

The Australian Curriculum

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The Australian Curriculum The Arts

Overview

Introduction

In the Australian Curriculum, The Arts is a learning area that draws together related but distinct art forms. While these art forms have close relationships and are often used in interrelated ways, each involves different approaches to arts practices and critical and creative thinking that reflect distinct bodies of knowledge, understanding and skills. The curriculum examines past, current and emerging arts practices in each art form across a range of cultures and places.

The Australian Curriculum: The Arts comprises five subjects:

- Dance
- Drama
- Media Arts
- Music
- Visual Arts.

Rationale

The arts have the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging them to reach their creative and expressive potential. The five arts subjects in the Australian Curriculum provide opportunities for students to learn how to create, design, represent, communicate and share their imagined and conceptual ideas, emotions, observations and experiences.

Rich in tradition, the arts play a major role in the development and expression of cultures and communities, locally, nationally and globally. Students communicate ideas in current, traditional and emerging forms and use arts knowledge and understanding to make sense of their world. The Australian Curriculum: The Arts values, respects and explores the significant contributions of Aboriginal and Torres Strait Islander Peoples to Australia's arts heritage and contemporary arts practices through their distinctive ways of representing and communicating knowledge, traditions and experience. In The Arts, students learn as artists and audience through the intellectual, emotional and sensory experiences of the arts. They acquire knowledge, skills and understanding specific to The Arts subjects and develop critical understanding that informs decision-making and aesthetic choices. Through The Arts, students learn to express their ideas, thoughts and opinions as they discover and interpret the world. They learn that designing, producing and resolving their work is as essential to learning in the arts as is creating a finished artwork. Students develop their arts knowledge and aesthetic understanding through a growing comprehension of the distinct and related languages, symbols, techniques, processes and skills of the arts subjects. Arts learning provides students with opportunities to engage with creative industries and arts professionals.

The arts entertain, challenge, provoke responses and enrich our knowledge of self, communities, world cultures and histories. The Arts contribute to the development of confident and creative individuals, nurturing and challenging active and informed citizens. Learning in The Arts is based on cognitive, affective and sensory/kinaesthetic response to arts practices as students revisit increasingly complex content, skills and processes with developing confidence and sophistication across their years of learning.

This rationale is extended and complemented by the specific rationale for each arts subject.

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 artworks 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 artworks and practices, both traditional and contemporary, of Aboriginal and Torres Strait Islander Peoples
- understanding of local, regional and global cultures, and their arts histories and traditions, through engaging with the worlds of artists, artworks, audiences and arts professions.

These aims are extended and complemented by specific aims for each arts subject.

Key ideas

Strands

Content descriptions in each arts subject reflect the interrelated strands of making and responding.

- making includes learning about and using knowledge, skills, techniques, processes, materials and technologies to explore arts practices and make artworks that communicate ideas and intentions.
- responding includes exploring, responding to, analysing and interpreting artworks.

Making

Making in each arts subject engages students' cognition, imagination, senses and emotions in conceptual and practical ways and involves them thinking kinaesthetically, critically and creatively. Students develop knowledge, understanding and skills to design, produce, present and perform artworks. To make an artwork, students work from an idea, an intention, particular resources, an expressive or imaginative impulse, or an external stimulus.

Students learn, develop and refine skills as the artist and as audience for their own work, and as audience for the works of others. Making involves practical actions informed by critical thought to design and produce artworks. Students independently and collaboratively experiment, conceptualise, reflect on, refine, present, perform, communicate and evaluate. They learn to explore possibilities across diverse art forms, solve problems, experiment with techniques, materials and technologies, and ask probing questions when making decisions and interpreting meaning.

Part of making involves students considering their artworks from a range of viewpoints, including that of the audience. Students consider their own responses as artists to interpretations of the artwork as it is developed or in its completed form.

Responding

Responding in each arts subject involves students, as artists and audiences, exploring, responding to, analysing, interpreting and critically evaluating artworks they experience. Students learn to understand, appreciate and critique the arts through the critical and contextual study of artworks and by making their own artworks. Learning through making is interrelated with and dependent on responding. Students learn by reflecting on their making and critically responding to the making of others.

When responding, students learn to critically evaluate the presentation, production and/or performance of artworks through an exploration of the practices involved in making an artwork and the relationship between artist, audience and artwork. Students learn that meanings can be interpreted and represented according to different viewpoints, and that the viewpoints they and others hold shift according to different experiences.

Students consider the artist’s relationship with an audience. They reflect on their own experiences as audience members and begin to understand how artworks represent ideas through expression, symbolic communication and cultural traditions and rituals. Students think about how audiences consume, debate and interpret the meanings of artworks. They recognise that in communities many people are interested in looking at, interpreting, explaining, experiencing and talking about the arts.

Viewpoints

In making and responding to artworks, students consider a range of viewpoints or perspectives through which artworks can be explored and interpreted. These include the contexts in which the artworks are made by artists and experienced by audiences. The world can be interpreted through different contexts, including social, cultural and historical contexts. Based on this curriculum, key questions are provided as a framework for developing students’ knowledge, understanding and inquiry skills.

Table 1: Examples of viewpoints and questions through which artworks can be explored and interpreted

| Examples of viewpoints | As the artist: | As the audience: |
|---|---|---|
| Contexts, including: <ul style="list-style-type: none"> ● societal ● cultural ● historical | <ul style="list-style-type: none"> ● What does this artwork tell us about the cultural context in which it was made? ● How does this artwork relate to my culture? ● What social or historical forces and influences have shaped my artwork? ● What ideas am I expressing about the future? | <ul style="list-style-type: none"> ● How does the artwork relate to its social context? ● How would different audiences respond to this artwork? ● What is the cultural context in which it was developed, or in which it is viewed, and what does this context signify? ● What historical forces and influences are evident in the artwork? ● What are the implications of this work for future artworks? |
| Knowledge <ul style="list-style-type: none"> ● elements ● materials ● skills, techniques, processes ● forms and styles ● content | <ul style="list-style-type: none"> ● How is the work structured/organised/arranged? ● How have materials been used to make the work? ● How have skills and processes been selected and used? ● What forms and styles are being used and why? | <ul style="list-style-type: none"> ● Why did the artist select particular content? |
| Evaluations (judgements) | <ul style="list-style-type: none"> ● How effective is the artwork in meeting the artist’s intentions? ● How are concepts and contexts interpreted by the artist? | <ul style="list-style-type: none"> ● How does the artwork communicate meaning to an audience? ● What interpretations will audiences have? |

| | | |
|---|---|---|
| <p>Evaluations</p> <ul style="list-style-type: none"> • philosophical and ideological • theoretical • institutional • psychological • scientific | <ul style="list-style-type: none"> • What philosophical, ideological and/or political perspectives does the artwork represent? • How do philosophies, ideologies and/or scientific knowledge impact on artworks? • What important theories does this artwork explore? • How have established behaviours or conventions influenced its creation? | <ul style="list-style-type: none"> • What philosophical, ideological and/or political perspectives evident in the artwork affect the audience's interpretation of it? • How do philosophies, ideologies and/or scientific knowledge impact on artworks? • What important theories does this artwork explore? • How have established behaviours or conventions influenced its creation? • What processes of the mind and emotions are involved in interpreting the artwork? |
|---|---|---|

Structure

The Australian Curriculum: The Arts covers each of the five arts subjects – Dance, Drama, Media Arts, Music, and Visual Arts – across bands of year levels:

- Foundation to Year 2
- Years 3 and 4
- Years 5 and 6
- Years 7 and 8
- Years 9 and 10.

The curriculum is based on the assumption that all students will study the five arts subjects from Foundation to the end of primary school. Schools will be best placed to determine how this will occur. From the first year of secondary school (Year 7 or 8), students will have the opportunity to experience one or more arts subjects in depth. In Years 9 and 10, students will be able to specialise in one or more arts subject. Subjects offered will be determined by state and territory school authorities or individual schools.

Teachers in schools are the key to providing students with rich, sustained, rigorous learning in each of the subjects in the arts. The arts industry complements the provision of the Arts curriculum in schools through programs and partnerships. The industry increasingly provides specialist services for schools, as appropriate, through experiences such as visiting performances, demonstrations and exhibitions, artists in residence, teacher professional development and access for students and teachers to specialised facilities in galleries, concert halls, theatres and other arts venues.

The curriculum for each arts subject includes:

- a rationale and aims
- the structure for learning
- band descriptions
- content descriptions
- content elaborations
- links to statements about student diversity, general capabilities and cross-curriculum priorities
- sequence of achievement
- glossary.

In the Australian Curriculum, The Arts is a learning area that draws together related but distinct art forms. While these art forms have close relationships and are often used in interrelated ways, each involves different approaches to arts practices and critical and creative thinking that reflect distinct bodies of knowledge, understanding and skills. The curriculum examines past, current and emerging arts practices in each art form across a range of cultures and places.

Each subject focuses on its own practices, terminology and unique ways of looking at the world.

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 engage their senses, imagination and intellect through media artworks that respond to diverse cultural, social and organisational influences on communications practices today.

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 practice is aurally based and focuses on acquiring and using knowledge, understanding and skills about music and musicians.

In Visual Arts, students experience and explore the concepts of artists, artworks, world and audience. Students learn in, through and about visual arts practices, including the fields of art, craft and design. Students develop practical skills and critical thinking which inform their work as artists and audience.

The Australian Curriculum: The Arts Foundation – Year 10 enables exploration of the dynamic relationships between arts subjects. This can involve students making and responding to artworks in traditional, contemporary and emerging forms, using materials, techniques and technologies from one arts subject to support learning in another. In this twenty-first century arts curriculum, students explore innovative and hybrid art forms which extend and challenge art making and combine practices of two or more art forms.

Within all arts subjects, design facilitates the creative and practical realisation of ideas. Design thinking is a fundamental strategy in the experimentation, refinement and resolution of an artwork and takes into account logical, critical and aesthetic considerations. Many different words describe design within the arts, such as choreographing, narrating, devising, constructing, composing and sculpting. Design connects the different art forms so that they inform each other, providing possibilities for students to create innovative and hybrid forms of art.

Although Dance, Drama, Media Arts, Music, and Visual Arts are described individually in The Arts, students need opportunities to study and make artworks that feature fusion of traditional art forms and practices to create hybrid artworks. This learning involves exploration of traditional and contemporary arts practices from different cultures, including works from Aboriginal and Torres Strait Islander cultures as suitable to community and cultural protocols. Such works might:

- combine performance, audio and/or visual aspects
- combine processes typical of the different arts subjects
- involve other learning areas
- exist in physical, digital or virtual spaces
- combine traditional, contemporary and emerging media and materials
- be created individually or collaboratively.

Relationship between the strands of making and responding

Making and responding are intrinsically connected. Together they provide students with knowledge, understanding and skills as artists, performers and audience and develop students' skills in critical and creative thinking. As students make artworks they actively respond to their developing artwork and the artworks of others; as students respond to artworks they draw on the knowledge, understanding and skills acquired through their experiences in making artworks.

The strands inform and support each other. When developing teaching and learning programs, teachers combine aspects of the strands in different ways to provide students with learning experiences that meet their needs and interests. The curriculum provides many opportunities for integration of learning between arts subjects and with other learning areas.

Content descriptions

The focus of each content description in Foundation – Year 6 expands into more specific content descriptions for Years 7–10 as presented in table 2 below.

Table 2: Content descriptions for F–6 and 7–10 in the Australian Curriculum: The Arts

| Content description | Foundation – Year 6 | Content description | Years 7–10 |
|---------------------|---|---------------------|--|
| 1st | Exploring ideas and improvising with ways to represent ideas | 1st | Exploring ideas and improvising with ways to represent ideas |
| | | 2nd | Manipulating and applying the elements/concepts with intent |
| 2nd | Developing understanding of practices | 3rd | Developing and refining understanding of skills and techniques |
| | | 4th | Structuring and organising ideas into form |
| 3rd | Sharing artworks through performance, presentation or display | 5th | Sharing artworks through performance, presentation or display |
| 4th | Responding to and interpreting artworks | 6th | Analysing and reflecting upon intentions |
| | | 7th | Responding to and interpreting artworks |

PDF documents

Resources and support materials for the Australian Curriculum: The Arts are available as PDF documents.

The Arts: Sequence of content

The Arts: Sequence of achievement

Glossary

2d

Artworks that exist on a flat surface, that have height and width, such as paintings and drawings.

3d

Artworks that have depth as well as height and width, such as sculpture and installation.

4d

Artworks that have depth, height, width and added temporal and spatial dimensions. For example, artworks that incorporate time, such as time-based installations, or artworks that incorporate performance on a moving image.

aesthetic

Specific artistic awareness, or a deep appreciation of the meaning of an artistic experience through intellectual, emotional and sensual response to a work of art.

In Dance, standards of appropriateness and competency relevant to the genre/style/time/place.

In Drama, involves subjective responses to non-verbal, affective and verbal devices which can be representative of genre/style/time/place.

In Media Arts, involves engagement with and increasing understanding of how images, sounds and texts can be used to provoke responses.

In Music, involves the subjective responses by which music is perceived and judged, which can be relevant to genre/style/time/place.

In Visual Arts, the philosophical theory or set of principles governing the idea of beauty at a given time and place.

art form

Specific shape or quality an artistic expression takes, such as dance, drama, media arts, music and visual artworks.

articulation

In Dance, the manner in which movement of the body is clearly coordinated and differentiated. For example, lifting the arm with the elbow initiating the movement.

In Drama, voice: to form clear, distinct and accurate sounds for dramatic purpose; movement: to isolate and move specific parts of the body for dramatic purpose.

In Music, the way a note is sung or played, such as short and detached (staccato), smooth (legato) or accented, which contributes to the overall style and interpretation.

artists

Generic term for the maker of an artwork in each of the five arts subjects.

artwork

Generic term for a performance or an artwork in each of the five arts subjects. When referred to generically this curriculum uses the term 'artwork'. Within each arts subject, the subject-specific terms are used. Artworks are also frequently described with reference to forms or styles.

atmosphere

The established mood or feeling conveyed in an artwork or performance.

audience

Individuals or groups of people who experience the arts in a range of settings and contexts (formal, informal, virtual or interactive) through intellectual, emotional and social engagement. The artist is audience to their own artwork.

aural skills

Particular listening skills students develop to identify and discriminate between sounds in Music. Also referred to as ear training which involves focused listening activities through which students identify sounds such as rhythm, pitch and timbre.

body awareness

Focuses on the individual's own body shapes, body bases, body parts, locomotor and non-locomotor movements.

body bases

Body parts that support the rest of the body. For example, when standing, the feet are the body base; when kneeling, the knees are the body base.

body language

Non-verbal communications through movement, gesture, facial expression, posture and proxemics (non-verbal communication).

body parts

Isolated parts or sections of the body; for example, arms, legs, head, torso, feet or hands.

body zones

Body areas of right side, left side, front, back, upper half and lower half.

character

Identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action.

choreographic devices

The tools a choreographer selects and uses to communicate ideas, including: abstraction, sequence, repetition, transition, contrast, variation and canon.

choreographic form

The arrangement of movement within the structure of a dance.

codes

In Media Arts, codes can be further broken down into technical codes (such as camera angles, brush strokes, body movement) and symbolic codes (such as the language, dress, actions of characters, visual symbols).

In Visual Arts, accepted ways of arranging materials into familiar forms, such as print, painting, moving image or sculpture.

composition

In Visual Arts, the placement or arrangement of elements or parts in artworks.

In Media Arts, the arrangement and sequence of images and text to support the purpose of communicating ideas or stories from different points of view using framing, editing and layout.

conventions

Traditional or culturally accepted ways of doing things based on audience expectations. Each art form has hundreds of conventions built up over time and widely accepted by audiences.

craft

An intellectual and physical activity where artists explore the materials and processes to produce unique objects for the purposes of: experimentation with form or function; exhibition; production; and personal or community need. Indigenous cultures draw no distinction between art and craft and, similarly, contemporary culture values the interplay between the art/craft, design/craft, the art/designer or the design/maker. The crafted and handmade sit alongside the manufactured design object as part of historical, national and cultural identities.

design elements

Include line, colour, shape, texture, space and form found in artworks, and incorporated in the design of performance spaces (including sets) for dance and drama.

design principles

Accepted conventions associated with organising design elements and can include unity, balance, hierarchy, scale, proportion, emphasis, similarity and contrast.

dramatic action

The driving force and forward motion of drama to create dramatic meaning, tension, belief and audience engagement. The movement of the drama from the introduction, exposition of ideas and conflict to a resolution.

dramatic meaning

A signified, intended purpose or effect interpreted from the communication of expressive dramatic action.

dynamics

In Dance, refers to how movement is performed, and includes the weight, force, and/or energy that are applied to movement over time. For example, heavy to light weight, strong to gentle force, or fast to slow release of energy.

In Music, dynamics and expression refers to how the sound is performed, including sound qualities. For example, the relative volume and intensity of sound.

elements of dance

Space, time, dynamics and relationships.

elements of drama

Role and character, relationships, situation, voice, movement, focus, tension, space, time, language, symbol, audience, mood and atmosphere.

elements of media arts

Composition, time, space, sound, movement and lighting. Also known as technical and symbolic elements.

elements of music

Rhythm, pitch, dynamics and expression, form and structure, timbre, and texture.

expressive skills

In Dance, the use of facial expression to communicate in performance.

In Drama, the use of facial and vocal expression to communicate in performance.

In Music, the use of elements such as dynamics combined with technical skills to enhance performance.

focus

To concentrate the attention on a spatial direction or a point in space to intensify attention or increase the projection of intent. For example:

In Dance, to concentrate on the dancer's line of sight or dramatic action.

In Drama, to direct and intensify attention and frame moments of dramatic action or to identify the main idea of the drama.

In Visual Arts, to draw the audience's attention to a particular point in the artwork.

form and structure

In Music, the plan or design of a piece of music described by identifying what is the same and what is different and the ordering of ideas in the piece.

forms

In each arts subject, form is the whole of an artwork created by the elements and the way they are structured:

In Dance, form is the shape or structure of a dance according to a preconceived plan. For example, AB, ABA, rondo, narrative, chance.

In Drama, form is the way drama is structured. Drama forms are shaped by the application of the elements of drama within particular social, cultural and historical contexts.

In Music, form is the sections within a piece of music, for example, binary form (AB) contains section A, then section B; ternary form (ABA) contains section A, section B, then return to section A; rondo form (ABACA) contains section A, section B, section C, then return to section A.

In Visual Arts, two-dimensional form (see 2D), three-dimensional form (see 3D) and four-dimensional form (see 4D).

found sound sources

Natural and manufactured objects including stones and household objects.

hybrid art form

The combination of more than one art form within an artwork.

improvisation

Spontaneous, creative activity applying the elements of an art form:

In Dance, movement that is created spontaneously, either free-form or highly structured.

In Drama, a spontaneous enactment taking on roles and situations to create dramatic action and extend an idea; usually short and are structured into a complete little play.

In Music, spontaneously extending and varying music ideas in response to initial material or responses invented by other performers in an ensemble.

institutions

In Media Arts, organisations that enable and constrain media production and use.

key concepts of media arts

Media languages, media technologies, media institutions, media audiences and media representation.

kinaesthetic intelligence

Involves how well an individual perceives and controls their body in terms of physical activity and/or fine motor skills within the space of a dance.

language

In Drama, ideas and dramatic meaning: the choice of linguistic expression and ideas in drama used to create dramatic action.

lighting

In Media Arts, light, shade and colour for effect.

locomotor movement

Travelling movements, movement from one space to another such as walking, running, hopping, skipping, leaping or crawling.

materials

Physical resources, equipment including technologies, and information used to make artworks. For example, paint, digital camera, pencil, drum and/or clarinet.

media audiences

The individuals or groups for whom media artworks are made and who respond as consumers, citizens and creative individuals. Audiences engage and interact based on expectation and experience.

media institutions

The individuals, communities and organisations that influence, enable and constrain media production and use. Institutions are framed by the social, historical and cultural context.

media languages

Refers to the system of signs or symbols that media artworks use to communicate ideas and stories. The language system is a combination of symbolic codes and the technical form of media arts technologies. The language systems of media artworks use and control technical and symbolic elements to communicate meaning.

media representation

The act of representing people, places and times, shared social values and beliefs through images, sounds and text, or a combination of these. The representations are a constructed reality.

media technologies

The tools and processes which are essential for producing, accessing and distributing media.

medium

The material used in making an artwork.

mood and atmosphere

In Drama, the feeling or tone of both the physical space and the dramatic action created by or emerging from the performance.

movement

In Drama, using facial expression, posture and action expressively in space and time to create roles, situations, relationships, atmosphere and symbols.

In Media Arts, the way the eye discovers images or text; the suggestion of movement through sound.

movement vocabulary

The accumulation of movement, steps, gestures that make up a repertoire for physical expression of feelings or ideas.

multimedia

Artworks that incorporate a broad range of media including graphics, text, digital media, audio or video.

non-locomotor movement

Movement of the body occurring above a stationary base, on the spot movements. Also called axial movement. For example, bending, stretching, twisting, shaking, bouncing, rising, sinking, pushing, pulling, or swinging and swaying.

notation

Written symbols that represent and communicate sound. Notation can be invented, recognisable to a traditional style or culture, or digitally created.

pathways

In Dance, patterns created in the air or on the floor by the body or body parts as a dancer moves in and through space.

performance style

A type of dramatic expression communicated for a particular effect with distinguishing features and appearance.

pitch

In Music, the relative highness or lowness of sound.

playbuilding

Creating a play through improvisation or devising.

practices

The application of arts skills and knowledge to create, represent, communicate and respond in a specific art form.

practise

Regularly revising, developing and consolidating skills, techniques and repertoire as a class or as an individual.

process drama

A method of teaching and learning drama where both the students and teacher are working in and out of role.

projection

In Dance, the communication of meaning through extension and focus of the body.

In Drama, the loudness of the voice of an actor, and how it is carried to the audience.

purposeful play

Is a context for learning through which children organise and make sense of their social worlds, as they engage actively with people, objects and representations (Early Years Learning Framework).

relationships

In Dance, relationships refer to associations or connections occurring when the body dances.

Relationships might occur between body parts (for example, right arm to left arm, hand to face); the body and the floor (for example, close to, away from); the body and objects (for example, a chair, fan, stick, scarf); the body and space (for example, an expansive or limited relationship); and the body and others (for example, dance to one or more dancers).

In Drama, the connections and interactions between people that affect the dramatic action.

representation

The expression or designation of a character, place, idea, image or information by some other term, character, symbol, diagram, image, sound or combination of visual and aural expression, based on shared social values and beliefs:

In Media Arts, one of the five key concepts.

A concept in visual arts.

rhythm

In Dance, combination of long and short movements.

In Music, combinations of long and short sounds that convey a sense of movement subdivision of sound within a beat.

In Media Arts, a technique or effect achieved in editing.

role and character

In Drama, the identification and portrayal of a person's values, attitudes, intentions and actions as imagined relationships, situations and ideas in dramatic action; role focus on type and stereotype; characters are detailed and specific.

role-play

To pretend to be someone else.

safe dance practices

Can be defined as the practice of selecting and executing safe movement. The focus is on providing dance activities and exercises which allow students to participate without risk of injury. All dance movement should be performed relevant to an individual's body type and capabilities.

scene

The dramatic action that occurs in a particular time and place; a section of a play.

score

A collection of notated representations of sound used to communicate musical information. Scores can use graphic, traditional, invented or stylistically specific symbols.

sequence

The linking together of series of ideas, much like words are linked together to form sentences and paragraphs:

In Dance, a choreographic device where movements are linked together to form a series of movements/phrases.

In Media Arts, a series of still and/or moving images with or without sound are intentionally put into an order.

In Music, a melodic, rhythmic or harmonic pattern. It can also describe the process or product of arranging blocks of music using 'sequencing' software.

situation

In Drama, the setting and circumstances of the dramatic action – the who, what, where, when and what is at stake of the roles/characters.

sound

In Media Arts, aural effects e.g. Loudness, softness, ambient noise or music.

space

In Dance, where the body moves, including level, dimension, direction, shape, active space, positive space, negative space, planes, pathways, general space, personal space and performance space.

In Drama, the space of the performance and audience, fictional space of the dramatic action and the emotional space between characters.

In Media Arts, the distance and relationship between objects, sounds or text or the depiction of place.

story principles

In Media Arts, selecting and organising the elements of structure, intent, characters, settings and points of view within the conventions of a genre, such as a Hollywood love story that follows a pattern of boy meets girl, boy loses girl, boy gets girl.

style

the influencing context of an artwork, such as Impressionist in Visual Arts; ballet or hip hop in Dance; Romanticism in Music; or postmodern, twenty-first century or contemporary, among many others.

symbol

In Drama, associations that occur when something is used to represent something else to reinforce or extend dramatic meaning.

technical skills

Combination of proficiencies in control, accuracy, alignment, strength, balance and coordination in an art form that develop with practice:

In Dance, proficiencies developed through the acquisition of appropriate strength, flexibility, coordination and endurance in the performance of body actions, locomotor and non-locomotor movements, and developed with practice to perform in specific dance styles.

In Music, proficiencies developed with practice in order to sing or play instruments.

technique

In Dance, the acquisition and execution of dance skills within a given dance style or genre.

In Drama, techniques include ways of using voice and movement to create role and dramatic action; also techniques in lighting, sound, set building and painting, costume making, and make-up.

In Music, the capacity to control a voice or instrument in order to produce a desired sound.

In Visual Arts, the manner of making or skills used in making an artwork.

technologies

The tools and equipment that can be materials for making and responding. One of the five key concepts in Media Arts.

In Music, the particular characteristics of a sound.

In Visual Arts, the lightness or darkness of a colour (value).

tension

In Drama, a sense of anticipation or conflict within characters or character relationships, or problems, surprise and mystery in stories and ideas to propel dramatic action and create audience engagement.

texture

In Music, The layers of sound in a musical work and the relationship between them.

timbre

In Music, the particular tone, colour or quality that distinguishes a sound or combinations of sounds.

time

In Dance, time refers to how long a dance takes, including metre, tempo, momentum, accent, duration, phrasing, rhythmic patterns, stillness and beat.

In Drama, the fictional time in the narrative or setting; timing of one moment to the next contributing to the tension and rhythm of dramatic action.

In Media Arts, the order, duration and depiction of ideas and events.

tone

In Drama, tone of voice.

viewpoints

A collection of perspectives, lenses or frames through which artworks can be explored and interpreted.

visual conventions

Combinations of components and approaches, such as combinations of elements, design principles, composition and style.

visual devices

Combinations of approaches or techniques in compositions and representations.

visual elements (design elements)

Include line, colour, shape, texture, space and form found in artworks, and incorporated in the design of performance spaces (including sets) for dance and drama.

voice

In Drama, using voice expressively to create roles, situations, relationships, atmosphere and symbols.

The Australian Curriculum The Arts - Music

Overview

Rationale

This rationale complements and extends the rationale for The Arts learning area.

Music is uniquely an aural art form. The essential nature of music is abstract. Music encompasses existing sounds that are selected and shaped, new sounds created by composers and performers, and the placement of sounds in time and space. Composers, performers and listeners perceive and define these sounds as music.

Music exists distinctively in every culture and is a basic expression of human experience. Students' active participation in Music fosters understanding of other times, places, cultures and contexts. Through continuous and sequential music learning, students listen to, compose and perform with increasing depth and complexity. Through performing, composing and listening with intent to music, students have access to knowledge, skills and understanding which can be gained in no other way. Learning in Music is aurally based and can be understood without any recourse to notation. Learning to read and write music in traditional and graphic forms enables students to access a wide range of music as independent learners.

Music has the capacity to engage, inspire and enrich all students, exciting the imagination and encouraging students to reach their creative and expressive potential. Skills and techniques developed through participation in music learning allow students to manipulate, express and share sound as listeners, composers and performers. Music learning has a significant impact on the cognitive, affective, motor, social and personal competencies of students.

As independent learners, students integrate listening, performing and composing activities. These activities, developed sequentially, enhance their capacity to perceive and understand music. As students' progress through studying Music, they learn to value and appreciate the power of music to transform the heart, soul, mind and spirit of the individual. In this way, students develop an aesthetic appreciation and enjoyment of music.

Aims

In addition to the overarching aims of the Australian Curriculum: The Arts, music knowledge, understanding and skills ensure that, individually and collaboratively, students develop:

- the confidence to be creative, innovative, thoughtful, skilful and informed musicians
- skills to compose, perform, improvise, respond and listen with intent and purpose
- aesthetic knowledge and respect for music and music practices across global communities, cultures and musical traditions
- an understanding of music as an aural art form as they acquire skills to become independent music learners.

Structure

Learning in Music

Students learning Music listen, perform and compose. They learn about the elements of music comprising rhythm, pitch, dynamics and expression, form and structure, timbre and texture. Aural skills, or ear training, are the particular listening skills students develop to identify and interpret the elements of music. Aural skills development is essential for making and responding to a range of music while listening, composing, and performing. Learning through music is a continuous and sequential process, enabling the acquisition, development and revisiting of skills and knowledge with increasing depth and complexity.

Making in Music involves active listening, imitating, improvising, composing, arranging, conducting, singing, playing, comparing and contrasting, refining, interpreting, recording and notating, practising, rehearsing, presenting and performing.

Responding in Music involves students being audience members listening to, enjoying, reflecting on, analysing, appreciating and evaluating their own and others' musical works.

Both making and responding involve developing aural understanding of the elements of music through experiences in listening, performing and composing. The elements of music work together and underpin all musical activity. Students learn to make music using the voice, body, instruments, found sound sources, and information and communication technology. Music is recorded and communicated as notation by a unique system of symbols and terminology, and as audio recordings using technology. With increasing experience of the elements of music, students develop analytical skills and aesthetic understanding.

Knowledge and skills of Music

In Music, students' exploration and understanding of the elements of music, musical conventions, styles and forms expands with their continued active engagement with music.

In listening to, performing and composing 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.

The information below outlines the knowledge and skills that students need to develop in music. Terms specific to this curriculum are defined in the glossary and a hyperlink to examples of band-appropriate knowledge and skills is provided with the content descriptions.

Knowledge

The elements of music

Music is learnt through developing skills and knowledge associated with the elements of music. Musical ideas are conceived, organised and shaped by aspects and combinations of rhythm, pitch, dynamics and expression, form and structure, timbre and texture.

Viewpoints

In making and responding, students learn that meanings can be generated from different viewpoints and that these shift according to different world encounters. As students make, investigate or critique music as composers, performers and audiences, they may ask and answer questions to interrogate, explore and investigate the composers' and performers' meanings, and the audiences' interpretations. Meanings and interpretations are informed by contexts of societies, cultures and histories, and an understanding of how elements, materials, skills and processes are used. These questions provide the basis for making informed critical judgements about their own music and the music they interpret as musicians and listen to as audiences. The complexity and sophistication of such questions will change across Foundation to Year 10. In the later years, students will consider the interests and concerns of composers, performers and audiences regarding philosophies and ideologies, critical theories, institutions and psychology.

Types of music

In each band, students learn about increasingly complex forms of music as they make and respond to different musical styles and genres, from a range of historical and cultural contexts. These may include different types of songs and instrumental genres, music in film and media, contemporary and new music trends, and folk and art music from varied cultures, traditions and times.

Students begin with music experienced in their own lives and community, and identify the purposes of music. They draw on the histories, traditions and conventions of music from other places and times including Australia, Aboriginal and Torres Strait Islander cultures, Asia and other world cultures.

Skills, techniques and processes

When making and responding, students' musical skills are best developed through activities which integrate the techniques and processes of music: listening, composing and performing.

Listening is the process through which music is experienced and learnt. This includes listening to, analysing and comparing a range of repertoire. Developing aural skills (ear training) as the technique for discriminating, identifying, interpreting and applying musical concepts is essential for all listening, composition and performing activities.

Composing is a broad term for creating original music. In the classroom, this involves improvising, organising musical ideas, creating accompaniment patterns, and arranging and writing original works, either individually or collaboratively.

Performing involves playing instruments, singing or manipulating sound using technology, either as an individual or ensemble member. This includes learning songs, instrumental pieces, accompaniments, and works composed by self and others. Audiences can include the teacher, peers in class, the wider school community and public audiences.

These learning experiences are supported by extra activities including learning and creating notation to record and communicate musical ideas; reading, writing and interpreting a range of terminology, notation and scores; making audio recordings of compositions and performances using technology; and developing skills and techniques to discuss their own music and the music of others.

Materials

The initial materials of music are the voice and body, instruments and other sound sources. Additional materials include recorded music and scores, technologies such as recording and playback equipment and software, and spaces for creating, practising and performing.

Foundation to Year 2

In Foundation to Year 2, learning in The Arts builds on the Early Years Learning Framework. Students are engaged through purposeful and creative play in structured activities, fostering a strong sense of wellbeing and developing their connection with and contribution to the world.

In the Foundation Year, students undertake The Arts appropriate for their level of development.

They explore the arts and learn how artworks can represent the world and that they can make artworks to represent their ideas about the world. They share their artworks with peers and experience being an audience to respond to others' art making.

As they experience the arts, students draw on artworks from a range of cultures, times and locations. They explore the arts of Aboriginal and Torres Strait Islander Peoples and of the Asia region and learn that they are used for different purposes. While the arts in the local community should be the initial focus for learning, students are also aware of and interested in the arts from more distant locations and the curriculum provides opportunities to build on this curiosity.

As they make and respond to artworks, students explore meaning and interpretation, forms and processes, and social and cultural contexts of the arts. They make early evaluations of artworks expressing what they like and why.

Students learn about safe practices in the arts through making and responding safely in the different arts subjects.

They experience the role of artist and they respond to feedback in their art making. As an audience, they learn to focus their attention on artworks presented and to respond to artworks appropriately. In Foundation to Year 2, students learn to be an audience for different arts experiences within the classroom.

In Music, students:

- become aware of rhythm, pitch, dynamics and expression, form and structure, timbre and texture
- explore sounds as they learn to listen to and make music
- learn to discriminate between sounds and silence, and loud and soft sounds
- learn to move and perform with beat and tempo
- learn to listen as performers and as audience.

Foundation to Year 2 Content Descriptions

Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion (ACAMUM080)



- matching pitch to sing in tune and experimenting with speaking and singing voice to recognise the differences
- imitating pitch and rhythm patterns to develop aural recognition skills, for example, echo clapping and call and response singing
- using voices and body percussion to experiment with the elements of music to identify same and different, for example, sound and silence, fast and slow, long and short, high and low, loud and soft, happy and sad
- recording music ideas using technologies and graphic notation

Sing and play instruments to improvise, practise a repertoire of chants, songs and rhymes, including songs used by cultural groups in the community (ACAMUM081)



- practising and performing music, reading from notation (invented and learnt symbols)
- practising techniques for singing songs and playing classroom instruments
- singing and playing music to explore the expressive possibilities of their voices and instruments
- Considering viewpoints – meanings and interpretations: For example – What did this music make you think about and why?
- practising and performing music using accessible technologies
- learning a song used by groups in the local community, such as Aboriginal songs or Torres Strait Islander songs from their community, respecting cultural protocols



Create compositions and perform music to communicate ideas to an audience (ACAMUM082)



- choosing and combining sounds to create compositions, for example, combining pitch and rhythm patterns
- Considering viewpoints – forms and elements: For example – What sounds or musical phrases are in my composition? What instruments were used in the music and how was their sound different? How was their sound made?
- improvising patterns of body movement, such as clapping or stamping, and creating accompaniments to familiar music
- improvising with voices and sound sources to express actions, thoughts and feelings
- recording music using notation and technologies so others can read the notation and listen to the recording
- creating and improvising music using technologies



Respond to music and consider where and why people make music, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples (ACAMUR083)



- identifying where they might experience music in their lives and communities, for example, considering how music sustains and communicates cultural knowledge



- Considering viewpoints – societies and cultures: For example – Where is this music from and why was it made?



- identifying the roles of an active performer and a reflective listener



- sharing constructive observations about music from a range of cultures as a performer and audience member



- describing shapes, patterns, form or mood of pieces of music using their own words and learnt music terminology



- listening to and talking about music and musical instruments from different contexts and cultures



Examples of knowledge and skills in Music

In this band students are introduced to the ways that ideas and intentions are communicated in and through Music. They develop knowledge, understanding and skills through music practices focusing on:

Elements of music

Rhythm

- sound/silence, long/short, fast/slow, beat and rhythm, rest, ostinato, tempo, crotchet , crotchet rest , quavers in pairs  , experience of duple and triple metres

Pitch

- high/low, pitch direction (going up or down), pitch matching, unison

Dynamics and expression

- loud (forte) **f** and soft (piano) **p**

Form

- same/different, patterns, repetition, echo, introduction, verse, chorus, round

Timbre

- every voice and instrument has its own distinct sound
- how sound is produced including hit, blown, plucked and shaken

Texture

- unison, melody and accompaniment, round, drone

Skills (including aural skills)

- discriminating between sounds and silence
- moving and performing with an understanding of beat and tempo
- demonstrating the difference between singing and speaking voice
- discriminating between loud and soft, long and short, high and low
- recognising familiar instrument timbres
- using technology as a tool for music learning
- holding and playing classroom instruments safely and correctly
- understanding turn-taking in group music making
- playing in time.

Foundation to Year 2 Achievement Standard

By the end of Year 2, students communicate about the music they listen to, make and perform and where and why people make music.

Students improvise, compose, arrange and perform music. They demonstrate aural skills by staying in tune and keeping in time when they sing and play.

Foundation to Year 2 Learning Area Achievement Standard

By the end of Year 2, students describe artworks they make and those to which they respond. They consider where and why people make artworks.

Students use the elements and processes of arts subjects to make and share artworks that represent ideas.

Years 3 and 4

In Years 3 and 4, learning in The Arts builds on the experience of the previous band. It involves students making and responding to artworks independently and collaboratively with their classmates and teachers.

As they experience The Arts, students draw on artworks from a range of cultures, times and locations. They explore the arts of Aboriginal and Torres Strait Islander Peoples and of the Asia region and learn that they are used for different purposes. While the arts in the local community should be the initial focus for learning, students are also aware of and interested in the arts from more distant locations and the curriculum provides opportunities to build on this curiosity.

As they make and respond to artworks, students explore meaning and interpretation, elements and forms, and social and cultural contexts of the arts. They make personal evaluations of their own and others' artworks, making connections between their own artistic intentions and those of other artists.

Students continue to learn about safe practices in the arts and in their interactions with other artists. Their understanding of the role of the artist and the audience builds on their experience from the previous band. As an audience, students focus their attention on the artwork and respond to it. They consider why and how audiences respond to artworks.

In Years 3 and 4, students' awareness of themselves and others as audiences is extended beyond the classroom to the broader school context.

In Music, students:

- extend their understanding of the elements of music as they develop their aural skills
- match pitch and show the direction of a tune with gesture or drawings
- recognise difference between notes moving by step and by leap
- recognise and discriminate between rhythm and beat
- explore meaning and interpretation, forms, and elements including rhythm, pitch, dynamics and expression, form and structure, timbre and texture as they make and respond to music
- learn to listen as performers and as audience, extending their awareness of themselves and others as performers and as audience.

Years 3 and 4 Content Descriptions

Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns (ACAMUM084)



- singing learnt pitch and rhythm patterns and varying elements of music within them to create different effects, for example, singing softer or louder, faster or slower, repeating phrases



- exploring and varying instrumental timbres in isolation and combination, for example, playing softer or louder, faster or slower, repeating phrases



- identifying and explaining features in music using terminology and a range of notation



- Considering viewpoints – forms and elements: For example – How did the music change? How many different sections are there in the music?



- using movement to demonstrate an understanding of musical form, changing actions as the music changes



Practise singing, playing instruments and improvising music, using elements of music including rhythm, pitch, dynamics and form in a range of pieces, including in music from the local community (ACAMUM085)



- practising singing and playing a range of music from different cultures, including various cultures within their local community



- Considering viewpoints – meanings and interpretations: For example – Why was this music written?



- rehearsing and performing music in unison and with accompaniment patterns



- experimenting with ways of singing and playing expressively, such as learning and practising a song with different dynamics and tempo



- practising reading traditional and invented notation in music as they rehearse and perform



- rehearsing and performing music using a range of technologies



Create, perform and record compositions by selecting and organising sounds, silence, tempo and volume (ACAMUM086)



- experimenting with ways of using voices and instruments, combining sounds, silence, tempo and volume to create and perform music
 
- exploring given rhythm and pitch patterns, structures or timbres to improvise and create music
 
- using notation to represent sound and record ideas, such as inventing a graphic score to represent sounds of the environment
 
- improvising and trialling ideas to create compositions for specific audiences and purposes
 
- Considering viewpoints – evaluations: For example – How did the music make you feel and why?

- creating, sourcing and organising music using a range of accessible technologies
  

Identify intended purposes and meanings as they listen to music using the elements of music to make comparisons, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples (ACAMUR087)



- identifying meaning and describing purposes in music from different social, cultural or historical contexts
   
- comparing the expectations and requirements of performers and audiences in different cultural settings
   
- examining music in their community and comparing it to other music of different people, times and cultures
   
- writing about how they have used the elements of music when composing and performing and discussing with others the meaning and intended purposes of their compositions
  
- Considering viewpoints – evaluations: For example – How did the music make you feel and why?


Examples of knowledge and skills in Music

In this band students develop their knowledge of how ideas and intentions are communicated in and through Music. They build on and refine their knowledge, understanding and skills through music practices focusing on:

Elements of music

Rhythm

- simple metres $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$, crotchet , crotchet rest , quaver , semiquaver 
- dotted crotchet , quavers in groups of 3  and identical rests in repertoire studied,
- ostinato, tempo changes (faster and slower)

Pitch

- pentatonic patterns, melodic shape, recognising steps and leaps, treble clef, staff

Dynamics and expression

- very soft (pianissimo) **pp** and very loud (fortissimo) **ff**, gradually getting louder (crescendo), gradually getting softer (decrescendo), smoothly, short and detached

Form

- question and answer (call and response), repeat signs, binary (AB) and ternary (ABA) forms

Timbre

- recognising familiar instrumental timbres in isolation and combination

Texture

- combining two or more rhythmic or melodic patterns which occur simultaneously in different voices

Skills (including aural skills)

- matching pitch and showing the direction of a tune with gesture or drawings
- recognising the differences between notes moving by steps and leaps
- discriminating between rhythm and beat
- demonstrating beat and tempo changes
- matching and varying dynamics
- varying instrumental timbres to create expressive effects using instruments and voices safely and correctly in the classroom
- taking on different roles in group music making, for example, accompaniment, lead
- using technology as a tool for music making and performance.

Years 3 and 4 Achievement Standard

By the end of Year 4, students describe and discuss similarities and differences between music they listen to, compose and perform. They discuss how they and others use the elements of music in performance and composition.

Students collaborate to improvise, compose and arrange sound, silence, tempo and volume in music that communicates ideas. They demonstrate aural skills by singing and playing instruments with accurate pitch, rhythm and expression.

Years 3 and 4 Learning Area Achievement Standard

By the end of Year 4, students describe and discuss similarities and differences between artworks they make and those to which they respond. They discuss how they and others organise the elements and processes in artworks.

Students collaborate to plan and make artworks that communicate ideas.

Years 5 and 6

In Years 5 and 6, students draw on artworks from a range of cultures, times and locations. They explore the arts of Aboriginal and Torres Strait Islander Peoples and of the Asia region and learn that they are used for different purposes. While the arts in the local community should be the initial focus for learning, students are also aware of and interested in the arts from more distant locations and the curriculum provides opportunities to build on this curiosity.

As they make and respond to the arts, students explore meaning and interpretation, and social and cultural contexts of the arts. They evaluate the use of forms and elements in artworks they make and observe.

Students extend their understanding of safety in the arts. In Years 5 and 6, their understanding of the roles of artists and audiences builds on previous bands. They develop their understanding and use of performance or technical skills to communicate intention for different audiences. They identify a variety of audiences for different arts experiences as they engage with more diverse artworks as artists and audiences.

In Music, students:

- further their understanding of rhythm, pitch, dynamics and expression, form and structure, timbre and texture in music
- extend their understanding and use of aural skills as they sing and play independent parts against contrasting parts and recognise instrumental, vocal and digitally generated sounds
- explore and use rhythm, pitch, dynamics and expression, form and structure, timbre and texture in music they perform and compose
- explore meaning and interpretation, forms and elements of music as they make and respond to music.

Years 5 and 6 Content Descriptions

Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns (ACAMUM088)



- experimenting with elements of music by improvising patterns, phrases and melodies
A set of four small icons: a square with a plus sign, a square with a minus sign, a square with an 'x' and a plus sign, and a circular icon with a musical note.
- identifying and describing features of rhythm, melody and structure that create effects in their improvisations
A set of three small icons: a square with a plus sign, a square with a minus sign, and a circular icon with a musical note.
- manipulating the timbre of a range of instruments and voices to create and vary mood or atmosphere
A set of two small icons: a circular icon with a musical note and a square with a plus sign.
- interpreting dynamics and expression in a range of notated music by singing, playing and improvising
A circular icon with a musical note.
- Considering viewpoints – meanings and interpretations: For example – How does the composer indicate dynamics in this piece? How does the performer show emotion in this piece?
A circular icon with a musical note.

Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community (ACAMUM089)



- rehearsing a range of unison and part music individually and in ensemble to develop contrast in music they sing and play



- practising their singing and playing to explore and develop technical skills in solo and ensemble music, for example, practising to accurately interpret rhythm and pitch



- rehearsing and refining performances in an expressive manner to communicate meaning, for example, songs from the community



- composing, rehearsing and performing songs and instrumental pieces using scores in a range of forms



- improvising, rehearsing and performing using technologies



Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions to engage an audience (ACAMUM090)



- improvising and experimenting with combinations of sounds and technologies to create moods and atmospheres



- organising, developing and refining ideas by experimenting with structure



- exploring rhythm, pitch and dynamics and expression to create contrast, repetition and balance to develop compositions for performance



- Considering viewpoints – forms and elements: For example – Which style of music is this? What musical clues helped you to decide?



- presenting performances using internet-based technologies, including social media



Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music (ACAMUR091)



- discussing personal preferences for music from a range of contexts and cultures, using music terminology



- participating in and responding to music from a variety of contexts and cultures as both audience members and performers



- providing and responding to feedback to refine performances and compositions



- Considering viewpoints – evaluations: For example – What do you like about this music and why?

- identifying and comparing how the elements of music are used and combined in different music styles from different cultures



- Considering viewpoints – societies and cultures: For example – How do different cultures use music? Why is this piece of music important in this culture?

Examples of knowledge and skills in Music

In this band students develop their knowledge of how ideas and intentions are communicated in and through Music. They build on and refine their knowledge, understanding and skills through music practices focusing on:

Elements of music

Rhythm

- simple metres and time signatures $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$, bars and barlines
- semibreve , minim , crotchet , crotchet rest , quaver ,  and associated rests, semiquaver 
- compound metre $\frac{6}{8}$, dotted crotchet , crotchet , quaver , quavers in groups of 3 ,
- semiquaver , dotted crotchet rest 

Pitch

- pentatonic and major scales
- recognising pitch sequences such as an arpeggio or riff; treble and bass clef

Dynamics and expression

- smoothly (legato), detached (staccato), accent

Form

- theme/motif, phrase, rondo (ABACA), riff, ostinato

Timbre

- acoustic, electronic sounds; voice and instrument types

Texture

- contrast within layers of sound

Skills (including aural skills)

- identifying and notating metre and rhythmic groupings
- singing and playing independent parts against contrasting parts
- recognising instrumental and vocal timbres and digitally generated sounds
- using available technology and digital media as a tool for music learning
- holding and playing instruments and using their voices safely and correctly
- listening to others controlling volume and tone in ensemble activities.

Years 5 and 6 Achievement Standard

By the end of Year 6, students explain how the elements of music are used to communicate meaning in the music they listen to, compose and perform. They describe how their music making is influenced by music and performances from different cultures, times and places.

Students use rhythm, pitch and form symbols and terminology to compose and perform music. They sing and play music in different styles, demonstrating aural, technical and expressive skills by singing and playing instruments with accurate pitch, rhythm and expression in performances for audiences.

Years 5 and 6 Learning Area Achievement Standard

By the end of Year 6, students explain how ideas are communicated in artworks they make and to which they respond. They describe characteristics of artworks from different social, historical and cultural contexts that influence their art making.

Students structure elements and processes of arts subjects to make artworks that communicate meaning. They work collaboratively to share artworks for audiences, demonstrating skills and techniques.

Years 7 and 8

In Music, students:

- build on their aural skills by identifying and manipulating rhythm, pitch, dynamics and expression, form and structure, timbre and texture in their listening, composing and performing
- aurally identify layers within a texture
- sing and play independent parts against contrasting parts
- recognise rhythmic, melodic and harmonic patterns and beat groupings
- understand their role within an ensemble and control tone and volume
- perform with expression and technical control
- identify a variety of audiences for which music is made
- draw on music from a range of cultures, times and locations as they experience music
- explore the music and influences of Aboriginal and Torres Strait Islander Peoples and those of the Asia region
- learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies
- learn that over time there has been further development of techniques used in traditional and contemporary styles of music as they explore form in music
- explore meaning and interpretation, forms, and elements including rhythm, pitch, dynamics and expression, form and structure, timbre and texture as they make and respond to music
- consider social, cultural and historical contexts of music
- evaluate the expressive techniques used in music they listen to and experience in performance
- maintain safety, correct posture and technique in using instruments and technologies
- build on their understanding from previous bands of the roles of artists and audiences as they engage with more diverse music.

Years 7 and 8 Content Descriptions

Experiment with texture and timbre in sound sources using aural skills (ACAMUM092)



- experimenting with and transcribing pitch contour, beat patterns and rhythm sequences
- singing and recognising intervals and melodic patterns to extend music ideas in improvisation and composition
- Considering viewpoints – forms and elements: For example – How have the elements of music and instruments been used in this piece?
- identifying qualities of chords in isolation and experimenting with combinations to create chord progressions
- 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
- experimenting with texture by layering sound in different ways in composition, for example, by using looping software
- using aural skills to evaluate and improve interpretation of music they read and perform

Develop musical ideas, such as mood, by improvising, combining and manipulating the elements of music (ACAMUM093)



- using technology to manipulate specific elements such as pitch and timbre to create intended effects in composition or performance
 - manipulating their voices through timbre and expressive techniques to convey intended style
 - Considering viewpoints – meanings and interpretations: For example – Why does the same piece sound different when different musicians play it?
 - experimenting with technology to sequence and combine ideas to enhance intentions in compositions and performances
 - listening to and interpreting different types of score conventions from different styles and traditions to develop their own style
 - experimenting with different types of notation to communicate and record ideas
-

Practise and rehearse a variety of music, including Australian music to develop technical and expressive skills (ACAMUM094)



- exploring and manipulating the elements of music within given parameters to create new music, and reflecting upon musical ideas used by Australian composers, including Aboriginal and Torres Strait Islander artists



- Considering viewpoints – societies, cultures and histories: For example – What is the social context of this piece and for whom would it be performed? What is the cultural context of this piece and what does it signify? What instruments and other features of the music indicate it is from a particular time and place?



- rehearsing a range of music in solo and ensemble activities for performance to a variety of audiences



- improvising, practising and rehearsing a range of music expressively and with attention to technique



- considering and investigating techniques for stylistic features when rehearsing



- practising interpretation of notation in a range of known and unknown repertoire



Structure compositions by combining and manipulating the elements of music using notation (ACAMUM095)



- combining and manipulating the elements of music to imitate a range of styles, using appropriate notation



- selecting, combining and manipulating sounds using technologies to create, develop and record music ideas



- Considering viewpoints – evaluations: For example – How effectively are the expressive techniques indicated in the notation of the composition? What are the strengths of this performance or composition?

- exploring technology as a tool for creating, notating, recording and sharing music ideas



- arranging a familiar piece into a different musical style by manipulating the elements of music



- Considering viewpoints – forms and elements: For example – What composition devices were used in your piece?



- creating an arrangement of a known melody



- using style-specific notation software to record compositions



Perform and present a range of music, using techniques and expression appropriate to style (ACAMUM096)



- using the features and performance practices to interpret a specific musical style
- performing with correct posture, for example, standing or sitting in a way suitable to the instrument
- maintaining technical control throughout the performance of a piece of music
- experimenting with alternative dynamics and expression to enhance performance
- Considering viewpoints – forms and elements: For example – How have the elements of music and instruments been used in this piece? What composition devices were used in your piece?
- controlling tone and volume to create a balanced sound in ensemble performance

Analyse composers' use of the elements of music and stylistic features when listening to and interpreting music (ACAMUR097)



- identifying elements of music aurally and then discussing how these elements, composition techniques and devices are used and manipulated to create a style
- identifying and describing the features and performance practices that help determine a specific musical style or culture
- Considering viewpoints – evaluations: For example – How effectively did the musicians use expressive techniques in their performance? What are the strengths of this performance or composition?
- following scores while listening to musical works and using these as a tool for interpreting music
- accessing and researching music through real or virtual performances to analyse performers' interpretations of composers' intentions

Identify and connect specific features and purposes of music from different eras to explore viewpoints and enrich their music making, starting with Australian music including music of Aboriginal and Torres Strait Islander Peoples (ACAMUR098)



- identifying roles and responsibilities in music-making activities and contexts as both performer and audience member
- identifying personal preferences in the music they listen to and the reasons for them
- making judgments about music as audience members and articulating the reasons for them
- discussing different opinions and perspectives about music and strategies to improve and inform music making
- Considering viewpoints – evaluations: For example – How effectively did the musicians use expressive techniques in their performance? What are the strengths of this performance or composition?



Examples of knowledge and skills in Music

In this band students develop their knowledge of how ideas and intentions are communicated in and through Music. They build on and refine their knowledge, understanding and skills through music practices focusing on:

Elements of music

Rhythm

- time signature, semiquaver subdivisions, dotted notes, minim and semibreve rests, quaver rest, dotted crotchet rest
- rhythmic devices such as anacrusis, syncopation, ties and pause

Pitch

- melodic sequences based upon pentatonic, major and minor scales; key and key signatures; major and minor chords and primary triads (I, IV, V) in simple chord progressions; reading treble and bass clefs and ledger lines

Dynamics and expression

- dynamic gradations including *mp* and *mf*, articulations relevant to style, for example, glissando, slide, slap, melismatic phrasing

Form and structure

- repetition and contrast; call and response; digital sequences; theme and variation; 12 bar blues; popular song structures including verse, chorus, bridge, middle 8, intro and outro

Timbre

- recognising instrumental types and groups; voice types; acoustic and electronic sound

Texture

- identifying layers of sound and their role (accompaniment and melody); unison, homophonic (melody with chords), polyphonic (two or more independent layers played simultaneously)

Skills (including aural skills)

- recognising rhythmic patterns and beat groupings
- discriminating between pitches, recognising intervals and familiar chord progressions
- identifying and notating metre and rhythmic groupings
- aurally identifying layers within a texture
- imitating simple melodies and rhythms using voice and instruments
- performing with expression and technical control, correct posture and safety
- understanding their role within an ensemble, balancing and controlling tone and volume
- using technology as a tool for music learning and to record their music
- holding and playing instruments and using their voices safely and correctly

Years 7 and 8 Achievement Standard

By the end of Year 8, students identify and analyse how the elements of music are used in different styles and apply this knowledge in their performances and compositions. They evaluate musical choices they and others from different cultures, times and places make to communicate meaning as performers and composers.

Students manipulate the elements of music and stylistic conventions to compose music. They interpret, rehearse and perform songs and instrumental pieces in unison and in parts, demonstrating technical and expressive skills. They use aural skills, music terminology and symbols to recognise, memorise and notate features, such as melodic patterns in music they perform and compose.

Years 9 and 10

In Music, students:

- continue to develop their aural skills as they build on their understanding and use of the elements of music
- extend their understanding and use of more complex rhythms and diversity of pitch and incorporate dynamics and expression in different forms
- extend their use of and identification of timbre to discriminate between different instruments and different voice types
- build on their understanding of their role within an ensemble as they control tone and volume in a range of styles using instrumental and vocal techniques
- extend technical and expressive skills in performance from the previous band
- draw on music from a range of cultures, times and locations as they experience music
- explore the music and influences of Aboriginal and Torres Strait Islander Peoples and those of the Asia region
- learn that Aboriginal and Torres Strait Islander people have converted oral records to other technologies
- learn that over time there has been further development of different traditional and contemporary styles as they explore music forms
- reflect on the development of traditional and contemporary styles of music and how musicians can be identified through the style of their music
- explore meaning and interpretation, forms and elements, and social, cultural and historical contexts of music as they make and respond to music
- evaluate performers' success in expressing the composers' intentions and expressive skills in music they listen to and perform
- maintain safety, correct posture and technique in using instruments and technologies
- build on their understanding from previous bands of the roles of artists and audiences as they engage with more diverse music.

Years 9 and 10 Content Descriptions

Improvise and arrange music, using aural recognition of texture, dynamics and expression to manipulate the elements of music to explore personal style in composition and performance (ACAMUM099)



- using aural skills and memory to identify, sing and notate pitch and rhythm patterns, intervals and familiar chord changes



- improvising with instrumentation, dynamics and expressive techniques to develop the texture of a composition



- experimenting with layering of sound to develop a personal style in improvisation and composition



- applying an aural understanding of key and tonality when improvising and composing



- exploring use of elements of music in different music styles, including those from other cultures and times, as a stimulus for improvisation



Manipulate combinations of the elements of music in a range of styles, using technology and notation (ACAMUM100)



- manipulating sound sources and technology to suggest or replicate style



- experimenting with and comparing how elements of music are used to communicate musical intentions in traditional, digital and graphic scores from different styles



- Considering viewpoints – meanings and interpretations: For example – How do changes in instrumentation and orchestration affect the interpretation of this piece?



- creating symbols and using varied traditional and invented notation and technology to communicate how they used the elements of music in composition



Practise and rehearse to refine a variety of performance repertoire with increasing technical and interpretative skill (ACAMUM101)



- rehearsing solo and ensemble repertoire to develop technical skill and musical sensitivity



- rehearsing and refining solo and ensemble repertoire with an increasing stylistic understanding



- Considering viewpoints – cultures and histories: For example – How are the elements of music used in this piece to convey a cultural identity? What historical forces and influences are evident in this work?



- working collaboratively to develop ensemble skills and an understanding of the role of each member of the ensemble in a performance.



- recording and evaluating performances using digital technologies, for example, listening to a recording of their own performances and identifying areas for improvement



Plan and organise compositions with an understanding of style and convention, including drawing upon Australian music by Aboriginal and Torres Strait Islander artists (ACAMUM102)



- planning, recording and communicating ideas in different musical styles, including Australian music by Aboriginal and Torres Strait Islander artists, using specialised notation and terminology



- combining and manipulating the elements of music using repetition, variation and contrast to shape compositions



- composing and arranging music using the elements of music to communicate style and genre, and considering contemporary Australian styles and emerging genres such as Aboriginal hip hop and mash up and classical fusion of instrumentation such as symphonic orchestra and didgeridoo



- exploring and manipulating combinations of electronic and acoustic sounds to create new works, using technology as a composition tool and sound source



- Considering viewpoints – psychology: For example – How does music used in games or film influence and stimulate an emotional response in an audience?



- experimenting with contemporary media and recording techniques to create and refine original compositions and arrangements



Perform music applying techniques and expression to interpret the composer's use of elements of music (ACAMUM103)



- performing music from scores made by themselves and others



- Considering viewpoints – evaluations: For example – How are these two performances different? Which one was more successful with audiences and why?



- exploiting musical features of works across a range of styles and contexts in performance



- recognising the influence of social, cultural and historical developments and incorporating these into their performance



- using aural skills and reading notation to develop interpretation as they perform known and unknown repertoire in a range of styles



Evaluate a range of music and compositions to inform and refine their own compositions and performances (ACAMUR104)



- analysing how the use and combination of the elements of music defines their developing personal style and how their style is influenced by cultural and historical styles
- listening to, analysing and comparing the performance practices of others to shape and refine their interpretation of a piece of music
- comparing music from different styles to identify and describe stylistic, cultural and historical practices and inform their own composition and performance practice
- 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
- Considering viewpoints – societies: For example – How is this piece typical of the social context in which it was created? cultures: How are the elements of music used in this piece to convey a cultural identity? histories: What historical forces and influences are evident in this work?
- evaluating the use of the elements of music when listening to and interpreting music

Analyse a range of music from contemporary and past times to explore differing viewpoints and enrich their music making, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples, and consider music in international contexts (ACAMUR105)



- evaluating and comparing stylistic interpretations of a range of music to develop aesthetic awareness
- comparing and evaluating audience responses and performer roles across a broad range of formal, informal, virtual and interactive settings
- evaluating their own and others' music, and applying feedback to refine and improve performances and compositions
- discussing the influence of music on the development of personal and cultural identity
- Considering viewpoints – critical theories: For example – 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?

Examples of knowledge and skills in Music

In this band students develop their knowledge of how ideas and intentions are communicated in and through Music. They build on and refine their knowledge, understanding and skills through music practices focusing on:

Elements of music

Rhythm

- regular and irregular time signature and beat subdivisions; triplets and duplets; further time signature
- complex metres, required note groupings: $\begin{matrix} 5 & 7 & 9 \\ 4 & 8 & 8 \end{matrix}$
- rhythmic devices including syncopation, rhythmic motif, rhythmic augmentation and diminution

Pitch

- melodies and chords based on major, minor and modal scales; tonal centres; modulation; consonance and dissonance; chromaticism; pitch devices including riff, ostinato and pedal note

Dynamics and expression

- dynamic gradations; expressive devices and articulations relevant to style such as rubato, ornamentation, terraced dynamics, pitch bending, vibrato, oscillation, filters and pedals

Form and structure

- structures appropriate to styles and repertoire studied including theme, hook, motivic development, head, sonata form, interlude and improvisation

Timbre

- identifying instruments and voice types by name and method of sound production; use of mutes, pedals, harmonics, digitally manipulated sound, distortion, and techniques appropriate to style

Texture

- horizontal and vertical layers appropriate to styles and repertoire studied; homophonic and polyphonic writing, countermelody and white noise

Skills (including aural skills)

- singing and playing music in two or more parts in a range of styles
- performing with expression and technical control and an awareness of ensemble.

Years 9 and 10 Achievement Standard

By the end of Year 10, students analyse different scores and performances aurally and visually. They evaluate the use of elements of music and defining characteristics from different musical styles. They use their understanding of music making in different cultures, times and places to inform and shape their interpretations, performances and compositions.

Students interpret, rehearse and perform solo and ensemble repertoire in a range of forms and styles. They interpret and perform music with technical control, expression and stylistic understanding. They use aural skills to recognise elements of music and memorise aspects of music such as pitch and rhythm sequences. They use knowledge of the elements of music, style and notation to compose, document and share their music.