Music Explorations

2019 Subject Outline | Stage 2

This Board-accredited Stage 2 subject outline will be taught from 2019
INTRODUCTION

SUBJECT DESCRIPTION

Stage 2 Music Explorations is a 20-credit subject.

Music is a creative and expressive response to experiences and feelings, using sound as a medium. Music is the systematic organisation of sound patterns that have the potential to transform perceptions, emotions, and thoughts.

The study of music enables students to appreciate the world in unique ways, through aesthetic treatments of sound across cultures, times, places, and contexts. It forms a vital part of the transmission of histories, knowledge, and stories among generations.

Through synthesising and applying their understanding of musical elements, students learn to manipulate sound and create musical works that express their ideas and emotions.

Students develop their critical and creative thinking, and their aesthetic appreciation of music, through exploring and responding to the music of others, and refining and presenting performances and/or compositions. These performances and/or compositions may include original works and/or presentations or arrangements of existing compositions.

Students experiment with, explore, and manipulate musical elements to learn the art of constructing and deconstructing music. They develop and extend their musical literacy and skills through understanding the structural and stylistic features and conventions of music, expressing their musical ideas, and reflecting on and critiquing their learning in music.

Through their learning, students engage with, gain insights into, and are inspired by the transformative powers of music.
CAPABILITIES

The capabilities connect student learning within and across subjects in a range of contexts. They include essential knowledge and skills that enable people to act in effective and successful ways.

The SACE identifies seven capabilities. They are:
- literacy
- numeracy
- information and communication technology (ICT) capability
- critical and creative thinking
- personal and social capability
- ethical understanding
- intercultural understanding.

Literacy

In this subject students extend and apply their literacy capability by, for example:
- applying their knowledge and understanding of the use of musical elements, including musical conventions and styles, to create and refine their musical works
- developing their musical literacy through responding to and discussing their own and others' works
- refining their aural perception and notation skills to identify and apply musical elements in creating and responding to music
- understanding the characteristics of musical styles, structures, and techniques to inform the processes they use to create performances or compositions
- analysing, discussing, and manipulating musical elements to create musical works, respond to the works of others, and extend their musical literacy
- commenting on how their understanding of the style, structure, and conventions of the repertoire informs their performance
- extending their understanding of music theory, conventions, and skills in score reading
- understanding and incorporating appropriate terminology in their discussions and responses.

Numeracy

In this subject students extend and apply their numeracy capability by, for example:
- understanding, analysing, and using numbers, patterns, and relationships in a musical context
- understanding the relationship of standard and graphic notation to sound
- exploring and applying musical conventions in their creative works
- applying their understanding of the measurements of duration, pitch, volume, and tempo
- using measurement to quantify intervals, chords, scales, beat, and rhythm.
Information and communication technology (ICT) capability
In this subject students extend and apply their information and communication technology (ICT) capability by, for example:
• performing, creating, and recreating music using audio and MIDI recordings
• creating and performing music using technology and found sounds
• notating music using software programs
• exploring and experimenting with sources of music and sound production, and ways of making and recording music
• using digital technologies in timing, sequencing, synchronising, experimenting with, and recording the creation and/or performance of musical works.

Critical and creative thinking
In this subject students extend and apply their critical and creative thinking capability by, for example:
• thinking critically and creatively about the nature and scope of creating and performing music
• applying their understanding of the nature and scope of music to make innovative choices in developing their own creative works
• expressing their ideas creatively through performances and/or compositions
• expressing their ideas critically in responding to their own creations and those of others
• synthesising musical understanding, skills, and techniques
• critiquing strategies for improving and refining their musical skills, technique, and accuracy
• using initiative in collaborating with other musicians
• applying their understanding of musical elements to deconstruct, analyse, and discuss how composers manipulate musical elements
• exploring and experimenting with how music is made.

Personal and social capability
In this subject students extend and apply their personal and social capability by, for example:
• enriching their aesthetic appreciation of music
• collaborating with others to perform music
• reflecting on the appropriateness of their creative works to the intended purpose and context
• reflecting on learning and feedback in making refinements to their creative works
• reflecting on live music performances
• reflecting on and critiquing their own performances or compositions and those of other students
• refining their skills and understanding of their creative works to build confidence through diverse opportunities to practise and perform, and experiment and create
• being responsive to other musicians
• understanding and appreciating the aesthetic, stylistic, and technical dimensions of creating music
• exploring how the music of others influences their experimentation with music.

**Ethical understanding**

In this subject students extend and apply their ethical understanding capability by, for example:

• understanding the appropriate use of recorded works and compositions
• respecting the intellectual property rights of composers and performers
• considering ethical strategies for working with individuals and groups
• presenting the creative works of others with integrity
• respecting the composer’s intent when interpreting music
• discussing and evaluating the ethical issues surrounding recording and the use of recorded works
• increasing their critical understanding of the appropriate and ethical uses of digital technologies.

**Intercultural understanding**

In this subject students extend and apply their intercultural understanding capability by, for example:

• understanding and appreciating that all music is a form of cultural expression
• exploring, analysing, and interpreting genres, styles, and influences in music across time, location, and cultures
• exploring, discussing, and evaluating how music from different cultures influences their own creations
• understanding and discussing the function of music in social and cultural contexts
• identifying and analysing intercultural influences in music
• interpreting and applying a variety of notations from different cultures and traditions.

**ABORIGINAL AND TORRES STRAIT ISLANDER KNOWLEDGE, CULTURES, AND PERSPECTIVES**

In partnership with Aboriginal and Torres Strait Islander communities, and schools and school sectors, the SACE Board of South Australia supports the development of high-quality learning and assessment design that respects the diverse knowledge, cultures, and perspectives of Indigenous Australians.

The SACE Board encourages teachers to include Aboriginal and Torres Strait Islander knowledge and perspectives in the design, delivery, and assessment of teaching and learning programs by:

• providing opportunities in SACE subjects for students to learn about Aboriginal and Torres Strait Islander histories, cultures, and contemporary experiences
• recognising and respecting the significant contribution of Aboriginal and Torres Strait Islander peoples to Australian society
• drawing students’ attention to the value of Aboriginal and Torres Strait Islander knowledge and perspectives from the past and the present
• promoting the use of culturally appropriate protocols when engaging with and learning from Aboriginal and Torres Strait Islander peoples and communities.
LEARNING SCOPE AND REQUIREMENTS

LEARNING REQUIREMENTS

The learning requirements summarise the knowledge, skills, and understanding that students are expected to develop and demonstrate through their learning in Stage 2 Music Explorations.

In this subject, students are expected to:

1. develop and apply knowledge and understanding of musical elements in exploring and experimenting with music
2. explore and experiment with musical styles, influences, techniques, and/or production
3. apply musical literacy skills
4. analyse and discuss musical works
5. synthesise findings from exploration of and experimentation with music, and express musical ideas
6. reflect on and critique own learning within music.

Notes: For the purposes of this subject, ‘explore and experiment’ refers to presenting (performing and/or composing) music. A performer is an instrumentalist and/or vocalist. A composer is a generator of original compositions or an arranger of existing compositions. Compositions may be original works or arrangements that are represented in notation or digital audio format.

CONTENT

Stage 2 Music Explorations is a 20-credit subject that consists of the following strands:

- understanding music
- creating music
- responding to music.

The strands in Music Explorations are interconnected and not intended to be taught independently. The strands are connected by the themes of exploration and experimentation. Students explore and experiment with musical styles, influences, techniques, and/or music production, as they develop their understanding of music. They develop and apply their musical understanding as they explore how others create, present, and/or produce music, and experiment with their own creations. Contexts for study may include aspects of the music industry, such as recording studios, performance rehearsal spaces, or instrument crafting workshops. Students respond to and discuss their own and others’ works, and synthesise their findings to make connections between the music they study and their own creative works.
Understanding music
Musical understanding underpins student learning in this subject. Students:
- understand and apply musical elements
- explore how music is made
- explore and understand musical styles, influences, techniques, and/or production.

Understand and apply musical elements
Students develop and extend their knowledge and understanding of the elements of music, and apply this knowledge and understanding to exploring and experimenting with how music is made.

Students explore musical works or songs from either a single genre or style, or from a range of genres and styles, demonstrating and applying theoretical concepts in context.

They develop and extend their understanding of the relationship of contemporary music notation to sound, and explore conventions associated with music.

For their creative works, students explore and experiment with selected elements appropriate to the instrumentation and style chosen. In developing and extending their musical literacy, students focus on contemporary music notation and terminology appropriate to their chosen style of music.

In this subject, the elements for study include:
- rhythm
- pitch
- dynamics and expression
- form and structure
- timbre
- texture.

Refer to the Music Explorations supporting document for articulation of the musical elements.

Explore how music is made
Students extend and apply their musical understanding by exploring and experimenting with sources of music and sound production, and ways of making and recording music.

Sources of music and sound may include, but are not limited to:
- traditional acoustic instruments
- voices
- traditional and non-traditional ensembles or groups
- electronic instruments (e.g. synthesiser, computer, sampler)
- amplified instruments (e.g. electric guitar)
- found sounds (e.g. brake drums, bottles of water, pieces of metal)
- sampling, looping, turntable/controllers, or tape recorder
- digital audio work stations, multi-track audio, MIDI recording, computer-based music coding
- soundscapes.

Students explore and experiment with sound production and/or recording processes, either individually or with a music industry mentor, including, for example:
• the recording industry
• DJ/dance music production
• instrument design and crafting
• creating an audio product (e.g. digital upload of original songs)
• radio music program production
• pre-production (analog, digital — relative qualities)
• production (microphone choice and placement, track sheet, instrumentation, stereo-miking, click track, noise reduction, overdubbing, dubbing, editing wave files)
• post-production (mixdown, mastering, creating wave loops and editing).

Explore and understand musical styles, influences, and/or techniques

Students extend and apply their musical understanding through exploring, analysing, and discussing musical styles or genres and influences. They develop and extend their understanding of the function of music in social and cultural contexts. Explorations may include, but are not limited to:

• musical theatre
• jazz
• blues
• 1950s rock 'n' roll
• hip hop
• electronic dance music
• The Beatles
• Indigenous music of Australia or the Torres Strait Islands
• contemporary music of a particular culture or genre
• music in the cinema and broadcasting media (e.g. film scores)
• music in social or cultural context (e.g. protest music)
• the use of music in ritual and ceremony in cultural contexts (e.g. wedding music)
• music therapy
• traditional music in contemporary contexts (e.g. Gurrumul and Paul Kelly; influence of Indian music in The Beatles' music).

Students extend their understanding and appreciation of the aesthetic, stylistic, and technical dimensions of creating music. They explore how the music of others influences their own experimentation with music.

Students acquire knowledge and understanding of musical styles and influences, the elements of music, and how music is made. They apply this knowledge and understanding to develop and refine their musical imagination, their ideas about and appreciation of music, and to create their own music.

Creating music

Students think creatively and critically about the nature and scope of music, and apply this understanding to make informed and innovative choices in experimenting with music.

Students develop and extend their practical music-making skills, and integrate and apply their musical understanding, skills, and techniques to manipulate musical elements and experiment with how music is made.
Students experiment with imaginative and individual musical creations, which may include complete or a series of partial performances, improvisations, compositions, and/or arrangements.

They develop and apply the characteristics of musical techniques, styles, and/or technologies, and draw inspiration from styles and/or techniques that others have used in creating or recreating music.

Students create and present music for a range of purposes and contexts, and may choose instruments and standard and/or graphic notation, and/or record music in digital audio format, as appropriate to the focus of their learning.

Students reflect on their learning, synthesise the findings from their explorations and experiments, and express their musical ideas.

**Responding to music**

Students engage critically and creatively with music through responding to their own and others’ works. They develop and extend their understanding of how learning in music is an iterative process. They also learn how the knowledge and skills developed through responding to and evaluating music can refine their musical thinking and inform the choices they make in experimenting with and creating music.

Responding to music includes:
- developing and extending skills in exploring and analysing musical styles and influences, through reflecting on and discussing creative works
- exploring and experimenting with techniques, styles, and/or use of technologies
- exploring and experimenting with music through studying aspects of the music industry
- reflecting on the appropriateness of their musical creations to their intended purpose and context
- communicating findings and making connections between their own experimentation and musical ideas, and the styles, techniques, works, and/or production of others.

Responding to music should include the study of live performances, either in person or through live recordings.

**Suggested teaching and learning strategies**

The following teaching and learning strategies are suggested as possible approaches and contexts, and are neither comprehensive nor exclusive. Teachers and students may choose to select from these, and are encouraged to consider other strategies according to particular needs and interests.

**Understanding music**

Suggested teaching and learning strategies may include, but are not limited to:
- practising aural perception skills (rhythmic, melodic, harmonic)
- exploring contemporary music notation (scales, note groupings, chord construction, popular chord progressions, tabs, lead sheets)
- exploring theoretical concepts in context, through which students make connections between musical elements and works selected for analysis, or performance repertoire, compositions, or arrangements
- exchanging ideas in class about music-making and presentation
• practising skills in lead chart and score-reading, emphasising structural features of selected works, and reflecting on own performance repertoire, and own compositions or arrangements
• exploring lyric-writing and text-setting within a range of selected works
• exploring harmonic analysis of selected works and own created works, with score annotations as applicable
• analysing professional recordings and identifying the production techniques and arrangement strategies used
• analysing recordings of a variety of music, using the elements of music categories
• reflecting on and discussing a range of contemporary music styles appropriate to comparing and evaluating influences and techniques
• establishing the historical time/place/purpose for a range of contemporary musical styles
• experimenting with and recreating specific performance, compositional, or production features that suggest particular musical styles.

Creating music
Suggested teaching and learning strategies may include but are not limited to:
• guided notation composition tasks
• guided audio and MIDI production skill development tasks
• exploring and experimenting with compositional techniques
• creating a composition in response to a text, image, or event
• show-me-how styled online training resources for modelling skill development
• workshops and master classes (e.g. with externally sourced clinicians)
• presenting works at sessions or concerts
• critiquing exemplary performances (live or online)
• exploring feedback (including peer feedback) on performances or compositions
• attending local community music performances.
• performing/presenting students’ musical works at local, national, and/or international events.

Responding to music
Suggested teaching and learning strategies may include but are not limited to:
• critically listening to and viewing recorded or live performances, making notes for a reflective writing or oral presentation task discussing presentation techniques and elements of music
• using a learning process journal that encourages reflection on students’ intended aims and purpose in what they are experimenting with
• comparing students’ own experimentation and musical ideas with those of their identified exemplars
• recording progressive commentaries on explorations and experimentations.
ASSESSMENT SCOPE AND REQUIREMENTS

All Stage 2 subjects have a school assessment component and an external assessment component.

EVIDENCE OF LEARNING

The following assessment types enable students to demonstrate their learning in Stage 2 Music Explorations:

School assessment (70%)
• Assessment Type 1: Musical Literacy (30%)
• Assessment Type 2: Explorations (40%)

External assessment (30%)
• Assessment Type 3: Creative Connections (30%)

Students provide evidence of their learning through five assessments, including the external assessment component. Students complete:
• three musical literacy tasks
• one portfolio of explorations
• one creative connections task.

ASSESSMENT DESIGN CRITERIA

The assessment design criteria are based on the learning requirements and are used by:
• teachers to clarify what the students need to learn
• teachers and assessors to design opportunities for students to provide evidence of their learning at the highest possible level of achievement.

The assessment design criteria consist of specific features that:
• students should demonstrate in their learning
• teachers and assessors look for as evidence that students have met the learning requirements.

For this subject the assessment design criteria are:
• understanding music
• exploring and experimenting with music
• responding to music.
The specific features of these criteria are described below.
The set of assessments, as a whole, must give students opportunities to demonstrate each of the specific features by the completion of study of the subject.

Understanding Music
The specific features are as follows:
UM1 Development of knowledge and understanding of musical elements.
UM2 Expression of musical ideas.

Exploring and Experimenting with Music
The specific features are as follows:
EEM1 Application of knowledge and understanding of musical elements to explore and experiment with music.
EEM2 Exploration of and experimentation with musical styles, influences, techniques, and/or production.
EEM3 Synthesis of findings from exploration of and experimentation with music.

Responding to Music
The specific features are as follows:
RM1 Application of musical literacy skills.
RM2 Analysis and discussion of musical works.
RM3 Reflection on and critique of own learning within music.

SCHOOL ASSESSMENT
Assessment Type 1: Musical Literacy (30%)
Students undertake three musical literacy tasks.
Together the musical literacy tasks should enable students to:
• demonstrate understanding of musical elements, styles, influences, and techniques
• apply musical literacy skills
• analyse and discuss musical works and their presentation
• develop their understanding of the relationship between musical notation and sound, in exploring and experimenting with music.

One task should enable students to demonstrate their compositional skills through the creation of an original melody or a song with lyrics, using a form of contemporary music notation appropriate to the style. Students explain the intent of their composition and provide evidence of the skills and techniques they used, in a composer’s statement.

Other musical literacy tasks could include but are not restricted to, for example:
• a comparison of two or more works
• an analysis and discussion of style, technique, and musical elements of one or two works
• a reflection on and critique of one or more works presented in a live music performance.

In their responses, students synthesise their findings and express their musical ideas in multimodal, oral, and/or written form.

Together, the musical literacy tasks should be a maximum of 12 minutes if oral, 2000 words if written, or the equivalent in multimodal form. The original melody or song should be a maximum of 32–48 bars.

For this assessment type, students provide evidence of their learning primarily in relation to the following assessment design criteria:
• understanding music
• exploring and experimenting with music
• responding to music.

Assessment Type 2: Explorations (40%)

Students develop and extend their understanding of music by:
• exploring how music is made
• exploring musical styles, influences, and/or techniques
• experimenting with styles and techniques, based on their findings and discoveries
• synthesising their findings in a presentation and commentary.

Students provide evidence of their learning in a portfolio that comprises:
• a presentation of a set of short performances, compositions, and/or other musical products (for example, digital uploads; DJ set recording; the features of an original, handcrafted musical instrument)
• a commentary on the processes of exploration and experimentation that they have used, and their key findings.

The set of short performances should be presented to a live audience. All performances must be recorded, and the set of performances should be between 8 and 10 minutes.

Note: In performances, students may present their work(s) on an instrument or an electronic performance triggering device. Students who perform using loop pedal, MIDI sequencing, or digital audio work station live may choose to double their performance with instruments.

A set of compositions should be between 4 and 6 minutes. Compositions may be produced in a digital format or as an audio recording, using a form of contemporary music notation appropriate to the style.

A crafted musical instrument should demonstrate playability and range of expression, in 3 to 4 minutes.

The commentary that accompanies the portfolio should be a maximum of 6 minutes if oral, 1000 words if written, or the equivalent in multimodal form.

For this assessment type, students provide evidence of their learning primarily in relation to the following assessment design criteria:
• understanding music
• exploring and experimenting with music.
EXTERNAL ASSESSMENT

Assessment Type 3: Creative Connections (30%)

Students undertake one creative connections task, in which they synthesise their learning in this subject from their explorations, experimentation, and development of their musical literacy skills, to present a final creative work (performance, composition, or arrangement) and a discussion of that work.

The creative work may be an extension of, but must not repeat, one or more of the set of works presented in the portfolio for Assessment Type 2, or may be a new work. Students choose one of the styles they have studied, and select techniques that have inspired them in their exploration and experimentation, and musical literacy tasks.

In the discussion, students reflect on and critique their creative work, and how it has been informed by the work of others.

A creative work that is a performance should be between 6 to 8 minutes. It must be recorded for assessment, and may be presented to a live audience.

A creative work that is a composition or arrangement should be between 3 to 4 minutes. It may be notated using standard and/or graphic notation, and/or be recorded in digital audio format.

The discussion should be in oral and/or multimodal form, to a maximum of 7 minutes or equivalent.

For this assessment type, students provide evidence of their learning in relation to the following assessment design criteria:
- understanding music — UM2
- exploring and experimenting with music — EEM1, EEM2, EEM3
- responding to music — RM1, RM2.

PERFORMANCE STANDARDS

The performance standards describe five levels of achievement, A to E.

Each level of achievement describes the knowledge, skills, and understanding that teachers and assessors refer to in deciding how well a student has demonstrated their learning on the basis of the evidence provided.

During the teaching and learning program the teacher gives students feedback on their learning, with reference to the performance standards.

Students can also refer to the performance standards to identify the knowledge, skills, and understanding that they have demonstrated and those specific features that they still need to demonstrate to reach their highest possible level of achievement.

At the student’s completion of study of each school assessment type, the teacher makes a decision about the quality of the student’s learning by:
- referring to the performance standards
- assigning a grade between A+ and E− for the assessment type.
### Performance Standards for Stage 2 Music Explorations

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<thead>
<tr>
<th>Understanding Music</th>
<th>Exploring and Experimenting with Music</th>
<th>Responding to Music</th>
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<tbody>
<tr>
<td><strong>A</strong></td>
<td>Focused and sustained development of knowledge and understanding of musical elements. Creative and coherent expression of musical ideas.</td>
<td>Focused and sustained application of knowledge and understanding of musical elements to creatively explore and experiment with music. In-depth exploration and innovative experimentation with musical styles, influences, techniques, and/or production. Insightful synthesis of findings from exploration of and experimentation with music.</td>
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<tr>
<td><strong>B</strong></td>
<td>Mostly sustained development of knowledge and understanding of musical elements. Mostly creative and coherent expression of musical ideas.</td>
<td>Mostly sustained application of knowledge and understanding of musical elements to creatively explore and experiment with music. Some depth in exploration and creative experimentation with musical styles, influences, techniques, and/or production. Some insight in synthesis of findings from exploration of and experimentation with music.</td>
</tr>
<tr>
<td><strong>C</strong></td>
<td>Generally competent development of knowledge and understanding of musical elements. Generally coherent expression of musical ideas, with some creativity.</td>
<td>Competent application of knowledge and understanding of musical elements to explore and experiment with music. Competent exploration and experimentation with musical styles, influences, techniques, and/or production, with some creativity. Synthesis of findings from exploration of and experimentation with music.</td>
</tr>
<tr>
<td><strong>D</strong></td>
<td>Some basic development of knowledge and understanding of musical elements. Some communication of basic musical ideas.</td>
<td>Some basic application of knowledge and understanding of musical elements to explore and/or experiment with music. Basic exploration and experimentation with some musical styles, influences, techniques, and/or production. Basic description of some findings from exploration of and/or experimentation with music.</td>
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<tr>
<td>Understanding Music</td>
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<td><strong>E</strong></td>
<td>Attempted development of knowledge and understanding of musical elements. Attempted communication of a basic musical idea.</td>
<td>Some basic recognition and attempted application of musical elements to explore or experiment with music. Attempted exploration or experimentation with a musical style, influence, technique, or production. Attempted description of one or more findings from exploration of or experimentation with music.</td>
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ASSESSMENT INTEGRITY

The SACE Assuring Assessment Integrity Policy outlines the principles and processes that teachers and assessors follow to assure the integrity of student assessments. This policy is available on the SACE website (www.sace.sa.edu.au) as part of the SACE Policy Framework.

The SACE Board uses a range of quality assurance processes so that the grades awarded for student achievement, in both the school assessment and the external assessment, are applied consistently and fairly against the performance standards for a subject, and are comparable across all schools.

Information and guidelines on quality assurance in assessment at Stage 2 are available on the SACE website (www.sace.sa.edu.au).
SUPPORT MATERIALS

SUBJECT-SPECIFIC ADVICE
Online support materials are provided for each subject and updated regularly on the SACE website (www.sace.sa.edu.au). Examples of support materials are sample learning and assessment plans, annotated assessment tasks, annotated student responses, and recommended resource materials.

ADVICE ON ETHICAL STUDY AND RESEARCH
Advice for students and teachers on ethical study and research practices is available in the guidelines on the ethical conduct of research in the SACE on the SACE website (www.sace.sa.edu.au).
### MUSIC EXPLORATIONS SUPPORTING DOCUMENT

<table>
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<th>Elements</th>
<th>Contemporary theory</th>
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</thead>
</table>
| **Rhythm**        | • Notes and rests: whole note to 1/16 note (semibreve to semiquavers), dots and ties, tuplets  
                    • Simple meter, e.g. 2/4, 3/4, 4/4  
                    • Irregular meter, e.g. 5/4, 7/8  
                    • Compound meter, e.g. 6/8, 9/8, 12/8  
                    • Understanding of beat groupings for notes and rests  
                    • Syncopation and accents  
                    • Tempo and pulse |
| **Pitch — melody/harmony** | • Treble and bass clefs  
                    • Major and minor scales (harmonic, natural, melodic), blues scale, pentatonic scale and modes  
                    • Diatonic intervals  
                    • Diatonic triads in root position  
                    • Chords to the 7th, 9th, major, minor, dominant, half-diminished, and diminished  
                    • Altered 5 (dominant) chords, e.g. b9, #5  
                    • Ostinato/riff  
                    • Sus2 and sus4 chords  
                    • Melody construction and shaping  
                    • Matching appropriate triads to a melody  
                    • Standard chord progressions, such as: 1-4-5 (and variants), 1-5-6-4 (and variants), 1-b7-4, 1-4-7-3-6-2-5-1 (fourth cycle and variants), 1-5-6-3-4-1-4-5 (Pachelbel Canon, rhythm changes)  
                    • Transposing instruments, e.g. Bb and Eb  
                    • Simple modulations or changes of key (typical of popular music only, e.g. up a semitone, or modulation to closely related keys)  |
| **Dynamics and expression** | • Dynamic shaping and associated markings (symbols)  
                    • Expressive articulation and associated markings (symbols)  
                    • Tempo indications, e.g. quarter note = 120 BPM |
<table>
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</tr>
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| Form and structure | • Binary  
                      • Ternary  
                      • Song form, e.g. intro, verse, pre-chorus, chorus, bridge  
                      • Call and response  
                      • 12 and 16 bar blues  
                      • Standard form and notation symbols, e.g. repeats, 1st and 2nd time endings, coda |
| Timbre           | • Pitched and unpitched instruments (instrument families)  
                      • Tone colour of individual instruments and instrumental combinations (including voices and FX processing) |
| Texture          | • Layering and blending of musical lines (melodic and rhythmic)  
                      • Varied combinations of solo and group layering |