


























Music

Prep–Year 10 example of knowledge and skills

This table shows an example of knowledge and skills for Prep to Year 10. It presents information from www.australiancurriculum.edu.au/f-10-curriculum/the-arts/music/example-of-knowledge-and-skills/.

		Prep – Year 2	Years 3–4	Years 5–6	Years 7–8	Years 9–10
		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:	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	<ul style="list-style-type: none"> • sound/silence, long/short, fast/slow, beat and rhythm, rest, ostinato, tempo, crotchet , crotchet rest , quavers in pairs , experience of duple and triple metres, for example $\frac{2}{4}$ $\frac{3}{4}$ 	<ul style="list-style-type: none"> • simple metres, for example $\frac{2}{4}$ $\frac{3}{4}$, crotchet , crotchet rest , quaver , semiquaver  • dotted crotchet , quavers in groups of 3 , and identical rests in repertoire studied • ostinato, tempo changes (faster and slower) 	<ul style="list-style-type: none"> • simple metres and time signatures, for example $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ bars and barlines • semibreve , minim , crotchet , crotchet rest , quaver , and associated rests, semiquaver  • compound metre, for example $\frac{6}{8}$, dotted crotchet , crotchet, quaver, quavers in groups of 3 , semiquaver, dotted crotchet rest  	<ul style="list-style-type: none"> • time signature, semiquaver subdivisions, dotted notes, minim and semibreve , rests, quaver rest , dotted crotchet rest  • rhythmic devices such as anacrusis, syncopation, ties  and pause  	<ul style="list-style-type: none"> • regular and irregular time signature and beat subdivisions; triplets  and duplets ; further time signature $\frac{5}{4}$ $\frac{7}{8}$ $\frac{9}{8}$ • complex metres, for example $\frac{5}{4}$ $\frac{7}{8}$ $\frac{9}{8}$, required note groupings • rhythmic devices including syncopation, rhythmic motif, rhythmic augmentation and diminution
	Pitch	<ul style="list-style-type: none"> • high/low, pitch direction (going up or down), pitch matching, unison 	<ul style="list-style-type: none"> • pentatonic patterns, melodic shape, recognising steps and leaps, treble clef, staff 	<ul style="list-style-type: none"> • pentatonic and major scales • recognising pitch sequences such as an arpeggio or riff; treble and bass clef 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • 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	<ul style="list-style-type: none"> • loud (forte) <i>f</i> and soft (piano) <i>p</i> 	<ul style="list-style-type: none"> • very soft (pianissimo) <i>pp</i> and very loud (fortissimo) <i>ff</i>, gradually getting louder (crescendo), gradually getting softer (decrescendo), smoothly, short and detached 	<ul style="list-style-type: none"> • smoothly (legato), detached (staccato), accent 	<ul style="list-style-type: none"> • dynamic gradations including <i>mp</i> and <i>mf</i>; articulations relevant to style, for example, glissando, slide, slap, melismatic phrasing 	<ul style="list-style-type: none"> • dynamic gradations; expressive devices and articulations relevant to style such as rubato, ornamentation, terraced dynamics, pitch bending, vibrato, oscillation, filters and pedals
	Form / Form and structure	<ul style="list-style-type: none"> • same/different, patterns, repetition, echo, introduction, verse, chorus, round 	<ul style="list-style-type: none"> • question and answer (call and response), repeat signs, binary (AB) and ternary (ABA) forms 	<ul style="list-style-type: none"> • theme/motif, phrase, rondo (ABACA), riff, ostinato 	<ul style="list-style-type: none"> • 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 	<ul style="list-style-type: none"> • structures appropriate to styles and repertoire studied including theme, hook, motivic development, head, sonata form, interlude and improvisation
	Timbre	<ul style="list-style-type: none"> • every voice and instrument has its own distinct sound • how sound is produced including hit, blown, plucked and shaken 	<ul style="list-style-type: none"> • recognising familiar instrumental timbres in isolation and combination 	<ul style="list-style-type: none"> • acoustic, electronic sounds; voice and instrument types 	<ul style="list-style-type: none"> • recognising instrumental types and groups; voice types; acoustic and electronic sound 	<ul style="list-style-type: none"> • 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

		Prep – Year 2	Years 3–4	Years 5–6	Years 7–8	Years 9–10
	Texture	<ul style="list-style-type: none"> unison, melody and accompaniment, round, drone 	<ul style="list-style-type: none"> combining two or more rhythmic or melodic patterns which occur simultaneously in different voices 	<ul style="list-style-type: none"> contrast within layers of sound 	<ul style="list-style-type: none"> identifying layers of sound and their role (accompaniment and melody); unison, homophonic (melody with chords), polyphonic (two or more independent layers played simultaneously) 	<ul style="list-style-type: none"> horizontal and vertical layers appropriate to styles and repertoire studied; homophonic and polyphonic writing, counter melody and white noise
	Skills (including aural skills)	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 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.