



Australian  
CURRICULUM  
Review

# THE ARTS

CONSULTATION CURRICULUM

**Music – All elements 7–10**

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## F–10 AUSTRALIAN CURRICULUM: THE ARTS

### ABOUT THE LEARNING AREA

#### Introduction

The Australian Curriculum: The Arts comprises five subjects:

- In Dance, students use the body to communicate and express meaning through purposeful movement. Dance practice integrates choreography, performance, and appreciation of and responses to dance and dance making.
- In Drama, students explore and depict real and fictional worlds through use of body language, gesture and space to make meaning as performers and audience. They create, rehearse, perform and respond to drama.
- In Media Arts, students use communications technologies to creatively explore, make and interpret stories about people, ideas and the world around them. They explore the diverse cultural, social and organisational influences on communications practices, and draw on this understanding when making and responding to media arts works.
- In Music, students listen to, compose and perform music from a diverse range of styles, traditions and contexts. They create, shape and share sounds in time and space and critically analyse music. Music practices are aurally based and focus on developing and applying knowledge and skills through sustained musical engagement.
- In Visual Arts, students experience and explore the concepts of artists, visual arts works, world and audience. Students learn in, through and about visual arts practices, including the fields of art, craft and design.

The Arts curriculum is written on the basis that all students will study The Arts from Foundation to the end of Year 8. State and territory school authorities or individual schools will determine how the curriculum is implemented. There is flexibility for schools to develop teaching programs that may involve integrated units within the arts and/or across the curriculum. Schools may also form partnerships with the arts industry to complement provision of The Arts curriculum.

- In primary school, the curriculum has been developed to allow for the study of the five arts subjects from Foundation to Year 6.
- In Years 7 and 8, the curriculum has been written to allow students to experience one or more arts subjects in depth.
- In Years 9 and 10, the curriculum is written to allow students to specialise in one or more arts subjects.

## Rationale

The arts are as old as humanity. They are part of every culture and central to the diverse and continuing cultures of First Nations Australians.

Through the arts, people share stories, ideas, knowledge and understanding. The arts give people ways to imagine, celebrate, communicate and challenge ways of knowing, being, doing and becoming.

Engaging in quality arts experiences and processes enriches our social and emotional wellbeing. It fosters the development of our imagination and enables us to reach our creative and intellectual potential. The distinctive languages, knowledges, skills, techniques and processes of each arts subject in the Australian Curriculum is to be valued equally its own right. They enable learners to play, explore, question, challenge and imagine new possibilities as they create, embody, design, represent, collaborate and communicate imagined and conceptual ideas, emotions, observations and experiences. The arts foster rich interdisciplinary opportunities for learners as they grow in their understanding of self and others and make sense of, interpret, and respond to their worlds.

Rich in tradition, the arts play a major role in the development and expressions of diverse cultures and communities, locally, nationally and globally. The exploration of cultures and histories develops critical intercultural understandings to inform decision-making and aesthetic choices. Students communicate meaningful ideas in current, traditional and emerging art forms. They use arts knowledge, processes and understandings to learn and make meanings as artists and audiences engaging with arts organisations, creative industries and arts professionals.

Through the arts, students learn to aesthetically express their ideas, thoughts, questions, understandings and opinions. They learn that the processes involved in designing, making, producing and analysing their work is essential to learning about, in and through The Arts.

The arts are core to the development of confident, compassionate, creative and resilient individuals who can think and reflect critically, challenge current stereotypes and work towards making a difference in reimagining their own and their communities' futures.

## Aims

The Australian Curriculum: The Arts aims to develop students':

- creativity, critical thinking, aesthetic knowledge and understanding about arts practices, through making and responding to arts works with increasing self-confidence
- arts knowledge and skills to communicate ideas; they value and share their arts and life experiences by representing expressing and communicating ideas, imagination and observations about their individual and collective worlds to others in meaningful ways
- use of innovative arts practices with available and emerging technologies, to express and represent ideas, while displaying empathy for multiple viewpoints

- understanding of Australia’s histories and traditions through the arts, engaging with the arts works and practices, both traditional and contemporary, of First Nations Australians
- understanding of local, regional and global cultures, and their arts histories and traditions, through engaging with the worlds of artists, arts works, audiences and arts professions.

These aims are extended and complemented by specific aims for each subject in The Arts.

## Organisation of the learning area

### *Content structure*

The Australian Curriculum: The Arts is presented in two-year band levels from Year 1 to Year 10, with Foundation being presented as a single year.

### *Band level descriptions*

Band level descriptions provide an overview of the learning that students should experience at each level. They highlight the important interrelationships between the content strands and interrelationships between the content strands and the core concepts.

### *Achievement standards*

Achievement standards describe the expected quality of learning that students should typically demonstrate by the end of each band. To provide flexibility for schools an achievement standard has been written for The Arts learning area, as well as for each subject from Foundation to Year 6. Some schools may wish to report holistically on The Arts learning area in Foundation to Year 6, while others may prefer to report on specific subjects.

### *Content descriptions*

Content descriptions specify the essential knowledge, understanding and skills that young people are expected to learn, and that teachers are expected to teach, in each band. The content descriptions are organised under four strands in each of The Arts subjects.

### *Content elaborations*

Content elaborations provide teachers with suggestions and illustrations of ways to teach the content descriptions. They are optional; they are not a set of complete or comprehensive content points that all students need to be taught. They illustrate and exemplify content descriptions with a diverse range of examples.

## Strands

Content in the Australian Curriculum: The Arts is organised under four strands:

- Exploring and connecting
- Developing skills, practice and ideas
- Creating
- Sharing and communicating.

### Exploring and connecting

This strand is about exploring ideas, practices, works and contexts for the arts in the lives of individuals and groups, cultures and communities. Through their explorations, students make connections as artist and as audience, seeing and valuing multiple perspectives. Students explore where and why people make art, develop cultural and aesthetic knowledge, and consider ideas and meanings communicated in and through the arts. By considering personal, national and global contexts, students are challenged to explore diversity and connect with the roles that the arts play in everyone's life.

### Developing skills, practice and ideas

This strand is about developing skills and practice in and across The Arts subjects. As artists, students develop creative and critical practice. They develop their capability and confidence to use the elements, principles, conventions or concepts, skills and processes relevant to individual Arts subjects in a range of contexts. Students may also develop skills and practices for creating works in multi- or trans-disciplinary forms. Ideas, play, imagination, experimentation and critical thinking are central to developing artistic and creative practice. As artists and as audiences, students develop skills for analysing, reflecting on and evaluating their art making practices.

### Creating

This strand is about using subject-specific or multi-arts creative processes. Students initiate, create, produce, refine and realise new work. They interpret, produce, refine or realise existing work. Students think critically and creatively, analyse, reflect and evaluate. They create and produce their work, individually or collaboratively, using a diverse range of forms, including forms where artists and audiences are co-creators. Some student artwork will have a final form, while other work will be process-driven and may not be resolved.

### Sharing and communicating

This strand is about artists sharing work and ideas with audiences. Students present their work using available contexts and spaces. They plan, design and rehearse their presentations and performances. They initiate, observe and participate in interactions between artists and audiences. Student's critique and reflect on their own work and evaluate their own and others' responses to the work.

## Core concepts

Core concepts are the big ideas, understandings, skills and processes that are central to The Arts curriculum. They give clarity and direction about what content matters most in the learning area. In the curriculum development process, core concepts help identify the essential content students should learn to develop a deep and increasingly sophisticated understanding of and capability in The Arts across the years of schooling.

The core concepts that form the essence of learning in The Arts and underpin the content in the four strands are:

- learning by making and responding
- learning as artist and as audience.

Figure 1 shows the relationship of the core concepts to the content strands.

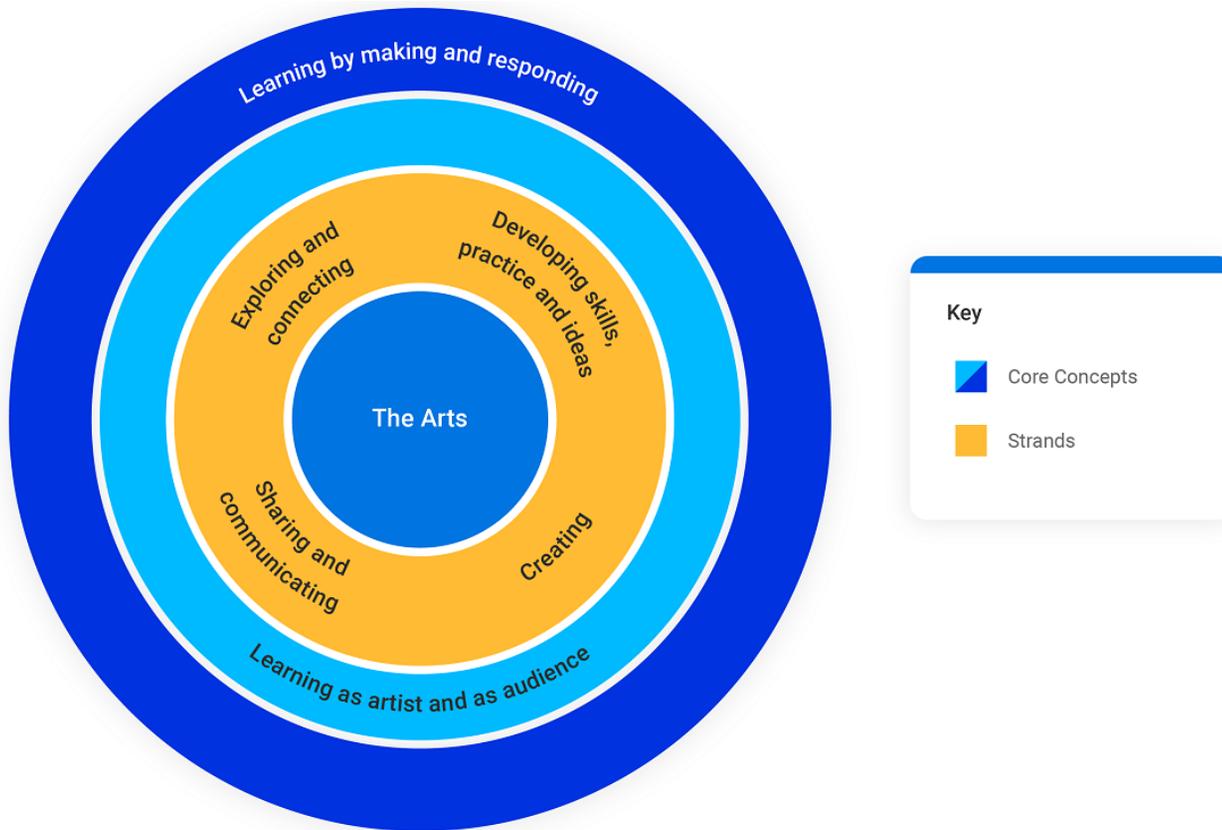


Figure 1: Relationship of the core concepts to the content strands

*Read more*

## **Learning by making and responding**

In The Arts, students learn as artists and as audiences through the interrelated artistic and creative practices of making and responding. Through making and responding students engage with arts works and cultural expressions, artists, real and imagined worlds, and contexts.

Making and responding are core concepts that underpin all learning in The Arts. Together, they allow students to learn as artists, engage with other artists and audiences, experience arts works, and develop knowledge and understanding about the role artists and arts practice play in cultures and communities. Making and responding reflect the iterative and interwoven nature of creative and critical arts practice. Each can operate independently, and each informs the other.

Making engages senses, cognition, and emotions through:

- play, imagination, wonder, ideas and practical actions
- thinking critically and creatively
- learning about and using knowledge, skills, techniques, processes, materials and technologies
- creating arts works that communicate ideas and intentions
- reflecting.

Responding includes:

- investigating, analysing and evaluating ideas, intentions, arts works, arts practices, contexts and the role that the arts, artists and audiences play in cultures and communities
- being curious, wondering and considering multiple perspectives
- asking questions, and exploring possibilities and ideas
- reflecting, critiquing and evaluating.

## **Learning as artist and as audience**

Students learn, develop and refine critical and creative practice as artists. As artists students:

- develop skills and understanding of elements, concepts, skills, techniques and processes
- explore meanings and possibilities across diverse art forms
- generate, develop and resolve ideas
- work individually, collaboratively and as co-creators
- act on intentions

- experiment with techniques, materials and technologies
- ask probing questions to solve problems and make decisions.

Students are an audience for their own work as it develops or in its completed form. They consider issues such as:

- how their work and practice embodies, enacts or represents their ideas and intentions
- the meanings the work might communicate to a wider audience
- how audiences might experience and respond to their work
- how they might explain their thinking and intentions to audiences
- how their work might be seen as reflecting, representing, challenging, confirming, disrupting or damaging ideas or understandings.

Students are also an audience for work created by other artists. They:

- explore how audiences engage with arts works
- make meaning from arts works and experiences
- connect with other artists and with audiences
- consider how the arts works they are experiencing reflect, represent, challenge, confirm, celebrate or disrupt ideas and understandings held by people, communities and cultures.

## Key connections

### *General capabilities*

In the Australian Curriculum, general capabilities equip young Australians with the knowledge, skills, behaviours and dispositions to live and work successfully. General capabilities are developed through learning area content; they are not separate learning areas, subjects or isolated skills.

Opportunities to develop general capabilities in learning area content vary. The general capabilities of most relevance and application to The Arts are Critical and Creative Thinking, Personal and Social capability and Intercultural Understanding.

Literacy and Numeracy are fundamental to all learning. While literacy and numeracy development is core to the curriculum in English and Mathematics, literacy and numeracy skills are required and applied in all learning areas, including The Arts.

General capabilities are identified in content descriptions when they are developed or applied through learning area content. They are also identified in content elaborations when they offer opportunities to add depth and richness to student learning.

*Read more*

## **Literacy**

In the Australian Curriculum: The Arts, students use literacy to develop, apply and communicate their knowledge and skills as artists and as audiences. Through arts learning students enhance and extend their literacy skills as they create, compose, design, analyse, comprehend, discuss, interpret or evaluate their own and others' arts works. Each subject in The Arts requires students to learn and use specific terminology of increasing complexity as they move through the curriculum. Students understand that the terminologies of the arts vary according to context and they develop their ability to use language dynamically and flexibly.

## **Numeracy**

In the Australian Curriculum: The Arts, students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate arts works. Across The Arts subjects, students recognise and use: number to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D shapes and 3D objects; scale and proportion to show and describe positions, pathways and movements; and measurement to explore length, area, volume, capacity, time, mass and angles. Students work with a range of numerical concepts to organise, analyse and create representations of data such as diagrams, charts, tables, graphs and motion capture, relevant to their own or others' arts works.

## **Critical and Creative Thinking**

Students develop critical and creative thinking as they make and respond to art works, ideas and practices in different contexts. As artists, students develop questions, imagine and act on possibilities, consider various options and alternatives when creating, interpret and generate ideas and make decisions. As audience, students think critically and creatively about their work and the work of other artists. They reflect, analyse, critique and evaluate their thinking about arts works and the roles that the Arts play in the lives of people, communities and cultures.

## **Personal and Social capability**

In the Australian Curriculum: The Arts, students develop Personal and social capability as they make and respond to arts works, ideas and practices. When working with others, students develop social management skills as they communicate effectively, collaborate, make decisions that meet the needs of themselves and others and demonstrate leadership as they create arts works. As artists and as audience, students develop self-awareness and self-management skills as they set goals, work collaboratively, reflect upon various arts practices, and build resilience, adaptability, and perseverance as they think about their work and the work of other artists.

## **Intercultural capability**

Students develop Intercultural understanding as they consider the influence and impact of cultural identities and traditions on the practices and thinking of artists and audiences. As artists, students explore their own cultural identities and those of others they appreciate the diversity of cultures and contexts in which artists and audiences live. As audience, students engage with artworks from diverse cultural sources, and are able to consider accepted roles, images, objects, sounds, beliefs and practices in new ways. They take opportunities to use their arts practice to respond to biases, stereotypes, prejudice and discrimination.

## ***Cross-curriculum priorities***

Cross-curriculum priorities support the Australian Curriculum to be a relevant, contemporary and engaging curriculum that reflects regional, national and global contexts.

Cross-curriculum priorities are incorporated through learning area content, they are not separate learning areas or subjects. They provide opportunities to enrich the content of the learning areas where most appropriate and authentic, allowing students to engage with and better understand their world.

Opportunities to apply cross-curriculum priorities to learning area content vary. Each of the cross-curriculum priorities has relevance and strong connections to The Arts learning area.

The cross-curriculum priority of Aboriginal and Torres Strait Islander Histories and Cultures is embedded in content descriptions for each Arts subject. The Asia and Australia's Engagement with Asia and Sustainability cross-curriculum priorities are identified in content elaborations where they offer opportunities to add depth and richness to student learning.

## ***Read more***

### **Aboriginal and Torres Strait Islander Histories and Cultures**

Through the Australian Curriculum: The Arts students learn about the central place of the Arts in the oldest continuous living cultures in the world. They explore how First Nations Australians recognise and communicate connections to Country/Place through cultural expressions that draw on belief systems connected to the lands, sea, sky and waterways.

Students learn about the distinctiveness and diversity of First Nations Australians' cultural practices and expressions that represent unique ways of being, knowing, thinking and doing. They learn how First Nations Australians are using materials, forms and technologies in innovative ways to create cultural expressions and arts works that celebrate, challenge and communicate ideas and perspectives. Students explore ways First Nations Australians' cultural expressions combine dance, drama, music, media and visual elements to tell stories and share knowledge. They learn about First Nations Australians' cultural practices as both the oldest and newest examples of artistic and creative practice known to humanity.

Through The Arts curriculum, students learn that First Nations Australian cultures have internationally enshrined rights to ensure that these can be maintained, controlled, protected and developed. Students have the opportunity to consider their role in enacting those rights through respectful use of Indigenous Cultural Intellectual Property protocols. As they examine ways First Nations Australians continue, maintain and revitalise their cultures students also learn about the impact of historical and contemporary events on the cultures. Students learn about the significant and ongoing contributions of First Nations Australians to Australian identity and how these contributions are acknowledged locally, nationally and globally. Showcasing and celebrating these contributions to Australia’s cultural life allows students to engage with the voices of First Nations Australians. It also encourages collaboration with artists, creative practitioners and knowledge holders from First Nations Australian communities.

### **Asia and Australia’s Engagement with Asia**

In the Australian Curriculum: The Arts, students can examine art forms and practices that reflect the rich and diverse cultures, belief systems and traditions of the Asia region. Students can explore traditional, contemporary and emerging media, forms and practices and relationships between artists and audiences across Australia and Asia. They consider the local, regional and global influence of arts and cultural practices created and experienced across the region. Students can also investigate the role of the arts in developing, maintaining and transforming cultural beliefs and practices and communicating an understanding of the rich cultural diversity of the Asia region. They reflect on the intrinsic value of these arts works and artists’ practices as well as their place and value within contexts and communities.

### **Sustainability**

Through the Australian Curriculum: The Arts students can explore how ideas and perspectives about issues such as living sustainably, equity and social justice can be represented in arts works from all times and places. As artists, students can create work individually or collaboratively that communicates their ideas about these issues, contributing to community action for sustainable futures. Learning in and through The Arts develops students’ ability to consider multiple perspectives and value diversity. Students are encouraged to consider sustainability when selecting and using materials and processes to create their work.

### **Learning areas**

The Australian Curriculum: The Arts provides opportunities to integrate or connect content to other learning areas or subjects; in particular English, Languages, Humanities and Social Sciences, Mathematics and Digital Technologies.

### **Read more**

#### **The Arts and English**

The Arts and English and share a focus on communicating ideas and perspectives in oral, aural, written and visual modes, with an awareness of purpose and audience. Both learning areas help students develop speaking, listening and writing skills as they individually or collaboratively develop, create and share their work.

## **The Arts and Humanities and Social Sciences**

Through The Arts and Humanities and Social Sciences students explore and share stories, ideas and understandings about culture, identity and relationships. They develop respect and empathy for diverse perspectives and ways of seeing the world. As artists, students can explore ideas and perspectives relevant to the themes and issues that they encounter through Humanities and Social Sciences.

## **The Arts and Languages**

The Arts and Languages share a focus on the communication of stories, ideas, perspectives and cultures. Both learning areas help students to explore relationships among people, cultures and identities, and how these are exemplified in and through artistic and linguistic practices and behaviours.

## **The Arts and Mathematics**

The Arts and Mathematics share understandings about pattern, measurement, and spatial reasoning. In The Arts, this knowledge is used for creating and exploring arts works. Mathematics and The Arts both give students opportunities to learn about natural and constructed environments through observation and modelling. Students can use visual, sonic, dramatic and kinaesthetic arts forms to communicate mathematical understandings.

## **The Arts and Digital Technologies**

The Arts and Digital Technologies share a focus on user experience and user interface through creating and communicating. Creating spoken, print, graphic or electronic communications for an audience is important for both subjects. These activities can involve collaboration and are usually shaped by digital systems in their production. While there is no direct link between content descriptions, each of the Arts subjects provides an appropriate area for application of the knowledge and skills taught across Digital Technologies.

## **Key considerations**

### ***Learning through the practices of Dance, Drama, Media Arts, Music and Visual Arts***

Arts learning involves deep engagement through the continuing and emerging practices of the arts. Understanding how the arts are being used in dynamic and innovative ways across cultures and communities supports students to understand how they can contribute to their world as artists and

as audience. Schools make decisions about the subjects and forms students engage in within their Arts learning. For example, students may explore and create:

- arts works that exist in physical, digital or virtual spaces
- individual or collaborative arts works
- arts works that combine traditional, contemporary and emerging forms, media or materials
- arts works in innovative, hybrid, multimodal or trans-disciplinary ways
- arts works where the audience is a co-creator with the artist.

### ***Connecting learning in The Arts with Aboriginal and Torres Strait Islander Histories and Cultures***

The Australian Curriculum: The Arts offers rich opportunities to develop students' knowledge and understanding of many organising ideas for the Aboriginal and Torres Strait Islander Histories and Cultures cross-curriculum priority. When planning learning teachers should:

- Ensure that First Nations Australians' voices are heard when accessing and learning about cultural expressions and whenever possible, collaborate with First Nations knowledge holders and cultural practitioners. Cultural expressions are 'expressions that result from the creativity of individuals, groups and societies, and that have cultural content'. ([UNESCO, 2017](#))
- Follow protocols that describe principles, procedures and behaviours for recognising and respecting First Nations Australian Peoples and their cultural expressions. Teachers should use approved resources, such as those provided by their state or territory school system or First Nations Australian education consultative groups or other protocols accredited by First Nations Australian Peoples.
- Take opportunities to reveal and showcase diverse examples of the dance, drama, media arts, music and visual arts of First Nations Australians.
- Ensure that they and their students observe relevant copyright laws and Indigenous Cultural and Intellectual Property (ICIP) protocols. ICIP is a right identified in the United Nations Declaration on the Rights of Indigenous People. Article 11 describes the rights of Indigenous people to practise and revitalise their cultural traditions and customs and Article 31 describes the right to maintain, control, protect and develop cultural heritage, traditional knowledge and traditional cultural expressions. Information about ICIP in Australia is available on the [Australia Council for the Arts website](#).

### ***Materials, styles and forms***

The Australian Curriculum: The Arts gives teachers flexibility to plan learning activities which focus on arts works, artists, practice and contexts from diverse times and places. Teachers also make decisions about which genres, styles, forms, materials and other resources will be used in arts learning.

The curriculum is designed to facilitate an inclusive approach that:

- recognises the diverse physical, sensory or cognitive abilities students use to experience arts works and practice. For example, students might experience music by feeling vibrations or visually by looking at documentation, experience visual works by touch, or experience dance, drama or media arts works by listening to a description of the work
- allows students to learn in a culturally inclusive and supportive environment free from prejudice and discrimination. Culturally inclusive learning recognises the language, culture, practices, rituals, knowledges and beliefs of each student and their families.
- uses available resources including digital tools.

### *Viewpoints*

Viewpoints are an inquiry tool for considering the arts from multiple perspectives, as artist or as audience. Students can utilise Viewpoints throughout their learning in The Arts, to:

- frame wondering, reasoning and reflecting
- explore ideas and make decisions
- value multiple perspectives
- express and celebrate identities, ideas and meanings
- think deeply about their own arts works and art created by others.

Viewpoints provide perspectives and contexts such as:

- Personal and imaginative – fostering students’ agency and voice through reflecting on ideas and putting thoughts into action; reflecting on and responding to their own art making; observing and exploring arts works and practices
- Cultures and worlds – thinking as artists and as audience about contexts for arts practice; considering social, cultural, historical and environmental ideas and meanings that arts works and experiences represent and communicate
- Conventions and processes – developing skills; acquiring knowledge; reflecting; creating; developing a language to communicate their ideas; exploring techniques; responding to ideas and materials before, during and after art making or critiquing.

### *Read more*

As they make and respond to arts works and experiences, students develop questions to explore ideas and meaning. They think and make decisions as artists and as audience. Questions in the Viewpoints resource encourage students to consider a range of perspectives and to think deeply about their own arts works and art created by others. These sample questions from the resource can be adapted to suit specific learning contexts.

Table 1 shows sample questions from the Viewpoints resource.

Table 1. Sample questions from the Viewpoints resource

Personal and imaginative	Cultures and worlds	Conventions and processes
<ul style="list-style-type: none"> <li>• Am I the artist?</li> <li>• Who made this artwork?</li> <li>• What do I want to know or notice about my artwork?</li> <li>• What do I want others to know about my artwork?</li> <li>• Who is the audience for this artwork?</li> <li>• How can I shape my artwork to share my point of view?</li> <li>• Why is this artwork working out successfully? What am I doing creatively?</li> <li>• How do I feel about ...?</li> <li>• What would happen if ...?</li> <li>• Who can I discuss my next step with?</li> <li>• How can I ...? What will I need to think about?</li> <li>• What does this work mean to me? How does it represent my identity?</li> </ul>	<ul style="list-style-type: none"> <li>• What are artworks?</li> <li>• Why do artists make work? For whom?</li> <li>• What is this artwork about?</li> <li>• What do i know about the cultural context for this work? What do i want to know? What do i need to know?</li> <li>• What are the cultural responsibilities of the artist who made this work?</li> <li>• Is this work challenging stereotypes or ideas?</li> <li>• Where, why and how was this work originally made and presented to audiences?</li> <li>• What is this work saying about social structures such as those associated with identity, religion, politics, gender or class?</li> <li>• What was happening in the world when this work was being made?</li> <li>• What about this work situates it as being created in a particular time or place?</li> <li>• How does this work communicate with audiences?</li> <li>• How does our understanding of a culture or community help us communicate effectively?</li> <li>• Is my understanding of the work similar or different to understandings of other audiences? How? Why?</li> <li>• When I create or perform a work what is my cultural message?</li> </ul>	<ul style="list-style-type: none"> <li>• How am I planning to communicate my message through my work?</li> <li>• What would I like people to feel as they experience my work?</li> <li>• What do I need to know about this material?</li> <li>• Is there a skill I need to practise before I begin creating my work?</li> <li>• What do I need to know about the conventions of this style or form? Am I planning to use ...?</li> <li>• What content am I planning on including in my performance?</li> <li>• Is this all going according to plan?</li> <li>• What alterations have I made along the way?</li> <li>• Did someone give me an idea or some input while I was creating this work? How can I /should I acknowledge their contribution?</li> <li>• What am I learning about this technique / process / form / material ...?</li> <li>• Am I pleased with the outcome of my art making / performance?</li> <li>• How does my work show my skill to others?</li> <li>• Does my work communicate my original ideas? What changed during the process? Why did I decide to make those changes?</li> <li>• What did I learn about ... by making this work, presenting this performance ...?</li> </ul>

Personal and imaginative	Cultures and worlds	Conventions and processes
	<ul style="list-style-type: none"> <li>• How does this work relate to my culture? To my life?</li> <li>• How can we ensure that artworks are preserved for future generations?</li> <li>• How can we use the arts to inspire positive action and change?</li> <li>• What do we mean when we say that arts works speak across time and place?</li> </ul>	

## 7–10 AUSTRALIAN CURRICULUM: THE ARTS: MUSIC

### ABOUT MUSIC

#### Rationale

Music's raw material is sound. In music, sounds are combined and shaped into a meaningful form. One of the features of music is that as sculpted sound, a musical work can mean quite different things to different people, and yet be deeply moving. It is ubiquitous. Music exists distinctively in every historical and contemporary culture and is a basic, shared expression and communication of human experience.

Music is a significant element in the diverse and continuing cultures of First Nations Australians. Through music, First Nations Australians express connection to Country/Place, challenge the impact of other cultures on their ways of knowing, being, doing and becoming, contribute to the global music community, celebrate survival and advocate for change.

Music has the capacity to motivate, inspire and enrich the lives of all students, exciting the imagination and encouraging them to reach their creative and expressive potential. Skills and techniques developed through music participation allow students to individually and collectively share sounds as listeners, composers and performers. Music learning is embodied learning. It has a significant and unique impact on the creative, sensorimotor, cognitive, emotional, sociocultural and personal competencies of students.

Students' active participation in Music fosters understanding of times, places and contexts. Through continuous and sequential music learning, students develop skills and knowledge of increasing depth and complexity through performing, composing and listening with intent. Practical engagement with music develops student capabilities which can be gained in no other way.

As both independent and collaborative learners, students integrate listening, performing and composing activities. They develop skills, sequentially and developmentally, using established and emerging technologies as part of this learning and its application. Music learning enhances students' capacities to perceive and understand musical concepts, music's contribution to the shaping of their identities, and their ability to explore personal, local and global issues and ideas. As students progress in their musical endeavours, they increasingly value its power to transform the heart, soul, mind and spirit of individuals and communities. In this way, students' continued immersion in music nurtures their lifelong aesthetic knowing and enjoyment.

## Aims

The Australian Curriculum: The Arts: Music aims to develop students’:

- confidence to be creative, innovative, thoughtful, skillful and informed musicians
- knowledge and skills for listening with intent and purpose, composing, performing
- aesthetic knowledge and respect for music and music practices across global communities, cultures and musical traditions
- understanding of music as an aural art form as they acquire skills to become independent music learners.

## Organisation of the learning area

### *Content structure*

The Australian Curriculum: The Arts: Music is presented in two-year band levels from Year 1 to Year 10, with Foundation being presented as a single year.

### *Band descriptions*

Band level descriptions provide an overview of the learning that students should experience at each level. They highlight the important interrelationships of the content strands and of the content strands to the core concepts.

### *Achievement standards*

Achievement standards describe the expected quality of learning that students should typically demonstrate by the end of each band. To provide flexibility for schools an achievement standard has been written for The Arts learning area, Foundation to Year 6, as well as for each subject. Some schools may wish to report holistically on The Arts learning in Foundation to Year 6, while others may prefer to report on specific subjects.

### *Content descriptions*

Content descriptions specify the essential knowledge, understanding and skills that young people are expected to learn, and that teachers are expected to teach, in each band. The content descriptions are organised under four strands in each of The Arts subjects.

## Content elaborations

Content elaborations provide teachers with suggestions and illustrations of ways to teach the content descriptions. They are optional material only; they are not a set of complete or comprehensive content points that all students need to be taught. They illustrate and exemplify content descriptions with a diverse range of examples.

## Strands

Content in the Australian Curriculum: The Arts: Music is organised under four strands:

- Exploring and connecting
- Developing skills, practices and ideas
- Creating
- Sharing and communicating.

Together, the four strands allow students to learn in and through diverse contexts and methodologies. Teaching and learning programs should balance and integrate the strands. Students learn in and through Music, by:

- exploring and connecting with music works, performances and practices across times and places. They explore where, how and why people make and experience music, develop knowledge of the roles that music and musicians play in peoples' lives and cultures. Students are challenged to explore and connect with the diversity of music practice across personal, national and global contexts.
- developing skills, practice and ideas through listening, composing and performing. Students learn to listen and use aural skills purposefully and critically. They learn and practise skills for singing and playing instruments, using technologies, interpreting, composing and documenting.
- creating and documenting new music works in diverse forms, improvising, interpreting, arranging or re-imagining existing music.
- sharing and communicating through planned and rehearsed performances of music they have composed, improvised, arranged or re-imagined. Students also reflect on, analyse and evaluate ideas and responses about the music being heard and performed.

The following table shows the relationship of the strands to the organisation of the content descriptions in Music.

Table 5: Relationship of the strand organisation to the content descriptions

Strand	Overview of Music content
<b>Exploring and connecting</b>	<ul style="list-style-type: none"> <li>Active listening as musician and as audience to build knowledge and understanding of music works, practices, contexts and relationships with other arts forms</li> <li>Exploring, analysing and evaluating works, perspectives, practices and contexts for music-making across times, cultures and communities</li> <li>Exploring and making connections between personal music preferences and those of other people across local, national and global contexts</li> </ul>
<b>Developing skills, practice and ideas</b>	<ul style="list-style-type: none"> <li>Skills, techniques and processes for using the elements of music: rhythm, pitch, dynamics and expression, form and structure, timbre and texture</li> <li>Listening skills for performing and composing including skills for identifying, interpreting and understanding how elements of music are being used or manipulated (aural skills)</li> <li>Vocal and instrumental techniques and skills for individual and collaborative music-making</li> <li>Processes for creating new music works such as composing, song-writing, music production, improvising or sound design</li> <li>Processes for interpreting music such as arranging, re-imagining, editing or mixing</li> <li>Processes for documenting music using conventional notation and/or emerging forms and methods</li> </ul>
<b>Creating</b>	<ul style="list-style-type: none"> <li>Improvising on ideas or structures</li> <li>Composing new music, for example by researching and generating ideas, using elements of music, compositional devices and iterative processes to develop, arrange, shape or refine intentions and ideas for works in diverse forms</li> <li>Using listening skills to develop or refine music ideas and works</li> <li>Using technologies to create, record or document music ideas and works</li> <li>Interpreting, arranging or re-imagining existing works</li> <li>Collaborating to co-create music works or music for use in multi-disciplinary works</li> </ul>
<b>Sharing and communicating</b>	<ul style="list-style-type: none"> <li>Rehearsal and performance planning</li> <li>Solo and ensemble live performance and/or distributing performances through digital platforms</li> <li>Sharing ideas or information about the works or performance with audiences</li> <li>Seeking and responding to audience feedback or responses</li> <li>Reflecting on and evaluating performances</li> </ul>

## Core concepts

Core concepts are the big ideas, understandings, skills or processes that are central to the Music curriculum. They give clarity and direction about what content matters most in Music. In the curriculum development process, core concepts help identify the essential content students should learn to develop a deep, and increasingly sophisticated, understanding of Music across the years of schooling.

Underpinning the Music curriculum are the core concepts of the Arts learning area:

- learning by making and responding
- learning as artist and as audience.

In Music, students learn as artists and as audiences through the interrelated artistic and creative practices of listening, composing and performing. Through making and responding students engage with music works and cultural expressions, musicians, real and imagined worlds, and contexts.

Figure 5 shows the relationship of the core concepts to the content strands.

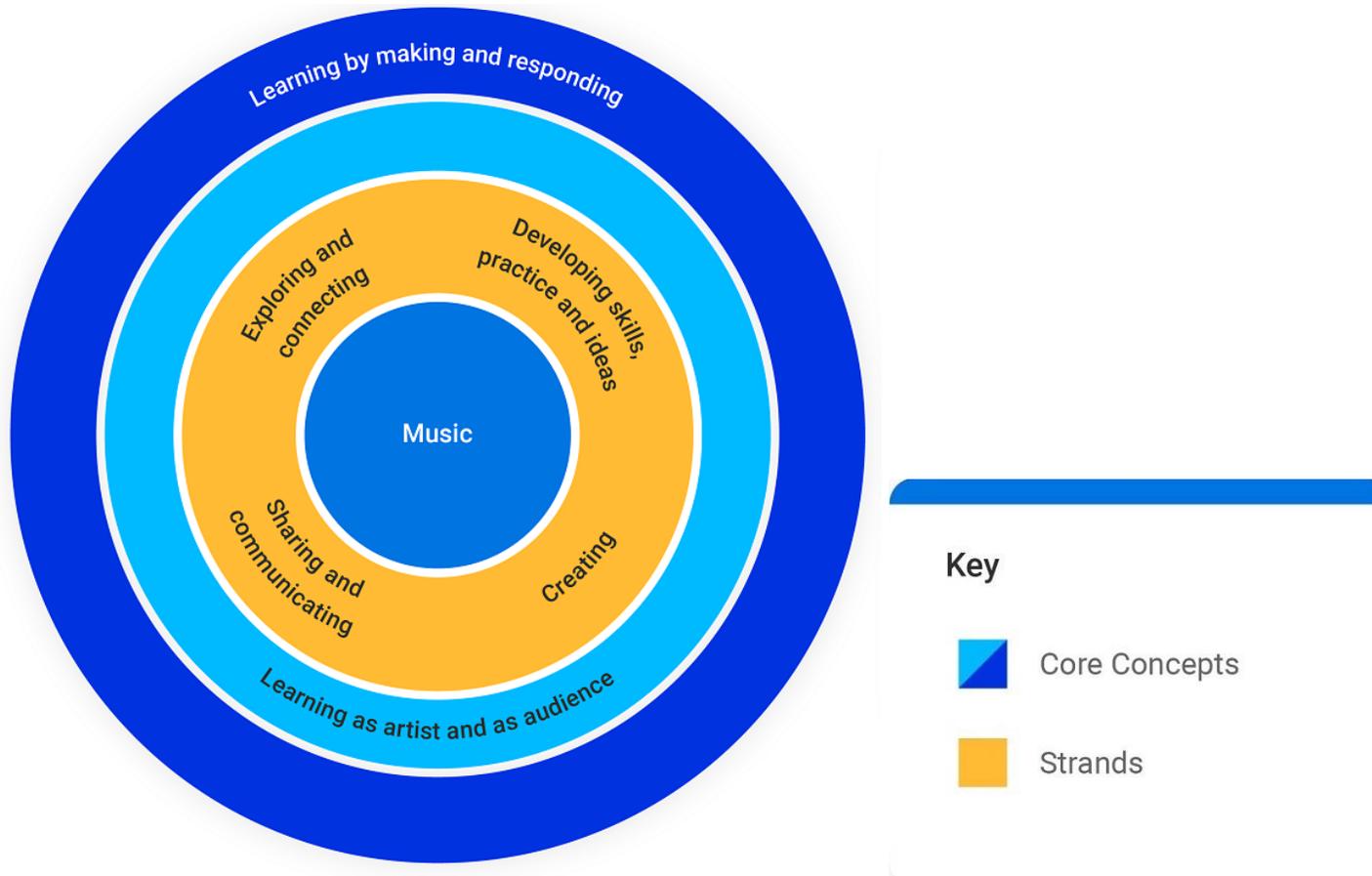


Figure 5: Relationship of the core concepts to the content strands

***Read more***

**Learning by making and responding**

Making and responding are core concepts that underpin all music learning. Together, they allow students to learn as musicians, engage with other musicians and audiences, experience music, and develop knowledge and understanding about the role that music plays in cultures and communities. Making and responding reflect the iterative and interwoven nature of creative and critical music practice. Each can operate independently, and each informs the other.

Making, through listening, composing and performing engages the senses, cognition, and emotions and involves:

- play, imagination, wonder, ideas and practical actions
- experiencing music, singing and playing instruments
- thinking critically and creatively
- learning about and using knowledge, skills, musicianship, techniques, processes, materials and technologies
- creating music works and performances that communicate ideas and intentions
- reflecting.

Responding, as listeners, composers and performers involves:

- investigating, analysing and evaluating ideas, intentions, music, arts practices, contexts and the roles that the musicians and audiences play in cultures and communities
- being curious, wondering, considering multiple perspectives
- asking questions, exploring possibilities and ideas
- reflecting, critiquing, and evaluating.

**Learning as artist and as audience**

Students learn, develop and refine critical and creative practice as musicians. They:

- develop skills and understanding of processes for listening, composing and performing
- explore meanings and possibilities across diverse forms and styles
- consider relationships between music and other arts forms or learning areas/disciplines
- consider the role of music in cultures and communities
- generate, develop and resolve ideas
- work individually, collaboratively and as co-creators

- act on intentions
- experiment with techniques, materials and technologies
- ask probing questions to solve problems and make decisions.

Students are an audience for their own music work as it develops or in its completed form. They consider issues such as:

- how their interpretations, improvisations, compositions or performances embody, enact or represent their ideas and intentions
- the meanings their compositions and performances might communicate to a wider audience
- how audiences might experience and respond to their performances or compositions
- how they might explain their thinking and intentions to audiences
- how their music work might be seen as reflecting, representing, challenging, confirming, disrupting or damaging ideas or understandings.

Students are also an audience for music work created by other artists. They:

- explore how audiences engage with music
- make meaning from music they hear and perform and from experiences involving music
- engage in interactive relationships with other artists and with audiences
- consider how the music works they are experiencing reflect, represent, challenge, confirm or disrupt ideas and understandings held by people, communities and cultures.

## Key considerations

Students learn in Music through the integrated practices of listening, performing and composing. The information below outlines information about the knowledge and skills students develop in Music.

### *Elements of music*

The elements of music – rhythm, pitch, dynamics and expression, form and structure, timbre and texture – underpin all music learning. Musical ideas are conceived, organised and shaped by aspects and combinations of. Further information about the elements of music is provided in the examples of knowledge and skills.

### *Listening and aural skills*

Purposeful or active listening skills are used to listen in a focused way engaging mind, senses and emotions. Aural skills are listening skills used to identify and interpret the elements of music. They complement purposeful or active listening and performance skills.

### ***Composing***

Composing is an umbrella term used to describe a diverse and evolving range of processes used to create new music works. It can include songwriting, creating soundscapes or music production.

### ***Documenting***

Documenting involves using available and relevant methods and tools such as symbols, imagery, graphic or staff notation, audio recording, interactive software or screen-based forms such as animated notation, to preserve music for future use.

### ***Instruments***

Students use available instruments for performing and composing including voice, body, acoustic or electric string, wind, percussion, keyboard instruments, digital instruments or environmental sounds.

### ***Music for listening and performing***

As they experience music and listen to, perform and compose music from a broad range of styles, practices, traditions and contexts, students learn to recognise their subjective preferences and consider diverse perspectives of music. This, in turn, informs the way in which they interpret music as performers and how they respond to the music they listen to. Additionally, students develop their own musical voice as composers and their own style as musicians.

## MUSIC – CURRICULUM ELEMENTS

### YEAR 7 AND 8

#### Band description

In Years 7 and 8, learning in Music builds on each student's prior learning and experiences. Students continue to learn through the practices of the Arts subjects. They use play, imagination and music-specific processes in purposeful and creative ways and continue to develop their connection with and contribution to the world as artist and as audience. They work individually and in collaboration with peers and teachers.

Students explore Music in local, regional and global contexts including use of music in multi-arts, trans-disciplinary or hybrid forms. They take opportunities to engage with musicians, music works and practices, for example by visiting arts spaces or exploring arts works and experiences such as performances or exhibitions available through online sources.

Material selected for learning across Years 7 and 8 should focus on music works, musicians, practice and contexts from diverse times and places. Teachers also make decisions about which genres, styles, forms, materials and other resources will be used in arts learning.

In Years 7 and 8, learning in Music focuses on:

- exploring music works and practices through practical investigations, research and analysis across a range of styles and contexts. They research the laws and protocols relating to copyright and Indigenous Cultural Intellectual Property and consider implications for personal and collaborative practice
- developing skills, practice and ideas for vocal and instrumental performance, improvisation and composition, considering prior learning, experience and interests. Depending on the contexts selected for learning students may focus on individual and ensemble or style-specific vocal or instrumental skills, techniques or processes. They build and refine their ability to shape and manipulate the elements of music to achieve specific effects. They continue to develop listening skills, including aural skills, and apply these skills when they are composing and performing. They develop skills and techniques for documenting music using available and stylistically relevant forms and technologies
- creating work to communicate ideas and intentions using the elements of music and compositional devices. Students may focus on making works in a range of music styles and forms or they may contribute music for use in multi-arts, hybrid or trans-disciplinary such as screen-based or theatrical forms
- sharing and communicating their work through planned and rehearsed live or streamed performances. They analyse their own and/or others' responses to the music and seek feedback from audiences.

### Achievement standard

By the end of Year 8, students analyse ways musicians working in different styles communicate ideas, meaning and feelings in their works and performances. They demonstrate and describe how musicians select and use material and meet legal and ethical obligations.

Students demonstrate developing listening skills and performance techniques. They improvise and use stylistically relevant composing processes to create and document music. They individually and collaboratively make decisions about how they will interpret and shape elements of music. They rehearse and perform music and evaluate responses to the music.

Strand	Content description	Elaboration
<b>Exploring and connecting</b>	<p><i>Students learn to:</i></p> <p>analyse the ways that musicians use the elements of music and stylistic characteristics to communicate ideas, create effects and engage audiences in music created for different purposes and contexts (AC9AMU8E01)</p>	<p><i>This may involve students:</i></p> <p>using music terminology, identifying and explaining the role and relevance of music in their own culture or local community; for example, exploring and analysing the role of music across generations (AC9AMU8E01_E1)</p> <p>identifying roles and responsibilities in music making activities and contexts as performer, audience member or person who supports the music industry (AC9AMU8E01_E2)</p> <p>accessing and researching music through real or virtual performances to analyse performers' interpretations of composers' intentions (AC9AMU8E01_E3)</p> <p>following scores visually while listening to musical works, identifying the elements of music and stylistic characteristics, and using these as a tool for interpreting music (AC9AMU8E01_E4)</p> <p>listening, analysing and discussing how elements of music are manipulated in music created to draw attention to social issues or values (AC9AMU8E01_E5)</p> <p>developing confidence to use focused listening and selected aural skills to evaluate the use of elements of music they listen to or when they are making decisions about to interpret music as a performer (AC9AMU8E01_E6)</p>
	<p>research and apply best practice for selecting and use material in music works, considering copyright and Indigenous Cultural Intellectual Property laws and protocols (AC9AMU8E02)</p>	<p>identifying what copyright and Indigenous Cultural and Intellectual Property protocols are and engaging in activities that help them understand how to make ethical choices and empathise with content creators and knowledge holders; for example, asking questions such as "Who composed this music?", "May I use ideas from this music, and do I need permission to do so?" or "What is stealing" (AC9AMU8E02_E1)</p> <p>investigating examples of how musicians ensure their legal and moral obligations are met when selecting and using First Nations Australians' cultural material to develop and create contemporary work, for example by accessing information about how composers and performers go about obtaining permission to use cultural material that belongs to a collective or a cultural group rather than an individual to create new work (AC9AMU8E02_E2)</p> <p>exploring ways that First Nations Australians' musicians are successfully using music styles or genres associated with other cultures, how this music is shared across communities and cultures, the impact that their work has on the styles and the ways that they are using their identity as musicians to communicate ideas and messages (AC9AMU8E02_E3)</p>

		using information from Indigenous Cultural and Intellectual Property protocols and guidelines to inform decisions about whether or not music used in a cultural expression can be used in a new work AC9AMU8E02_E4)
Developing skills, practice and ideas	develop and practise listening, technical and expressive skills to shape sounds using voices and instruments (AC9AMU8P01)	experimenting with ways to manipulate elements of music to achieve intended effects such as a feel that is typical of a particular style or an expressive effect and transcribing or documenting their ideas, for example manually or using digital tools (AC9AMU8P01_E1)
		practising technical and expressive skills such as intonation, pitch accuracy phrasing or shaping dynamics and articulation to communicate expressive intent using voices and/or instruments (AC9AMU8P01_E2)
		practising ways to use aural and visual cues when playing or singing in an ensemble (AC9AMU8P01_E3)
		practising using aural skills and music terminology to identify and describe technical and expressive elements of music such as chord progressions or the way a performer shapes melodies, phrasing or dynamics (AC9AMU8P01_E4)
	improvise and trial ways to combine and shape the elements of music and compositional devices to communicate ideas and effects when interpreting and composing music (AC9AMU8P02)	trailing options for using technology to create, document, record audio and share music ideas, for example improvising and trialling different types of documentation to communicate and record music ideas (AC9AMU8P02_E1)
		improvising using given material such as melodies or a chord progression (AC9AMU8P02_E2)
		experimenting with ways digital tools can be used to arrange musical ideas, effects and elements for example, using digital resources alone or in combination with voice/vocalisation or other instruments (AC9AMU8P02_E3)
		trailing and experimenting to develop ability to manipulate and control elements of music to enhance performance and communicate intentions, for example, recording alternative approaches to interpreting a phrase or melody and evaluating to identify preferred options (AC9AMU8P02_E4)
		considering, investigating and trialling stylistic features when rehearsing; for example, using effects such as distortion, decay or delay (AC9AMU8P02_E5)
Creating	interpret music in a variety of forms and styles, and manipulate the elements of music to communicate expressive effects and intended meanings (AC9AMU8C01)	using patterns such as harmonic, rhythmic or melodic patterns as the basis for improvisation or composition; for example, identifying qualities of chords in isolation and experimenting with different ways to order the chords and create a chord progression and improvise over the progression (AC9AMU8C01_E1)
		interpreting music that is documented in a range of formats; for example, graphic or interactive scores, staff notation or tablature (AC9AMU8C01_E2)
		using student and teacher set goals as a focus for practising and rehearsing a range of music (AC9AMU8C01_E3)
		using technology to manipulate specific elements such as pitch and timbre to create intended effects in composition or performance, for example, creating backing tracks or additional music lines to accompany acoustic performance (AC9AMU8C01_E4)
		manipulating sound quality by exploring how sounds are produced by different instruments and voice types; for example, manipulating dynamics and timbre in voice or acoustic or digital instruments (AC9AMU8C01_E5)

	<p>improvise and compose using the elements of music and compositional devices to communicate ideas and intentions, and document compositions in a relevant form (AC9AMU8C02)</p>	<p>using aural and focused listening skills to make decisions when improvising or composing, for example, when experimenting with ways of layering sound in a composition by combining acoustic and digital material or using compositional devices such as tonal sculpting, looping or muting (AC9AMU8C02_E1)</p> <p>combining and manipulating the elements of music in ways that are characteristic of selected styles, creating and documenting a composition and the process using available digital tools (AC9AMU8C02_E2)</p> <p>using genre, style or instrument specific software to document compositions such as chord charts or percussion notation (AC9AMU8C02_E3)</p> <p>arranging a familiar music piece into a different music style by manipulating the elements of music to convey meaning, and documenting the arrangement in a form that is appropriate, considering the style and the preferences of the musicians who might be performing the arrangement (AC9AMU8C02_E4)</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);"><b>Sharing and communicating</b></p>	<p>rehearse and present planned performances of music using expressive skills to communicate stylistic understanding, and reflect on and discuss responses to the music (AC9AMU8S01)</p>	<p>rehearsing a range of music in solo and ensemble activities for performance to a variety of audiences (AC9AMU8S01_E1)</p> <p>analysing the performance practices of practising musicians to identify strategies for interpreting specific styles authentically, for example, using online resources and creating a voice-over to add commentary about the strategies to document a guide for rehearsals (AC9AMU8S01_E2)</p> <p>performing with correct posture, understanding that the body is part of the performance; for example, standing or sitting as appropriate for the instrument, ensemble, audience and any technology in use such as a microphone; maintaining technical control throughout the performance of a piece of music, controlling tone and volume to create a balanced sound in ensemble performance, reflecting and problem-solving to address imbalances in tone and volume, and seeking feedback from the audience that they can use to reflect on and modify their musical practices in future performances (AC9AMU8S01_E3)</p> <p>planning performances, rehearsing and performing their own vocal or instrumental compositions, individually or in a group, with attention to expressive skills to convey stylistic understanding such as articulation and accents (AC9AMU8S01_E4)</p> <p>planning and performing an in-school performance of rehearsed repertoire, attending to expressive and technical skills to convey stylistic understanding (AC9AMU8S01_E5)</p>

## YEAR 9 AND 10

### Band description

In Years 9 and 10, learning in Music builds on each student's prior learning and experiences. Students continue to learn through the practices of the Arts subjects. They use play, imagination and music arts-specific processes in purposeful and creative ways and continue to develop their connection with and contribution to the world as artist and as audience. They work individually and in collaboration with peers and teachers.

Students explore Music in local, regional and global contexts including use of music in multi-arts, trans-disciplinary or hybrid forms. They take opportunities to engage with musicians, music works and practices, for example by visiting arts spaces or exploring arts works and experiences such as performances or exhibitions available through online sources.

Material selected for learning across Years 9 and 10 should focus on music works, musicians, practice and contexts from diverse times and places. Teachers also make decisions about which genres, styles, forms, materials and other resources will be used in music learning.

In Years 9 and 10, learning in Music focuses on:

- exploring music works and practices through practical investigations, research, analysis and evaluation across a range of styles and contexts. They consider how music is used to celebrate, entrench or challenge perspectives of Australian identity
- developing skills, practice and ideas for vocal and instrumental performance, improvisation and composition, considering prior learning, experience and interests. Depending on the contexts selected for learning students may focus on individual and ensemble or style-specific vocal or instrumental skills, techniques or processes. They build and refine their ability to shape and manipulate the elements of music to achieve specific effects. They continue to develop listening skills, including aural skills and apply these skills when they are composing and performing. They develop skills and techniques for documenting music using available and stylistically relevant forms and technologies
- creating work to communicate ideas and intentions using the elements of music and compositional devices. Students may focus on making works in a range of music styles and forms or they may contribute music for use in multi-arts, hybrid or trans-disciplinary such as screen-based or theatrical forms
- sharing and communicating their work through planned and rehearsed live or streamed performances. They analyse their own and/or others' responses to the music-and seek feedback from audiences.

Throughout their learning, students have opportunities to reflect, evaluate or respond, for example documenting or critiquing ideas and intentions, the use of skills, processes and techniques or receiving and responding to feedback.

Achievement standard		
<p>By the end of Year 10, students evaluate how musicians working in specific styles or contexts shape music works and performances to communicate ideas, meanings and feelings, and interact with audiences. They discuss how music is used across cultures to celebrate, entrench or challenge ideas.</p> <p>Students practise and refine listening and interpretive skills and performance techniques relevant to the styles and contexts in which they are working. They use stylistically relevant improvisation and composing processes to create and document music that communicates ideas, meaning and feelings. They present performances that convey intentions and meanings and evaluate responses to the music.</p>		
Strand	Content description	Elaboration
	<i>Students learn to:</i>	<i>This may involve students:</i>
Exploring and connecting	evaluate the ways that musicians working in different contexts, develop personal style, work collaboratively, and use the elements of music and stylistic characteristics to communicate ideas, create effects and engage audiences (AC9AMU10E01)	evaluating the ways that musicians use the elements of music and work collaboratively to communicate ideas and create effects to influence and/or evoke an emotional response in audiences; for example, evaluating how musicians evoke an emotional response in games, street music styles or film music (AC9AMU10E01_E1)
		evaluating use instrumentation when listening, composing or performing, for example, considering how dynamics and expressive techniques are being used or manipulated to communicate specific effects (AC9AMU10E01_E2)
		recognising the influence of social, cultural and historical developments relating to specific styles and incorporating these into their performance (AC9AMU10E01_E3)
		comparing music practices such as performance conventions from different times and places to identify and describe stylistic, cultural and historical practices and inform their own composition and performance practice (AC9AMU10E01_E4)
		using aural skills and focused listening to analyse how the use and combination of the elements of music defines their developing personal style as a performer or composer and how their style is being influenced by cultural and historical styles (AC9AMU10E01_E5)
		discussing and evaluating the influence of music on the development of personal or social identity, for example, exploring ways music is used to influence or create a sense of belonging (AC9AMU10E01_E6)
		using Viewpoints to ask questions, such as “How has the rise of technology changed the nature of music?”, “How has technology impacted on audiences, the music industry and the way we consume music?” (AC9AMU10E01_E7)
	evaluate the ways that contemporary arts and cultural expressions challenge, entrench and celebrate multiple	investigating how First Nations Australians and non-First Nations Australians’ contemporary musicians are exploring and challenging concepts and histories of Australia and Australian identity (AC9AMU10E02_E1)
	analysing and evaluating emerging genres such as First Nations Australians’ hip hop, mash up, and classical fusion of instrumentation such as symphony orchestra and yidaki / didjeridu and considering how these works challenge, entrench or celebrate perspectives of Australian identity (AC9AMU10E02_E2)	

	<p>perspectives of Australian identity over time (AC9AMU10E02)</p>	<p>comparing and critiquing ways contemporary music and cultural expressions challenge, entrench, and celebrate influences on Australia's identity, considering perspectives about Australia as an invaded and colonised nation or a nation that developed from a peaceful settlement (AC9AMU10E02_E3)</p> <p>analysing personal meaning, political statements, critical theories, and emotions in First Nations Australians and non-First Nations Australians' contemporary music and cultural expressions (AC9AMU10E02_E4)</p> <p>investigating why and how different traditions, styles and contexts affect the experience and interpretation of a piece of music and taking this into account when interpreting and composing music (AC9AMU10E02_E5)</p>
Developing skills, practice and ideas	<p>practise, develop and refine the use of listening, technical and expressive skills to shape sounds and communicate intended effects (AC9AMU10P01)</p>	<p>using focused listening, aural or memory skills to identify, sing or play and document music ideas such as pitch and rhythm patterns, intervals and common chord progressions (AC9AMU10P01_E1)</p> <p>working collaboratively to develop ensemble skills and an understanding of the role of each member of the ensemble in a performance (AC9AMU10P01_E2)</p> <p>using listening and understanding of the information provided in documentation such as scores, charts or lead sheets to develop interpretations of repertoire in a range of styles (AC9AMU10P01_E3)</p> <p>listening to, analysing and comparing the performance practices of others to shape and refine their interpretation and own performance of a piece of music (AC9AMU10P01_E4)</p>
	<p>improvise and experiment with ways to combine and shape the elements of music, compositional devices and stylistic conventions to communicate intended effects and meanings (AC9AMU10P02)</p>	<p>experimenting with options for using instrumentation, dynamics and expressive techniques to develop the texture of a composition (AC9AMU10P02_E1)</p> <p>applying an aural understanding of key and tonality when improvising and composing (AC9AMU10P02_E2)</p> <p>experimenting with ways to combine and manipulate the elements of music and using style-specific compositional devices to develop and shape compositions (AC9AMU10P02_E3)</p> <p>exploring use of the elements of music in different music styles, evaluating and comparing stylistic interpretations such as those from other cultures and times, as a stimulus for improvisation and shaping music elements (AC9AMU10P02_E4)</p>
	<p>interpret music using technical and expressive skills and stylistic conventions to communicate intended meanings for audiences (AC9AMU10C01)</p>	<p>rehearsing and refining ability to control technically and expressive qualities in solo and/or ensemble music to communicate stylistic understanding (AC9AMU10C01_E1)</p> <p>experimenting with and comparing how the elements of music (compositional devices, etc.) are used to communicate musical intentions in traditional, digital and graphic scores from different styles (AC9AMU10C01_E2)</p> <p>combining and manipulating the elements of music using repetition, variation and contrast to shape compositions, documenting them in a relevant form (AC9AMU10C01_E3)</p>

	<p>combine elements of music and use compositional devices to plan, and structure compositions to communicate ideas and intentions and document the works (AC9AMU10C02)</p>	<p>composing music in a nominated style considering how to use elements of music and compositional devices to communicate understanding of the style (AC9AMU10C02_E1)</p> <p>using voices/vocalisation, instruments and/or digital tools to arrange and document music, for example exploring and manipulating combinations of electronic and acoustic sounds to create new works, using technology as a composition tool and sound source (AC9AMU10C02_E2)</p> <p>composing music in a recognised form such as 32-bar song form, a street-music style or music for a screen-based work, considering their intention for the music, such as the ideas or meaning they wish to communicate in the music and how they can create and manipulate musical material to achieve these intentions (AC9AMU10C02_E3)</p>
<p>Sharing and communicating</p>	<p>rehearse and present planned performances using technical control, expression and stylistic understanding to communicate intended meanings, and reflect on and evaluate responses to the music (AC9AMU10S01)</p>	<p>recording and evaluating performances using digital technologies; for example, listening to a recording of their own performances and identifying areas for improvement (AC9AMU10S01_E1)</p> <p>performing their own music compositions, and, as appropriate, using documentation such as scores or visual material, and reflecting and evaluating personal or audience responses to the music such as “how did the instrumentation selected for the work affect the audience response’ or how did choices such as tempo, dynamics, articulation or instrumentation allow the ensemble to achieve intended effects in their performance?’ (AC9AMU10S01_E2)</p> <p>rehearsing and presenting planned performances, reflecting and evaluating how each performance may have been different, which was more successful with audiences, and why? (AC9AMU10S01_E3)</p> <p>planning and presenting performances in a range of physical or virtual spaces including providing audiences with information about the music, the performers and the ideas that the performers are intending to communicate (AC9AMU10S01_E4)</p>