

Approaches to Learning and Teaching – The Arts (Music) Level 6

The Arts Standard	
Dimension: Creating and making	When using Music to implement standards for the Arts, teachers could develop learning activities that allow students to:
<p>Within and across areas of specialisation, students apply decision making skills to find the most effective way to implement ideas, design, create and make arts works devised from a range of stimuli, demonstrating development of a personal style. They evaluate, reflect on, refine and justify their work's content, design, development and their aesthetic choices.</p>	<p>work from a range of stimuli including music repertoire, recordings, briefs for performances at concerts and other events, information and commentary about issues of interest and/or visual material, to:</p> <ul style="list-style-type: none"> • develop a personal style as they perform, improvise and compose instrumental and/or vocal works with imaginative and aurally perceptive approaches in the use of music skills, techniques and processes • arrange and interpret music in ways that demonstrate an understanding of the structure of the work and the unique sound qualities of the chosen medium and style; for example, composes a work using personal interpretation of rhythmic and/or melodic features of music from a non-western culture • maintain a journal to record sources and effective ways of implementing ideas, including reasons for changes and refinements of interpretations, arrangements or compositions • demonstrate aural and technical competence in their choices of aspects of the elements and performance of their own works so that the intended meaning is realised and conveyed to a range of audiences • compose and improvise works exploring abstract ideas and complex issues, using innovative approaches to explore ideas in musical ways and solve musical problems • design and create music works to realise ideas individually and collaboratively; for example, students compose an instrumental piece exploring life's journey; they use a train motif as the basis for their composition and convey their intentions to other instrumentalists and collaborate with them in the performance of the piece
<p>Students realise their ideas, represent observations and communicate their interpretations by effectively combining and manipulating selected arts elements, principles and/or conventions to create the desired aesthetic qualities. Independently and collaboratively, they apply their knowledge and understanding to design, create and produce arts works influenced by the style of particular artists or cultures.</p>	<p>realise their ideas, represent observations and communicate their interpretations by effectively combining and manipulating selected elements of music, and a range of compositional principles and devices along with composition and performance conventions appropriate to selected styles, genres and forms to achieve desired aesthetic qualities, for example:</p> <ul style="list-style-type: none"> • elements of music, • tone colour – select and apply conventional and unusual tone colour combinations including acoustic, electronic, computer generated and sampled sounds and instruments; apply detailed changes in tone colour to enhance creativity and expressiveness • texture – identify and apply, for example, homophony, polyphony, heterophonic, pointillistic, contrapuntal • rhythm/time – identify and apply, for example, changing metres, changing accents, dotted rhythms played against simple rhythms, duplets against triplets • melody – identify and apply, for example, chromaticism, microtonal melodies, modulations • harmony – identify and apply, for example, 'jazz chords' (for example, 9, 2 and 6, diminished) and harmonic structures, modulations, unusual chord progressions • expression – refined and detailed application of dynamics, tempo and articulation • structure/form – medium-scale like sixteen and thirty-two bar song form, fugue, round, metrical or harmonic cycles; small-scale like structures built on motivic development or chord patterns • principles and compositional devices such as different ways of creating imitation, diminution or using sequence <p>use skills, techniques and processes to</p> <ul style="list-style-type: none"> • realise music ideas; for example, applying appropriate software to create an accompaniment to a popular song or a melody that they have composed, arrange the work for a particular ensemble, and edit and print the score; they employ both conventional and graphic notation to record arrangements and compositions • interpret instrumental and/or vocal works in a range of styles aurally and from a score, demonstrating increased technical ability; they arrange and perform works demonstrating an understanding of the structure and unique sound qualities of the chosen medium and style; they improvise accompaniments to known melodies and independent lines within developed structures • apply knowledge of music technologies when composing and interpreting works; for example, they use a keyboard modulator to accompany vocalists in the key of their choice; they prepare and edit graphic, conventional and computer-generated scores of their works attending to the detail of the score; for example, they accurately score phrasing, accents and dynamic features of the work

Students vary the content, structure and form of their arts works to suit a range of purposes, contexts, audiences and/or the conventions of a specific style, and demonstrate technical competence in the use of skills, techniques and processes. They effectively use a range of traditional and contemporary media, materials, equipment and technologies. They maintain a record of how ideas develop in the creating, making and presenting of their arts works.

- prepare musical works for performance, taking account of the purpose and context of the event, and considering the purpose, context and audience when programming, managing and staging musical events; for example, they consider the relationship they wish to create with the audience through use of performance conventions appropriate to the style, introductions (verbal, written, visual) or staging
- **vary their works** to suit particular audiences, purposes and styles; for example, they arrange their own percussion piece using sampling and sequencing techniques, transforming it into a hip-hop style for a school dance
- demonstrate an understanding of the role of soloist, conductor and member of an instrumental or vocal ensemble; they analyse, evaluate and refine their works with attention to accuracy, expressiveness and unity; they work towards becoming proficient, independent soloists and conductors
- collaborate empathically in ensembles, showing an ability to maintain autonomy as well as blend in with a group and follow a conductor's direction
- comply with the copyright and performance rights of composers and publishers;
- **maintain a record** of the processes they use when interpreting and creating music works, making reference to aspects of their work such as sources of ideas, stages in the process, influences, use of specific skills, techniques, compositional devices or conventions, and their rationale for key decisions.

Ideas for assessment tasks:

- demonstrate characteristics of a personal style in performance, improvisation and compositions of instrumental and/or vocal works
- demonstrate an understanding of the structure and unique sound qualities of the chosen medium and style
- aural awareness of selected diatonic intervals, scales/modes, rhythms, chords and short chord progressions, metres and selected forms
- imagine and aurally perceive use of music skills, techniques and processes, and technologies appropriate to the selected style when developing music ideas
- use music technology when learning, rehearsing, creating and performing music works
- select and apply music elements including tone colour, texture, rhythm, melody, harmony, expression, style and/or form
- prepare own and others' works for performance, demonstrating an understanding of the role of soloist, conductor and/or member of an ensemble to suit particular audiences, purposes and/or styles
- document source of ideas and reasons for choices when creating and interpreting music works.

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The Arts Standard	
Dimension: Exploring and responding	When using Music to implement standards for the Arts, teachers could develop learning activities that allow students to:
Students observe, research and critically discuss a range of contemporary, traditional, stylistic, historical and cultural examples of arts works in the disciplines and forms in which they are working. They analyse, interpret, compare and evaluate the stylistic, technical, expressive and aesthetic features of arts works created by a range of artists and made in particular times and cultural contexts.	<ul style="list-style-type: none"> develop critical and aesthetic responses to musical styles from a diverse range of cultural, historical and social contexts challenge aesthetic values and debate the opinions of others and justify their preferences identify and describe the compositional and expressive devices used in the work of other musicians, analysing characteristics of works and performances of particular composers, performers, styles and periods, for example provide program notes about a composer, performer, style or period; for example, they analyse the distinctive characteristics of works by Mozart and Haydn and comment on how their music differs listen to different interpretations or performances of a work and discuss similarities and differences in interpretation and presentation; for example, they describe the role of music in a film, and analyse and discuss the effectiveness of the musical characteristics of the music work
Students describe and discuss ways that their own and others' arts works communicate and challenge ideas and meaning. They use appropriate arts language and, in the arts works they are exploring and responding to, refer to specific examples.	<ul style="list-style-type: none"> use appropriate music language and display an understanding of music and meanings derived from music; they relate their own compositions to the works of other composers working in a similar style, and identify the creative, collaborative and interdependent roles of the composer, performer, audience, critic and entrepreneur in the performance of a musical work discuss contextual issues which may affect future directions in music; for example, students research the ways in which technological change, including digital technology, has influenced the shape and direction of music historically and culturally; they research ways in which music contributes to social and cultural change; for example, they describe the impact of prominent musicians such as Bono and Bob Geldof in influencing the commitment of governing bodies to help eliminate poverty or they research the impact of African-American music and musicians on racial tolerance and the evolution of contemporary music describe ways in which their own musical directions and influences impact on their lives
Students comment on the impact of arts works, forms and practices on other arts works and society in general.	<ul style="list-style-type: none"> identify and analyse musical characteristics within particular styles and periods, and begin to develop an understanding of how such styles have developed, describing and comparing the effects of a work played on authentic instruments with the effects of the same work played on contemporary instruments; they draw links between the experiences of composers and performers from different times and cultures, and discuss the role of music within different cultural contexts.
Ideas for assessment tasks	
<ul style="list-style-type: none"> develop responses (aesthetic/critical) to music styles from a range of cultural, historical and social contexts identify and describe the compositional and expressive devices used in the work of other musicians analyse characteristics of works and performances of particular composers, performers, styles and periods discuss differences and similarities in interpretations and performances of a work; for example, describe the role of music in a film and analyse characteristics of the score use appropriate music language and displaying an understanding of music and meanings derived from music relate own compositions to the works of other composers working in a similar style, and identifying the collaborative and interdependent roles of the composer, performer, audience identify the contextual elements which may affect future directions in music; for example, research the ways in which technological change, including digital technology, has influenced the shape and direction of music historically and culturally research ways in which music contributes to social and cultural change; for example, the impact of prominent musicians such as Bono and Bob Geldof in influencing the commitment of governing bodies to help eliminate poverty describe ways in which their own musical directions and influences impact on their lives analyse musical characteristics within particular styles and periods, and beginning to develop an understanding of how such styles have developed, comparing the effects of a work played on authentic instruments with the effects of the same work played on contemporary instruments collaborate in ensembles as well as being able to remain musically autonomous draw links between the experiences of composers and performers from different times and cultures, and discussing the role of music within different cultural contexts. 	

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Interweaving other domains with Music – Level 6

Strand	Domain
Physical, Personal and Social Learning	<p>At Level 6, links between The Arts – Music and domains in the Physical, Personal and Social Learning strand that can be used to enhance student learning include:</p> <p>Health and Physical Education (standard, Movement and physical activity) <i>Students demonstrate proficiency in the execution of manipulative and movement skills during complex activities. They demonstrate advanced skills in selected physical activities.</i></p> <p>For example, in a music class, students identify, create, implement and evaluate a range of strategies to enhance psychomotor skill in musical performance, improvisation and composition. They explore and experience factors that impact on their own and others' movement activity. They refine techniques to take into account changes in environmental conditions. They become aware of the components of the different movements used in playing instrument/s and/or singing, analyse how they complete these movements and devise remediation strategies to correct movements that are hindering optimal performance.</p> <p>Personal Learning (standard, The individual learner) <i>Students work independently to implement a range of strategies, as appropriate, to maximise their learning. They monitor and reflect on and discuss their progress as autonomous learners . . .</i></p> <p>For example, in a music class, students extend their learning of establishing personal identity, particularly in establishing independence and a set of cohesive personal values. Musical activity provides ways in which independence and personal values can be expressed appropriately; for example, the impact of a range of social and cultural expectations and influences on young people's behaviour. They explore expectations and influences, and how they could act in situations in which there may be conflict of values, beliefs and attitudes by undertaking different roles and responsibilities in musical performance, improvisation and composition scenarios. They discuss what they could gain from and contribute to these relationships; for example, how the balance between the different aspects of these relationships varies between people and over time.</p>
Discipline-based Learning	<p>At Level 6, links between The Arts – Music and domains in the Discipline-based Learning strand that can be used to enhance student learning include:</p> <p>English (learning focus) <i>. . . they produce, study and respond critically to spoken, written, and visual texts created for a wide range of audiences and purposes.</i> For example, in a music class, students engage with, produce, study and respond critically to complex ideas and issues in music created for a wide range of purposes and audiences. They perform, improvise and compose for a variety of formal and informal situations. They make informed judgments about effective ways to engage an audience. They listen critically, examine the subtle ways in which music influences audiences and explore persuasive techniques. They develop more critical and analytical ways of creating and making music, and exploring and responding to music. They use and control the complex structures and features of the vocabulary of music language to convey meaning and meet the demands of the purpose and audience.</p> <p>The Humanities – History (standard, Historical knowledge and understanding) <i>Students analyse events which contributed to Australia's social, political and cultural development.</i></p> <p>For example, in class, through engagement with world music, students explore key ideas, events and people that have influenced profound change in technology, political ideas and systems, the effect of economic changes, social attitudes and values and the movement of large numbers people from one part of the world to another in the modern era.</p>
Interdisciplinary Learning	<p>Information and Communication Technology (standard, ICT for visualising thinking) <i>Students use a range of ICT tools and data types to visualise their thinking strategies when solving problems and developing new understanding.</i></p> <p>For example, in a music class, students use graphics and time-line screens and features in sequencing and editing software as they plan and create a soundtrack for a film, solving problems such as manipulating sections of the score to accommodate cuts or extensions to particular scenes, heightening or lessening tension through the music or making connections between characters and places through use of motif.</p>