Tub’ and compare with ‘Shores of Botany Bay’, identifying differences in the way the musical concepts have been used • Students learn bass line to ‘The Lime Juice Tub’ (chords I, IV and V7 in G major: this may be achieved by giving each group of students a chord or having the whole class learn all of the bass line) • Accompany ‘The Lime Juice Tub’ with bass line (either from recording or performance) • Discuss oral/aural traditions of folk music • In small groups, students innovate text for a verse to make it relevant to the contemporary world • Perform ‘The Lime Juice Tub’ adding new, student-devised verses • Students evaluate the success of both their performance and others’ performances • Teacher explains chords, dividing class into groups, builds the accompaniment up using further notes of the triad • Final class performance of ‘The Lime Juice Tub’ 	<p>✓</p> <p>✓</p> <p>✓</p> <p>✓</p> <p>✓</p>	<p>✓</p> <p>✓</p> <p>✓</p>	<p>✓</p> <p>✓</p> <p>✓</p>	<p><i>A student is able to identify features of both pieces of repertoire and compare how the musical concepts have been treated in each. They are able to play the bass line using correct notes and rhythm to accompany the song. Students innovate on text displaying knowledge of the phrasing, rhythm and scansion of the song and are able to perform their verse to given accompaniment.</i></p>	<p><i>Teachers may provide written annotations on student comparison of the two pieces of repertoire noting how students have understood the different treatment of musical concepts in each.</i></p> <p><i>They provide general feedback to the class on their performance of the bass line.</i></p> <p><i>Teachers observe and provide informal feedback to groups on their innovations on the text and how well they are able to perform their verse with accompaniment. Students engage in self-assessment and peer assessment of the same task.</i></p>

Integrated learning experiences, instruction and assessment	P	C	L	Evidence of learning	Feedback
<ul style="list-style-type: none"> • In their groups, students graphically notate their composition • Students record their canons • Teacher plays recording of ‘Canon for a Bingo Caller’ from <i>Cries and Calls</i>. Students listen and aurally observe the tone colour, pitch, duration, dynamics and structure used • Students compare how these concepts have been used in ‘Canon for a Bingo Caller’ from <i>Cries and Calls</i>, and compare it to how they have used the same concepts in their own canon 	✓	✓	✓ ✓ ✓		

3.3.1 Sample assessment for learning activity: Cries and Calls

Context

Students are engaged in a unit of work that involves performing, composing and listening activities grouped around some aspects of Australian music. The students have individually prepared a piece for performance based on a bingo call, using ‘Canon for a Bingo Caller’ from *Cries and Calls* as a stimulus. After their initial compositional work, students worked with a partner to create a canonic episode based on their compositions. This episode was then notated graphically.

Outcomes

A student:

- 4.2 performs music using different forms of notation and different types of technology across a broad range of musical styles
- 4.4 demonstrates an understanding of musical concepts through exploring, experimenting, improvising, organising, arranging and composing
- 4.5 notates compositions using traditional and/or non-traditional notation
- 4.9 demonstrates musical literacy through the use of notation, terminology and the reading and interpreting of scores used in the music selected for study.

Description of activity

Students select a partner to work with. The activity is to adapt their ‘call’ into a canon, extending their composition in length and detail. After performing the canon for other members of the class, they devise a graphic score that includes self-devised signs and symbols to represent their canon. The score must contain all appropriate performance directions.

Criteria for assessing learning

(These criteria would normally be communicated to students with the activity)

Students will be assessed on their ability to:

- create a graphic score that successfully represents the canon created by them in the composition activity through successfully representing the structure of both the individual parts and the parts combined as a canon
- represent the variations in the use of musical concepts in their composition graphically by devising and using symbols to represent changes in duration, pitch, dynamics and expressive techniques, tone colour, texture and structure.
- detail all appropriate performance directions through the production of a graphic score that contains all relevant performance directions to enable others to perform the canon.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

Range	A student in this range:
High	<ul style="list-style-type: none">has created a graphic score that clearly represents the form of the canon composed. They have chosen and utilised various signs and symbols that clearly show the variations in a range of musical concepts intended in their composition. They have included detailed performance directions that will assist future performers to understand their intentions
Satisfactory	<ul style="list-style-type: none">has created a graphic score that represents the form of the canon. They have used a variety of signs and symbols to highlight variations in their composition. They have included performance directions but these directions and their intentions are not always clear
Progressing	<ul style="list-style-type: none">has created a basic graphic score that utilises a limited range of signs and symbols to represent the canon and their compositional intentions. They have not included sufficient performance details expected on a musical score.

Feedback

Students will be given support and oral feedback during the composition process and before the final composition is notated. Comments will inform them about how to add variety to their compositions through the exploration of musical concepts such as pitch, tone colour, dynamics and structure.

Students will also receive oral feedback from the teacher in accordance with the criteria and assessment advice as well as written annotations on key aspects of the activity. Self-evaluation and peer evaluation will be a feature of feedback as students listen and observe how they, and other students, have manipulated the musical concepts within the activity and the effectiveness with which they have notated their compositions.

Future directions

As a result of this activity students will have built on their arranging and problem-solving skills as well as having developed an awareness of the concepts of music. They will be able to apply this to the next level of learning, in which they will construct a detailed score using more complex graphic or traditional notation. For students who have not been able to demonstrate the outcomes at this level, the teacher will be prompted to further explain the background to the activity and to modify activities to suit the students' capabilities, while still building on their skills for the next level of achievement.

3.4 Stage 5 Sample Unit of Work: Classical Music

Title: Classical Music

Year: 10

Duration: 10 weeks

Periods: 80 minutes of teaching time per week

Unit description

The unit provides a broad overview of the classical era in music. It is a context-based unit that provides a strong base for developing skills in composition through an integrated approach to the learning experiences of performing, composing and listening. The unit explores the form of theme and variations through Haydn's *Emperor Quartet Op 76, No 3, 2nd movement*.

This sample unit is part of a larger unit and is based on approximately four weeks of teaching time. Prior to this sequence of teaching and learning, students have undertaken a broad survey of the classical era, noting the main characteristics of music from this time. They have undertaken some score-reading, performed class arrangements of some pieces and listened to a broad range of repertoire from this time. They have examined some musical forms used in the classical era which leads into the work on theme and variations. Following this section of the unit, students go on to explore sonata form, using the first movement of Mozart's *Eine Kleine Nachtmusik* as both a basis for sonata form and a point of comparison in writing for string quartets.

This section of the larger unit shows how, in an integrated approach to teaching and learning, particular aspects may be given emphasis at different times. For example, there is a very heavy focus on listening at the beginning, moving into composition. Performance is not used as the focus of the unit but rather as a means to demonstrate learning in composition.

Sample Unit of Work: Classical Music

Focus of outcomes and content

	<p>A student:</p> <p>5.1 performs repertoire with increasing levels of complexity in a range of musical styles demonstrating an understanding of the musical concepts</p> <p>5.2 performs repertoire in a range of styles and genres demonstrating interpretation of musical notation and the application of different types of technology</p> <p>5.3 performs music selected for study with appropriate stylistic features demonstrating solo and ensemble awareness</p> <p>X 5.4 demonstrates an understanding of the musical concepts through improvising, arranging and composing in the styles or genres of music selected for study</p> <p>5.5 notates own compositions, applying forms of notation appropriate to the music selected for study</p> <p>X 5.6 uses different forms of technology in the composition process</p> <p>5.7 demonstrates an understanding of musical concepts through the analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts</p> <p>X 5.8 demonstrates an understanding of musical concepts through aural identification, discrimination, memorisation and notation in the music selected for study</p> <p>5.9 demonstrates an understanding of musical literacy through the appropriate application of notation, terminology and the interpretation and analysis of scores used in the music selected for study</p> <p>5.10 demonstrates an understanding of the influence and impact of technology on music</p>		
Focus	Students learn to:	Focus	Students learn about musical concepts through:
X	<ul style="list-style-type: none"> perform individually and in groups a range of repertoire and styles characteristic of the compulsory and additional topics studied perform individually and in groups musical compositions and arrangements characteristic of the compulsory and additional topics studied perform and interpret music from a range of styles that use various forms of musical notation and technologies 	X	<ul style="list-style-type: none"> recognising the use of musical concepts in a range of repertoire and styles characteristic of the compulsory and additional topics studied understanding how the musical concepts are used and manipulated in compositions and arrangements in a range of styles, periods and genres understanding and interpreting various forms of musical notation and the impact of technology on musical styles, periods and genres improvising and arranging music in various styles, periods and genres
X	<ul style="list-style-type: none"> improvise and arrange individually and in groups in the styles of the compulsory and additional topics studied 	X	<ul style="list-style-type: none"> creating individually and in groups compositions characteristic of the compulsory and additional topics studied
X	<ul style="list-style-type: none"> improvise and compose individually and in groups musical ideas characteristic of the compulsory and additional topics studied 	X	<ul style="list-style-type: none"> notating compositions using various forms of traditional and non-traditional notation and technologies
X	<ul style="list-style-type: none"> notate compositional work using a range of notational forms and technologies 	X	<ul style="list-style-type: none"> analysing and comparing music of various styles, periods and genres characteristic of the compulsory and additional topics studied
X	<ul style="list-style-type: none"> listen to, analyse and compare a range of repertoire characteristic of the compulsory and additional topics studied 		<ul style="list-style-type: none"> identifying and discriminating between ways in which musical concepts have been used and manipulated
X	<ul style="list-style-type: none"> identify, compare and discriminate between ways in which musical concepts have been used and manipulated in a broad range of repertoire 	X	<ul style="list-style-type: none"> interpreting and analysing a broad range of repertoire characteristic of the compulsory and additional topics studied
X	<ul style="list-style-type: none"> interpret the range of repertoire used for listening and analysis 	X	

X = specific focus in this unit

Integrated learning experiences, instruction and assessment	P	C	L	Evidence of learning	Feedback
<ul style="list-style-type: none"> All students learn to play the theme from the 2nd movement on their instrument or voice Students perform classroom arrangement of theme, with students divided into four groups (each group playing taking on a different part) In groups of four students, representing the four parts, groups perform the theme from this movement for the class 	✓			<p><i>Students are able to perform theme. Students are able to perform other parts and display part independence when performing in an ensemble.</i></p>	<p><i>Teacher observation of students' ability to perform the theme and other selected parts independently and display part independence in ensemble situations.</i></p>
<ul style="list-style-type: none"> Students listen to and read the score of the theme Students note the performance directions and ornaments used in this section of the movement and research their meaning 			<ul style="list-style-type: none"> ✓ ✓ 	<p><i>Students are able to follow score with recording. They are able to identify and define the terms:</i> <i>Poco adagio</i> <i>Cantabile</i> <i>Dolce</i> <i>Turns</i> <i>fz</i> <i>p</i> <i>appoggiatura.</i></p>	<p><i>Written annotations of student work.</i></p>
<ul style="list-style-type: none"> Students listen to variation 1 and aurally observe the differences between the variation and theme, focusing particularly on texture Students listen to variation 2 and aurally observe the differences between the variation and theme, focusing particularly on tone colour and duration (rhythm) Students listen to variation 3 and aurally observe the differences between the variation and theme, focusing particularly on tone colour Students listen to variation 4 and aurally observe the differences between the variation and theme, focusing particularly on pitch (tonality, range and register, chromaticism) and structure 			<ul style="list-style-type: none"> ✓ ✓ ✓ ✓ 	<p><i>Variation 1: students recognise the change in texture and the violin 1 counter melody.</i></p> <p><i>Variation 2: students recognise the change in tone colour (cello melody) and the use of syncopation in Violin 1.</i></p> <p><i>Variation 3: students recognise the change in tone colour (viola melody).</i></p> <p><i>Variation 4: students recognise the changes in pitch (begins in E minor, from 2nd phrase an octave higher, more chromatic harmony) and structure (use of coda).</i></p>	<p><i>Teacher provides written annotations on students' aural observations of each of the variations played.</i></p>

Integrated learning experiences, instruction and assessment	P	C	L	Evidence of learning	Feedback
<ul style="list-style-type: none"> Students brainstorm the techniques Haydn used to provide variation and contrast between the theme and each of the variations Students describe other ways that composers might vary music (eg ornamentation, articulation, changing metre, changing tempo, changing harmony, variations to the combination of sound sources) 			<ul style="list-style-type: none"> ✓ ✓ 	<p><i>Students respond with variations in concepts such as duration, tone colour, texture, pitch and structure as well as other features such as providing unity and contrast.</i></p>	<p><i>Verbal prompting and feedback to class on the techniques the class has identified.</i></p>
<ul style="list-style-type: none"> Teacher provides students with printed music and students perform <i>The Streets of Forbes</i> on their voice or instrument as preparation for the composition task Students reflect upon the techniques that Haydn used in his work in order to create two variations on <i>The Streets of Forbes</i> Individually students compose and notate two variations, including on their score all appropriate performance directions: Variation 1 – theme with a counter melody Variation 2 – theme varied through the exploration of duration (eg use of syncopation, change/s in tempo, altering rhythmic values, change in metre) Teacher assists students, where necessary Students individually perform variations for another student in the class in order to receive peer feedback Students refine variations as a result of feedback 	<ul style="list-style-type: none"> ✓ ✓ 	<ul style="list-style-type: none"> ✓ ✓ 	<ul style="list-style-type: none"> ✓ ✓ 	<p><i>Students successfully perform The Streets of Forbes. They are able to consider how they might use some of the techniques learnt from the Haydn quartet and they incorporate these into the two variations. Students compose, rehearse and are able to perform their variations.</i></p>	<p><i>Teacher’s informal observations and assistance with work in progress.</i></p> <p><i>Peer evaluation of the performance of the works-in-progress.</i></p>
<ul style="list-style-type: none"> In pairs, students perform refined variations for class. One student to perform original while the other performs their own variations. Students then swap roles Students perform variations for whole class and reflect on their performance and the success of their variations Students submit score of their variations for assessment 	<ul style="list-style-type: none"> ✓ ✓ 	<ul style="list-style-type: none"> ✓ 	<ul style="list-style-type: none"> ✓ 	<p><i>Students are able to perform their own variations displaying part independence in an ensemble situation and reflect upon the success of their own variations.</i></p>	<p><i>Self-evaluation of the success of variations.</i></p> <p><i>Teacher evaluation of printed score.</i></p>

3.4.1 Sample assessment for learning activity: Theme and Variations

Context

In this unit of work, students have undertaken a broad survey of the characteristics of the classical era. A focus in one section of this unit is *Haydn's Emperor Quartet Op 76, No 3, 2nd movement*. Students performed the theme and investigated the techniques Haydn had employed in each of the four variations prior to commencing this composition task.

Outcomes

A student:

- 5.4 demonstrates an understanding of the musical concepts through improvising, arranging and composing in the styles or genres of music selected for study
- 5.7 demonstrates an understanding of musical concepts through the analysis, comparison, and critical discussion of music from different stylistic, social, cultural and historical contexts
- 5.9 demonstrates an understanding of musical literacy through the appropriate application of notation, terminology and the interpretation and analysis of scores used in the music selected for study

Description of activity

Students arrange the theme of *The Streets of Forbes* as well as two or three variations. The variations should consist of techniques such as a counter melody, exploration of tonality and the exploration of the concept of duration by manipulating aspects such as changing rhythmic values, changing tempo and syncopation. Students then select one of these variations for assessment.

Criteria for assessing learning

(These criteria would normally be communicated to students with the activity)

The students will be assessed on their ability to:

- arrange the theme of *The Streets of Forbes* for chosen instrument/s
- compose a variation that explores techniques such as counter melody, exploration of tonality and the exploration of the concept of duration by manipulating aspects such as changing rhythmic values, changing tempo and syncopation
- demonstrate their understanding of musical literacy through the application of appropriate traditional notation
- include all relevant performance directions on their score.

Guidelines for marking

The following guidelines for marking show one approach to assigning a value to a student's work. Other approaches may be used that better suit the reporting process of the school. Categories, marks, grades, visual representations or individual comments/notations may all be useful.

A Student:	Progressing 1–5	Satisfactory 6–10	High 11–15
<ul style="list-style-type: none"> arranges the theme of <i>The Streets of Forbes</i> for chosen instrument/s 			
<ul style="list-style-type: none"> composes a variation that uses techniques such as counter melody, exploration of tonality and the exploration of the concept of duration by manipulating aspects such as changing rhythmic values, changing tempo and syncopation 			
<ul style="list-style-type: none"> demonstrates their understanding of musical literacy through the application of appropriate traditional notation 			
<ul style="list-style-type: none"> includes all relevant performance directions on their score. 			

Feedback

The teacher will provide verbal feedback during the activity and at various stages of the compositional process. Comments on their progress during the task will assist students in making musical decisions regarding the composition of each of the variations. Comments will assist them to make musical decisions about their counter melody and methods of creating contrast through the manipulation of the concept of duration. The teacher will provide written feedback on the effectiveness of the score. Each student will undergo self-assessment focusing on the effectiveness of their variations as compositions and peer assessment will be used as a tool to gain feedback on initial drafts of variations.

Future Directions

As a result of this unit students will have developed skills in listening, score reading, composing and performing. They will also have built on their skills in the manipulation of the concepts of music and this will be seen in the creation of the two variations.

The score of *Haydn's Emperor Quartet Op 76, No 3, 2nd movement* is an accessible score that students of varying abilities can use. The compositional task provides a foundation for students in showing them ways that composers have created variation, contrast and interest in their music through the manipulation of the musical concepts. These techniques can be used in student compositions through the range of topics they study.

Peer Evaluation of work-in-progress

Variation 1

What are the major strengths of this variation?

What pitch techniques have been employed in this variation?

What advice would you offer the composer for improvements?

Overall I rate the variation as being:

(from 1, which requires a lot of work, to 15, which is excellent)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----

Variation 2

What are the major strengths of this variation?

What techniques have been employed in this variation?

What advice would you offer the composer for improvements?

Overall I rate the variation as being:

(from 1, which requires a lot of work, to 15, which is excellent)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----

Self Evaluation

What compositional techniques did you employ in creating your two variations?

Did you find the pitch or the duration variation the most challenging? Why?

How did this activity help you to understand the techniques Haydn used in his string quartet?

The strengths of my variations were:

The areas I will need to improve next time are:

My score was successful for the following reasons:

Overall I rate my variations as being:

(from 1, which requires a lot of work, to 15, which is excellent)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
---	---	---	---	---	---	---	---	---	----	----	----	----	----	----

Appendix: Using Australian Music

Advice on using Australian music in both the mandatory and elective courses

Traditional and contemporary music of Aboriginal and Torres Strait Islander Peoples

The music of Australian Aborigines and Torres Strait Islanders consists of a range of types and genres of music including both traditional and contemporary styles. Students need to be made aware of the significance of music in these societies and that there are regional differences in the music. The study must be based on an understanding of the music's religious origin, its links to the expression of Aboriginal beliefs, and its place in a total performance context which combines religious ceremony, dance, music, drama, singing, body art, painting, paraphernalia and sculpture.

The performances of traditional music have a relationship between song, dance and other elements, and a relationship to the belief systems they express. The artistic criteria for evaluating the aesthetic qualities of performances are based on those standards required for the religiously effective performance of each ceremony.

Aboriginal and Torres Strait Islander contemporary music covers the repertoires of many popular music groups, for example Coloured Stone, No Fixed Address, Yothu Yindi, Tiddas, the Kulumindini Band, Scrap Metal, Mixed Relations, Amunda, and the Warumpi Band. In addition, there are solo performers such as Kev Carmody, John Albert, Brenda Webb, Ruby Hunter, Archie Roach, Bob Randall, and Herbie Laughton. This area of study could also cover the stage show 'Bran Nue Dae' by Jimmy Chi and the Broome-based group Kuckles, or the work of theatre troupes such as the Tjapukai Dance Theatre, Bangarra Dance Theatre and the Aboriginal Islander Dance Theatre.

Jazz

Historically, the first years of Australian jazz were imitative of American jazz as heard on imported records or played by bands that visited Australia. Exposure to various jazz styles through records and radio broadcasts led to an increased popularity of jazz in the 1930s-1940s and the establishment of the Australian Jazz Convention in 1946. There was a decline in interest in jazz in the 1950s, due to the popularity of LP records, television and the appearance of rock and roll.

There was a revival in jazz of all types in the 1960s in Australia. Its performance base included performance in ballrooms, cabarets, nightclubs and concerts with the Sydney Symphony Orchestra on ABC television. The introduction of a jazz course at the NSW Conservatorium in the seventies and the establishment of Sydney Women in Music (SWIM) and Sydney Improvised Music Association (SIMA) in the 1980s have fostered a new generation of young Australian jazz musicians.

Since the mid-1980s a great diversity of styles has emerged in Australian jazz. These include traditional, swing, bebop, cool, jazz-rock, contemporary, free jazz and fusion. Contemporary jazz draws on influences from the classical repertoire, African music, Latin American music, film and popular music, and music from various cultures.

Some examples of recordings available of Australian jazz include the following artists:

- Browne, Costello, Grabowsky
- Galapagos Duck
- Bob Barnard
- James Morrison
- Christine Sullivan
- Judy Bailey
- Crossfire
- Monica and the Moochers
- Bernie McGann
- Vince Jones
- David Addes
- Ten Part Invention
- Don Burrows
- DIG
- The Umbrellas
- The Backsliders.

Music for radio, film, television and multimedia

The role of music in the Australian film industry has a long history, from its early beginnings in 1895, through a decline due to the introduction of television in 1956, and a revival in the early 1970s. With the introduction of colour television to Australia in 1975, music played an important role in television series, miniseries, documentaries, soap operas and feature films. The Australian film industry has continued to grow, with Australian films achieving national and international recognition for their music.

Since the 1920s, radio has played an important role as a means of information and entertainment. Since the 1920s, commercial radio stations and networks have developed alongside ABC radio, which was formed in 1932. The SBS network was established in the mid-1970s to cater for the needs of Australia's multi-cultural community; public broadcasting stations provide an outlet for the community, religious or educational institutions. Music plays an important part in all types of radio broadcasting.

Music written for radio, film, television and multimedia provides an accessible context for students to explore its uses and roles in the totality of film and television entertainment. Some examples available are:

- Carl Vine, *The Battlers* (Television mini-series)
- *Heartbreak High* (series), music by Human Nature, Christine Anu, My Friend the Chocolate Cake, Swoop, Def FX, Custard, Died Pretty, The Hunting Party etc
- Mario Milo, *Brides of Christ*, *A Fortunate Life*, *Against the Wind*
- Mike Perjanik, *A Country Practice*, *Home and Away*, *Rafferty's Rules*, *Hey Dad*, *Family and Friends*, *My Two Wives*
- Bruce Rowland, *All the Rivers Run*
- *Two Hands* (movie), music by Powderfinger, Crowded House, Alex Lloyd, Primary etc, with original music by Cezary Skubiszewski
- Bruce Smeaton, *A Town Like Alice*, *The Chant of Jimmie Blacksmith*, *Picnic at Hanging Rock*
- David Hirschfelder, *Strictly Ballroom*
- Nigel Westlake, *Babe*
- Peter Best, *Crocodile Dundee*, *The Picture Show Man*
- Martin Armiger, *Sweetie*, *Young Einstein*, *The Crossing*, *Seven Deadly Sins*
- Brian May, *Mad Max I*, *Mad Max II*

Popular Music/Rock music

There are various forms of popular music that reflect the diversity of Australian society. These include contemporary music of Aborigines and Torres Strait Islanders, and traditional (folk) music initially influenced by American and British popular music trends in the 1950s and 1960s. American country and western music has had a strong influence on Australian country music.

The stylistic profile of Australian popular and rock music is very wide, including country and western, hard rock, folk-rock, heavy metal, acid, jazz-rock, thrash, rap and grunge. Australian popular/rock music covers the repertoires of many Aboriginal musicians including Yothu Yindi, No Fixed Address, the Warumpi Band, Mixed Relations, Coloured Stone, Tiddas and Archie Roach. It also encompasses popular music from Australia's diverse cultural backgrounds, popular music written for radio, film, television and multimedia and forms of Australian jazz.

With the success of bands and artists overseas, Australian popular music has become internationally recognised. Australian popular music surrounds students almost continually and provides a ready source of teaching material.

Folk Music

Australian traditional (folk) music encompasses a diverse range of styles and songs, instrumental and dance music – from the ballads of convict settlement and bushranging times, to country and western style folk, contemporary folk, folk-rock and music from Australia's diverse cultural backgrounds. It shows the influence of Australia's multi-cultural society and its Aboriginal and Torres Strait Islander heritages and provides an insight into the cultural and historical origins of Australian music and the groups that make up Australian society.

Australian folk music provides a wealthy resource for the day-to-day content of music classes. The simple harmonic patterns found in accompanied traditional music, the use of repetitive and easily learnt melodic shapes, the derivation of rhythm from texts, and the use of readily recognisable musical patterns and structures make much traditional music an ideal resource for teaching musical concepts.

Examples could include the music of Judy Small, Ted Egan, Eric Bogle, Declan Affley, Gary Shearston, Marion Henderson, Bernard Bolan, Cathie O'Sullivan, John Williamson, Bushwackers, Mucky Duck, Southern Cross, Larrikans etc.

Music of a particular composer

Australian composers of Art music compose in a diverse range of styles today and draw on influences from a variety of cultures and styles. In the early days of British settlement however, composers wrote music in European and English styles—for example, Isaac Nathan (1790-1864), Alfred Hill (1870-1960) and Percy Grainger (1882-1961). (Nathan did collect samples of Aboriginal melodies for inclusion in his compositions).

Until the middle of the 20th Century many Australian composers travelled overseas to study, but at this time there was an increased awareness of the Australian musical identity and the need to depend on European, American and British training began to weaken. Music by Australian composers has come to reflect this and to show influences specific to Australia: eg, the position of Australia as part of Asia, and the multi-cultural nature of Australian society.

Australian art music is representative of numerous musical trends, for example minimalist and experimental music, the avant-garde, new tonality, computer-influenced music and polystylism.

Some examples could include:

- Elena Kats-Chernin, *Clocks*
- Nigel Westlake
 - *Out of the Blue* (string orchestra),
 - *Antarctica* (suite for guitar and orchestra)
 - *Invocations* (concerto for bass clarinet and chamber orchestra)
 - *Moving Air*
 - *Fabian Theory*
- Ross Edwards
 - The Chamber Music of Ross Edwards (kit) including *Ecstatic Dances*, *Ulpirra*, *Prelude and Dragonfly Dance*
- Martin Wesley-Smith, *For Marimba and Tape*
- *Burning House*, an album of Australian compositions for the koto, including:
 - Tony Lewis, *Alien Moon*
 - Sarah de Jong, *Unreal Fair, In Other Ways Your Image*
 - Anne Boyd, *Cloudy Mountain*
 - Barry Conyngham, *Afterimages*
 - Lisa Lim, *Burning House*.

The impact of technology

MIDI (Musical Instrument Digital Interface) was invented in the early 1980s and has transformed the compositional process. It enables the composer to control every aspect of the sound by linking an electronic instrument with a computer.

Australian electronic music first evolved in the late 19th century with new methods of recording sound on the gramophone. Developments in radio broadcasting technology in the first two decades of the twentieth century reached a high quality by the 1950s. The recording industry was revolutionised with the invention of the multi-track tape recorder in the mid-1960s, and since then with computers, digital recording, amplification, signal processors, software packages for sequencing and notating and the introduction of the compact disc in 1982. Digital recording has now superseded analogue recording.

Another source of electronic music is music produced by experimental instruments. Beginnings of this trend were evident in Grainger's 'Free Music Machine' in the 1950s and in the invention of Anthony Furse's synthesisers and the Fairlight CMI (Computer Music Instrument) in 1979 which could sample natural sounds and use them with synthesised sounds.

The impact of technology is evident in most topic areas that the students will cover through the process of working with the relevant technology – experimenting with a variety of sound sources such as keyboard, synthesiser, electric guitar, and choosing sounds, analysing their tone colours, structuring them into musical works, recording and mixing them.

Technology has also had an impact on the composers of environmental music, which is performed outside the concert hall and is often improvisatory in nature, being created by the performer's interaction with sound sources in an environment. It is designed to enhance the acoustic and visual qualities of a particular environment or is generated from recordings of environmental sounds.

Electronic music is used for sound installations designed to be played in environments such as technology centres. Ambient music relates to a mood, atmosphere, environment or milieu and is intended to be played as background music.

This study could include sound artists such as Ros Bandt, Sarah Hopkins, Colin Offord, Sarah de Jong, Elizabeth Drake, Blair Greenberg, Alan Lamb, Ernie Althoff, Paul Adolfus, Colin Bright, and Michael Atherton, who have all created sound sculptures for local environments and public places around Australia and overseas.

Other possible composers:

- Warren Burt, *39 dissonant etudes* (1993: music for microtonal piano sounds)
- Hazel Smith and Roger Dean, *Nuragic echoes/The riting of the runda*
- Nick Tsiavos and Michael Hewes, *Transference 1–8*
- Roger Dean, Sandy Evans, Tony Buck (Australysis), *Moving the Landscapes*
- Stephen Leek, *Sights and Sounds*
- Sarah Hopkins, *Soundworks*.

Theatre Music

Although much music theatre in Australia is based on productions of overseas musical works, there is a well established tradition of musicals, rock operas, ballets, revues, and music theatre. This tradition dates back at least to British colonial times to *Don John of Austria*, composed by Isaac Nathan in 1847 and generally believed to be the first opera written in Australia.

In recent years there has been collaboration between choreographers and composers (eg, Graeme Murphy's works with Vine, Koehne, Conyngham, Armiger, and Iva Davies and Robert Kretschmer)

Some examples of Australian works:

Opera:

- David Chesworth, *Lacuna*, 1992
- Ross Edwards, *Christina's World*, 1983
- Martin Wesley-Smith, *Boojum, Machine*
- Colin Bright and Amanda Stewart, *The Sinking of the Rainbow Warrior*
- Richard Meale, *Mer de Glace, Voss*
- Larry Sitsky, *Lenz, The Fall of the House of Usher*

Ballet:

- John Antill, *Corroboree*
- Eric Gross, *Dream Concerto*
- Graeme Koehne, *The Selfish Giant, Nearly Beloved, Gallery*
- Richard Meale, *The Hypnotist, The Maids*
- Carl Vine, *Poppy, Piano Sonata*
- Iva Davies and Robert Kretschmer, *Boxes*
- Iva Davies and Max Lambert, *Berlin*

Other examples:

- Moya Henderson, *Confessions to my Dog*
- Alison Bauld, *One Pearl*
- Robyn Archer, *The Conquest of Carmen Miranda, A Star is Torn, The Pack of Women, Café Fledermaus*