

The Arts (2002)

Years 1 to 10 Sourcebook Guidelines (Part 8 of 12)

Note: The PDF version of this document has been split into sections for easier download. This file is Part 8 of 12.

Music — elaborations

Elaborations of the level statement for Foundation Level

<p>Level statement <i>Students are becoming aware of music as part of their everyday lives and as an important part of special celebrations. Students may respond to, and demonstrate attention to, the components of music as these are encountered through active engagement including informal (play) and formal (group time) exploration of sound sources. Students respond to and enjoy group music making. They may communicate their responses, ideas and feelings through movement and by manipulating sound sources including their voices.</i></p>	
<p>Content – Students engage in and respond to music incorporating the following components: <i>Rhythm and metre Pitch and melody Part work Form and structure Tone colour Expressive elements</i></p>	
<p>Students are becoming aware of music as part of their everyday lives by:</p> <ul style="list-style-type: none"> • responding to intentional sounds and music in the daily environment • recognising sound and silence • recognising rhythm in everyday routine and in individual sessions • responding with rhythmic intention: breathing rhythmically, brushing and massaging. <p>Respond to and demonstrate attention to components of music:</p> <ul style="list-style-type: none"> • sound; silence • loud/soft; louder/softer • slow/fast; slower/faster • moods in music • rhythmic body movement and heartbeat • stop/start • sustained/short • beat and rhythm • verbalisation; vocal responses • widely contrasting pitches • high/low; higher/lower • intentional sounds including environmental sounds • same and different • textures e.g. heavy/light; thick/thin. <p>Respond to and enjoy the social aspects of group music making:</p> <ul style="list-style-type: none"> • part work with student/teacher; student/student; in a group • sing and play • sing and move. <p>Communicate responses, ideas and feelings:</p> <ul style="list-style-type: none"> • movement • aural or visual recognition • manipulating sound sources, including voice. 	<p>Students may (with varying levels of support):</p> <ul style="list-style-type: none"> • attend to musical materials being used • attend to own name when it is sung • be alert to meaningful sounds • choose a preferred sound source e.g. drum or soundbeam • give eye contact to music teacher or other student; look at instrument • imitate stop/go, high/low, quiet/loud, sad/happy, fast/slow, cross/tired as appropriate • imitate sung vowels and consonants within the context of music activities • increase voluntary movement in response to music • intentionally make sounds with body or using a tool, including drumsticks • listen to others without interrupting • localise sound by attending to its source • match sounds to instruments • match voices with familiar people • participate in cooperative and co-active musical activities • reach for/grasp/manipulate/intentionally flex/extend finger or hand/hold object with the other hand/explore/develop hand–eye coordination/experiment with musical materials being used • respond to instrumental or vocal music cues by vocalising/stopping (understanding form); vocalising quietly or loudly, quickly/slowly, happily/sadly, etc. • respond to musical activity with a change of facial expression • respond to specific purpose music (e.g. hello/goodbye/birthday songs) by changing facial expression, vocalising or moving • share musical instruments • take turns in group music activities • use face, arm, hand, leg or other body part over which student has intentional control to respond to and/or initiate musical activity • vocalise feelings of like and dislike for musical activities.

Examples of learning outcomes developed from the Level Statement for Foundation Level — Music		
<p>The interests and abilities of students may influence the choice of activities e.g. a group of students with high support needs or multiple impairments may use space differently or use a different space from other students.</p>		
<p>F.1 Students communicate a response to intentionally produced sound. Students express a response to music through movement or sound. Students make choices about sounds and organise them to make music.</p> <p>F.2 Students make intentional sounds with various sound sources, including voice and body. Students make intentional sounds in response to a variety of sensory inputs such as touch, smell, colour and movement. Students participate in music-making activities.</p> <p>F.3 Students create a musical pattern using a range of musical elements. Students make choices about sounds and organise them to make music. Students recognise rhythmic and melodic patterns.</p>		
<p>Possible connections to other strands of the curriculum:</p> <ul style="list-style-type: none"> • Arts: Dance; Drama; Media; Visual Arts • English: Cultural — making meaning in contexts; Operational — operating the language system; Critical — analysing and evaluating texts • Health and Physical Education: Enhancing Personal Development • LOTE: Communication • Mathematics: Number; Spatial Concepts and Visualisation • Science: Energy and Change • Studies of Society and Environment: Time, Continuity and Change; Place and Space; Culture and Identity • Technology: Information; Materials; Systems. 	<p>Possible links to cross-curricular priorities:</p> <ul style="list-style-type: none"> • Literacy: imitating sounds, vowels, consonants; communicating using personalised modes of communication; focused listening to verbal texts; recognition of beginning, middle and end of texts; aural recognition and initiation of sounds for communication. • Numeracy: one-to-one correspondence in beat and rhythm; temporal organisation; number order and sequence; patterning. • Lifeskills: physical coordination activities; rhythmic activities; voluntary movement; body awareness through songs and music games; celebration of special events; understanding and adapting to routine. • Futures: exploring preferred futures; using technologies that will support participation in music activities; recognising cause, effect and consequences; learning confidence in a range of lifelike situations; learning that music is a recreational and vocational possibility, e.g. in community choirs. 	<p>Considerations for learning environments:</p> <ul style="list-style-type: none"> • Classroom: select the placement of furniture and equipment with regard to music activities; allocate designated open space with clearly defined boundaries; minimise visual and auditory distractions within the classroom and in the surrounding environment; choose musical instruments with attention to the functioning level of students e.g. easily grasped bells, beaters with modified handles, cymbals on microphone boom stands; avoid instruments with parts that can be easily detached. • Wider community: students could participate in community musical groups and activities including choirs and bands; attend concerts and musical events; incorporate active listening to music into their everyday life; participate in musical events as a member of an audience; prepare for concert attendance and follow up after with appropriate musical activities including listening, improvising and reflecting. <p>See 'Planning for learning and assessment' for further assistance and suggestions.</p>
<p>Support materials, references and community partnership possibilities</p> <p>Drake Music Project: www.drakemusicproject.com/ International Braille Research Organisation: www.braille.org Kurrambee Special School: www.kur.nsw.edu.au Soundbeam: www.soundbeam.co.uk</p>		

Sequence of core learning outcomes with elaborations — **Music Level 1**

<p>Level statement <i>Students know a repertoire of songs of limited pitch range that they can sing in tune and in appropriate style, individually and with others. They understand and respond to musical elements through singing, playing instruments, listening, improvising, and moving. Students aurally and visually recognise, sing, play, read and write rhythmic patterns ♩ ♪ ♫ and melodic patterns containing so, mi and la.</i></p>					
<p>Core content</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> • beat and rhythm • two- and four-beat metre • ♩ ♪ ♫ <p><i>Tone colour</i></p> <ul style="list-style-type: none"> • untuned percussion instruments • widely contrasting melody instruments </td> <td style="vertical-align: top;"> <p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> • difference between speaking and singing voices • melodic contour and patterns containing so, mi and la <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> • detached/smooth • fast/slow • soft/loud </td> <td style="vertical-align: top;"> <p><i>Part work</i></p> <ul style="list-style-type: none"> • rhythmic ostinatos • song and beat • song and rhythm </td> <td style="vertical-align: top;"> <p><i>Form and structure</i></p> <ul style="list-style-type: none"> • question and answer phrase structures • same and different structures </td> </tr> </table>		<p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> • beat and rhythm • two- and four-beat metre • ♩ ♪ ♫ <p><i>Tone colour</i></p> <ul style="list-style-type: none"> • untuned percussion instruments • widely contrasting melody instruments 	<p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> • difference between speaking and singing voices • melodic contour and patterns containing so, mi and la <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> • detached/smooth • fast/slow • soft/loud 	<p><i>Part work</i></p> <ul style="list-style-type: none"> • rhythmic ostinatos • song and beat • song and rhythm 	<p><i>Form and structure</i></p> <ul style="list-style-type: none"> • question and answer phrase structures • same and different structures
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<p>MU 1.1 Students aurally and visually recognise and respond to Level 1 core content in music they hear and perform.</p>					
<p>Aurally and visually recognise:</p> <ul style="list-style-type: none"> • difference between rhythmic pattern and steady beat • difference between speaking and singing voices; recognising individual voices • melodic contour of extreme high and low sounds, gradually narrowing the distance between the sounds • rhythmic and melodic phrases containing ♩ ♪ ♫ and so, mi and la • environmental and natural sounds e.g. birds, background noises, mechanical sounds • tone colour of untuned classroom percussion instruments e.g. triangle, drum • tone colour of widely contrasting melody instruments • same and different musical structures • question and answer phrases • two- and four-beat metre • pitches and phrases in known repertoire • two or more sounds heard simultaneously • contrast between soft and loud dynamics • contrast between fast and slow tempo • contrast between detached and smooth articulation. <p>Respond through:</p> <ul style="list-style-type: none"> • moving, singing, playing, talking • listening attentively • visually representing musical elements and concepts. 	<p>Students may:</p> <ul style="list-style-type: none"> • differentiate between the rhythmic pattern and the steady beat • imitate four- or eight-beat rhythmic and melodic patterns incorporating known elements • improvise a movement ostinato to the beat while singing a known song • improvise new text for a known song and sing it • listen attentively to musical examples • listen to the teacher sing an unaccompanied story song • maintain a steady beat while performing or listening to speech rhymes, songs and instrumental music (recorded and live) • perform beat and rhythm simultaneously • perform songs and change movements for each new phrase • perform the rhythmic pattern of known songs while singing the words aloud or while singing the words inside their heads • recognise ascending and descending phrases • recognise known songs when the rhythmic or melodic pattern is read or performed • respond to tempo and dynamics using movement • show a melodic contour of high and low sounds through movement or visual representations • sing a known song, alternating between singing phrases out loud and in the head (silently), changing on a visual or auditory cue (e.g. pop-up puppet, card, clap) • sing a known song, step the beat and stamp on accented beats • sing an answer in response to a question sung by teacher or fellow student • sing known songs faster, slower, louder, softer. 				

MU 1.2 Students sing a repertoire of songs of limited pitch range and play instruments, individually and with others, including simple rhythmic and melodic two-part music.	
<p>Sing:</p> <ul style="list-style-type: none"> • a repertoire of songs individually using a two–three note range • a repertoire of songs of extended range within a group, at a steady tempo, with clear pronunciation of the text, in the appropriate style • songs learned in class individually while simultaneously performing a steady beat • two-part canons of limited pitch range in groups • songs that are simple and easier to learn and songs that are more challenging and that, through practice, will extend vocal abilities • accompanied and unaccompanied songs. <p>Play:</p> <ul style="list-style-type: none"> • rhythms on untuned classroom percussion instruments from notation, using correct playing technique • songs that have been sung in class on available instruments • music using melody instruments such as xylophones, glockenspiels, chime bars and keyboards <p>Repertoire:</p> <ul style="list-style-type: none"> • music performed in tune and in appropriate musical style and with care and attention to the expressive intent of the music • music that reflects and promotes respect for cultural diversity • music that reinforces learning and practises skills, concepts and elements • activities that cultivate attentive listening as performer and audience. 	<p>Students may:</p> <ul style="list-style-type: none"> • clap or play a simple four-beat rhythmic ostinato individually while singing a song learned in class with a group • perform repertoire learned in class using the comparatives faster/slower, softer/louder, higher/lower • play a song learned in class using melody instruments • play a simple melodic ostinato while the class sings a known song • play a simple rhythmic accompaniment to a known song • play a simple rhythmic canon with a partner • play short phrases using combinations of melodic elements on chime bars (or other instruments) to be echoed by class in solfa • sing a song learned in class while clapping the rhythm • sing a simple song as a canon within the class, adding appropriate actions to each phrase of the song • sing a well-known song learned in class in tune and expressively • sing a known song while maintaining a steady beat (e.g. swaying, walking, playing a percussion instrument) • sing, from memory, a known song in rhythm names • sing, from memory, a known song in solfa.
MU 1.3 Students read and write short musical patterns containing Level 1 core content.	
<p>Read and write</p> <p>Beat and rhythm:</p> <ul style="list-style-type: none"> • one sound on a beat in simple time as ♪ (crotchet or ta) • two even sounds on a beat in simple time as ♪♪ (quavers or ti-ti) • no sound on a beat in simple time as ♪ (crotchet rest or za). <p>Pitch and melody:</p> <ul style="list-style-type: none"> • melodic patterns using combinations of <i>so</i>, <i>mi</i> and <i>la</i>. <p>Staff notation:</p> <ul style="list-style-type: none"> • note positions placed on lines and in spaces on the staff, numbering from the lowest line • accurate stem direction used for notes on the staff • <i>so</i>, <i>mi</i> and <i>la</i> placed on the staff accurately • stick notation transferred to the staff by adding stems to note heads. 	<p>Students may:</p> <ul style="list-style-type: none"> • read and write rhythmic and melodic patterns using combinations of ♪ ♪♪ and ♪ in two- and four-metre and <i>so</i>, <i>mi</i> and <i>la</i> • read, write and perform eight-beat patterns using ♪ ♪♪ and ♪ in simple metres • work out and visually represent eight-beat rhythmic pattern of songs in simple time (e.g. writing in stick notation, using paddle-pop sticks, using individual beat cards) • write four-beat rhythmic and melodic patterns as dictated • write four-beat rhythmic compositions to perform on untuned percussion instruments.

Sequence of core learning outcomes with elaborations — **Music Level 2**

<p>Level statement <i>Students know a varied repertoire of songs of limited pitch range that they can sing in tune and in appropriate style, individually and with others. They understand and respond to a broader range of musical elements through singing, playing instruments, listening, improvising, and moving and begin to use appropriate musical vocabulary to discuss their reactions to music. Students aurally and visually recognise, sing, play, read and write rhythmic patterns containing ♩, ◦, and melodic patterns containing the notes of the do pentatonic scale.</i></p>					
<p>Core content</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> • accent and bar lines in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ • ties • ♩, ◦ <p><i>Tone colour</i></p> <ul style="list-style-type: none"> • string instruments • two or three voices singing together </td> <td style="vertical-align: top;"> <p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> • do pentatonic scale • major 2nd, minor 3rd intervals • treble clef notation – E, G, A, B, C', D' <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> • piano (p), forte (f) </td> <td style="vertical-align: top;"> <p><i>Part work</i></p> <ul style="list-style-type: none"> • 4-beat rhythmic and melodic ostinatos • rhythmic and melodic canons </td> <td style="vertical-align: top;"> <p><i>Form and structure</i></p> <ul style="list-style-type: none"> • canon form • introduction • same, similar and different phrase structures </td> </tr> </table>		<p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> • accent and bar lines in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ • ties • ♩, ◦ <p><i>Tone colour</i></p> <ul style="list-style-type: none"> • string instruments • two or three voices singing together 	<p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> • do pentatonic scale • major 2nd, minor 3rd intervals • treble clef notation – E, G, A, B, C', D' <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> • piano (p), forte (f) 	<p><i>Part work</i></p> <ul style="list-style-type: none"> • 4-beat rhythmic and melodic ostinatos • rhythmic and melodic canons 	<p><i>Form and structure</i></p> <ul style="list-style-type: none"> • canon form • introduction • same, similar and different phrase structures
<p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> • accent and bar lines in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ • ties • ♩, ◦ <p><i>Tone colour</i></p> <ul style="list-style-type: none"> • string instruments • two or three voices singing together 	<p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> • do pentatonic scale • major 2nd, minor 3rd intervals • treble clef notation – E, G, A, B, C', D' <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> • piano (p), forte (f) 	<p><i>Part work</i></p> <ul style="list-style-type: none"> • 4-beat rhythmic and melodic ostinatos • rhythmic and melodic canons 	<p><i>Form and structure</i></p> <ul style="list-style-type: none"> • canon form • introduction • same, similar and different phrase structures 		
<p>MU 2.1 Students aurally and visually recognise and respond to Level 2 core content in music they hear and perform.</p>					
<p>Aurally and visually recognise:</p> <ul style="list-style-type: none"> • metric accent and the correct use of bar lines in $\frac{2}{4}$, $\frac{3}{4}$ and $\frac{4}{4}$ • four even sounds on a beat in simple time as four semiquavers ♩ (tika-tika) • one sound that is held for two beats in simple time as two tied crotchets or as a minim ♩ (too-oo) • one sound that is held for four beats in simple time as a semibreve ◦ • rhythmic accompaniments to known songs incorporating known rhythms • rhyming text to known songs and rhymes • rhythmic and melodic patterns to match the structure of known songs • tone colours of two or three voices singing together • tone colour of instruments of the string family • phrases that are the same or different using capital letters e.g. A B, A B A, A A B • same, similar and different phrases • canon as a form • use of introduction as an element of form • crescendo (getting gradually louder) and decrescendo (getting gradually softer) • piano (p — soft) and forte (f — loud) • legato (smoothly) and staccato (short, detached) • the interval <i>so–mi</i> as minor 3rd; the intervals <i>do–re</i>, <i>re–mi</i>, and <i>so–la</i> as major 2nds. <p>Respond through:</p> <ul style="list-style-type: none"> • moving, singing, playing, talking • listening attentively • visually representing musical elements and concepts • conducting in two- and four-beat patterns. 	<p>Students may:</p> <ul style="list-style-type: none"> • conduct in two- and four-beat patterns • create a sound sequence (soundscape) to describe a storm • create new question and answer phrases using known rhythmic and/or melodic patterns • improvise movements to instrumental music, known songs, dances and games • improvise new text to known songs • improvise four-, six- or eight-beat answers to rhythmic questions using known patterns • improvise a melody to a known speech rhyme using known patterns • improvise melodic ostinatos to accompany known songs, using known patterns • improvise rhythms in a chain around the class using known patterns • improvise short musical phrases using hand signs • listen attentively to musical examples • perform known songs in question and answer phrases e.g. teacher–class, group–group • recognise known songs and rhymes from rhythmic patterns • recognise known songs from melody, hand signs, and stick and staff notation • sing and inner hear alternate phrases e.g. teacher with class; group with group; child with child • sing known songs in letter names, e.g. <i>so–mi</i> repertoire with G–E, and C'–A; <i>la–so–mi</i> repertoire with A–G–E and D'–C'–A; and <i>mi–re–do</i> repertoire with B–A–G • switch parts from beat to rhythm; from melody to rhythm to beat; from ostinato to melody to beat to rhythm when given a signal • use an ostinato as the introduction to a known song • use movement to show the duration of a melodic phrase. 				

MU 2.2 Students sing a varied repertoire of pentatonic songs and play instruments, individually and with others, in unison and in two parts.

Sing:

- a repertoire of songs individually using a pentatonic scale
- a repertoire of songs of extended range within a group, at a steady tempo, with clear pronunciation of the text
- two-part pentatonic canons in groups
- songs that are simple and easier to learn and songs that are more challenging and that, through practice, will extend vocal abilities
- accompanied and unaccompanied songs.

Play:

- music using melodic instruments e.g. xylophones, keyboards, glockenspiels, chime bars
- rhythms and rhythmic ostinatos on untuned classroom percussion instruments from notation using correct technique
- known songs and simple rhythmic and melodic canons.

Repertoire:

- music performed in tune and in appropriate style and with care and attention to the expressive intent
- music that reflects and promotes respect for and valuing of cultural diversity
- music containing concepts and elements to reinforce learning and practise skills
- activities that cultivate attentive listening as performer and audience.




Students may:

- perform rhythmic and melodic canons
- play melodic ostinati (text or known solfa) while others perform a known song
- play rhythmic ostinati and accompaniments
- sing a well-known song learned in class and clap its rhythm in canon
- sing known pentatonic songs in canon
- sing or play patterns using combinations of *do, re, mi, so* and *la* as an ostinato to accompany known songs
- sing simple partner songs (different songs sung simultaneously)
- sing simple two-part song arrangements.

MU 2.3 Students read and write short musical patterns containing Level 2 core content.

Read and write



Rhythm:

- one sound lasting two beats in simple time as a  (minim) or as two tied crotchets
- one sound lasting four beats in simple time as a  (semibreve)
- four even sounds on a beat in simple time as  (four semiquavers)
- correct use of accent and bar lines in simple duple ($\frac{2}{4}$) and simple quadruple ($\frac{4}{4}$) metre
- tied notes.

Pitch and melody:

- intervals: major 2nd and minor 3rd within known contexts
- patterns using combinations of *do, re, mi, so* and *la* in a variety of keys.

Staff notation:

- as for Level 1, incorporating   and the *do* pentatonic scale
- treble clef using E G A B C' and D' within the context of known solfa
- accurate stem direction used for notes on the staff
- *do, re, mi, so, la* placed on the staff accurately.

Students may:

- add solfa to given rhythmic pattern
- identify intervals by finding them aurally in repertoire as well as reading from staff notation
- notate simple eight-beat rhythmic and melodic patterns from dictation using known elements
- read, in solfa and then letter names, an eight-beat melodic pattern from the staff
- sight-read (both sing and play) unknown musical examples containing known elements
- sing known songs in letter names while reading from staff notation e.g. *so-mi* repertoire with G-E and C'-A; *la-so-mi* repertoire with A-G-E, and D'-C'-A; *mi-re-do* repertoire with B-A-G
- transfer melodic patterns from stick notation to staff notation
- work out and write the melodic patterns of unfamiliar musical examples containing only known pitches
- write a known song on the staff as the teacher sings in letter names
- write patterns of up to 16 beats from known song in simple metres.

Sequence of core learning outcomes with elaborations — **Music Level 3**

<p>Level statement <i>Students know a varied repertoire of music that they can aurally identify, sing and play in tune and in appropriate style, individually and with others. They understand and respond to a broader range of musical elements through singing, playing instruments, listening, improvising and moving. They discuss their ideas and responses to music they hear and perform using appropriate musical vocabulary. Students aurally and visually recognise, sing, play, read and write simple musical patterns containing ♩, ♪♪, ♪♪♪ in simple time and ♪♪ ♩, ♩ ♩ and ♩. in compound time using the notes of the extended do pentatonic scale.</i></p>							
<p>Core content</p> <table border="0" style="width: 100%;"> <tr> <td style="vertical-align: top; width: 25%;"> <p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> • accent and bar lines in $\frac{6}{8}$ • anacrusis • ♩, ♪♪, ♪♪♪ in simple time • ♪♪ ♩, ♩ ♩ and ♩. in compound time <p><i>Tone colour</i></p> <ul style="list-style-type: none"> • percussion instruments • woodwind instruments </td> <td style="vertical-align: top; width: 25%;"> <p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> • extended do pentatonic scale • major 3rd intervals • treble clef notation – Middle C, D, F# <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> • crescendo, decrescendo • pianissimo (pp); fortissimo (ff) • staccato, legato </td> <td style="vertical-align: top; width: 25%;"> <p><i>Part work</i></p> <ul style="list-style-type: none"> • accompaniments • partner songs • rhythmic and melodic canons, up to three parts </td> <td style="vertical-align: top; width: 25%;"> <p><i>Form and structure</i></p> <ul style="list-style-type: none"> • binary, ternary and rondo forms • repeat signs • verse–chorus structures </td> </tr> </table>				<p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> • accent and bar lines in $\frac{6}{8}$ • anacrusis • ♩, ♪♪, ♪♪♪ in simple time • ♪♪ ♩, ♩ ♩ and ♩. in compound time <p><i>Tone colour</i></p> <ul style="list-style-type: none"> • percussion instruments • woodwind instruments 	<p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> • extended do pentatonic scale • major 3rd intervals • treble clef notation – Middle C, D, F# <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> • crescendo, decrescendo • pianissimo (pp); fortissimo (ff) • staccato, legato 	<p><i>Part work</i></p> <ul style="list-style-type: none"> • accompaniments • partner songs • rhythmic and melodic canons, up to three parts 	<p><i>Form and structure</i></p> <ul style="list-style-type: none"> • binary, ternary and rondo forms • repeat signs • verse–chorus structures
<p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> • accent and bar lines in $\frac{6}{8}$ • anacrusis • ♩, ♪♪, ♪♪♪ in simple time • ♪♪ ♩, ♩ ♩ and ♩. in compound time <p><i>Tone colour</i></p> <ul style="list-style-type: none"> • percussion instruments • woodwind instruments 	<p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> • extended do pentatonic scale • major 3rd intervals • treble clef notation – Middle C, D, F# <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> • crescendo, decrescendo • pianissimo (pp); fortissimo (ff) • staccato, legato 	<p><i>Part work</i></p> <ul style="list-style-type: none"> • accompaniments • partner songs • rhythmic and melodic canons, up to three parts 	<p><i>Form and structure</i></p> <ul style="list-style-type: none"> • binary, ternary and rondo forms • repeat signs • verse–chorus structures 				
<p>MU 3.1 Students aurally and visually recognise and respond to Level 3 core content in music they hear and perform.</p>							
<p>Aurally and visually recognise:</p> <ul style="list-style-type: none"> • metric accent and the correct use of bar lines in $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ and $\frac{6}{8}$ • one sound held for three beats in simple time as ♩. (dotted minim and as three tied crotchets) • three uneven sounds on a beat in simple time as ♪♪ (ti-tika) and ♪♪♪ (tika-ti) • three even sounds on a beat in compound time as ♪♪♪ (three quavers or ti-ti-ti) • one sound on a beat in compound time as ♩. (dotted crotchet or tum) • two uneven sounds on a beat in compound time as ♪♪ (ta-ti) • no sound on a beat in compound time as ♩. (dotted crotchet rest or zum) • metric accent and the correct use of accent and bar line in simple time ($\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$) and compound time ($\frac{6}{8}$) • anacrusis or ‘up-beat’ • ties and slurs • patterns incorporating the notes of the extended pentatonic scale in various keys (<i>low so, low la, do, re, mi, so, la, high do</i>) • the interval <i>do–mi</i> as major 3rd • tone colour of woodwind and percussion instruments when played solo or in combinations • verse-chorus (strophic) and canon forms; binary, ternary and rondo forms • pianissimo (pp — very soft) and fortissimo (ff — very loud). <p>Respond through:</p> <ul style="list-style-type: none"> • moving, singing, playing, talking • visually representing musical elements and concepts • conducting in two- three- and four-beat patterns. 		<p>Students may:</p> <ul style="list-style-type: none"> • conduct in two- and four-beat patterns in simple and compound metres • conduct in three-beat patterns • devise a musical sequence using known elements to accompany a story • express a response to changes in metre, dynamics and/or tempo through movement or visual representations • identify each new entry of the theme in a canon, counting the beats in between • identify the number of verses after hearing a song • identify the recurring theme in rondo (e.g. A B A C A) using movement or visual representation • improvise rhythmic and melodic patterns incorporating known elements and using known structures • improvise short rhythmic patterns and perform as canons • listen attentively to musical examples • rearrange the patterns from known songs to make a ‘new’ song, then read and perform it • use movement, hand signs, visual representations or notation to show the melodic contour of known and unknown songs containing only known pitches and rhythms • sing a known song and identify specific intervals in it • sing a song, indicating when the chorus begins. 					

MU 3.2 Students sing and play a varied repertoire of extended pentatonic music, individually and with others, in unison and in up to three parts, including some repertoire from memory.

Sing:

- a repertoire of songs individually using the extended *do* pentatonic scale
- a repertoire of songs of extended range within a group
- arrangements of simple songs that include descants and counter-melodies
- songs that are simple and easier to learn and more challenging songs that, through practice, will extend vocal abilities
- canons in two and three parts and accompanied and unaccompanied songs.

Play:

- music using melodic instruments such as recorders, keyboards, xylophones, glockenspiels, chime bars
- rhythms, rhythmic ostinatos and accompaniments on untuned classroom percussion instruments using correct technique
- known songs and rhythmic and melodic canons in up to three parts.

Repertoire:

- music performed in tune and in appropriate style and with care and attention to the expressive intent
- music that reflects and promotes respect for cultural diversity
- music that reinforces learning and practises skills, concepts and elements
- simple unison and two-part repertoire from notation
- activities that cultivate attentive listening as performer and audience.








Students may:

- individually take turns singing in canon with teacher or another child
- individually, sing one beat each of a known song, around the class
- perform a variety of melodies on the descant recorder using Middle C, D, E, F#, G, A, B, C' and D'
- perform partner songs within a group
- sing diatonic songs within a group
- sing or play a three-part canon within a group
- sing or play simple two- and three-part arrangements
- switch parts in a two-part song at a given signal.

MU 3.3 Students read and write musical patterns and phrases containing Level 3 core content.

Read and write

Rhythm:

- one sound held for three beats in simple time as  (dotted minim) and as three tied crotchets
- three uneven sounds on a beat in simple time as  (ti-tika) and  (tika-ti)
- three even sounds on a beat in compound time as  (ti-ti-ti)
- one sound on a beat in compound time as  (tum)
- two uneven sounds on a beat in compound time as  (ta-ti)
- no sound on a beat in compound time as  (zum)
- time signature and bar lines in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ and $\frac{6}{8}$.

Pitch and melody:

- intervals: major 2nd, minor 3rd and major 3rd
- melodic patterns using combinations of *low so*, *low la*, *do*, *re*, *mi*, *so*, *la* and *high do* in a variety of keys
- melodic patterns that incorporate known rhythmic patterns and time signatures.

Staff notation:

- *low so*, *low la*, *do*, *re*, *mi*, *so*, *la*, *high do* placed on the staff accurately
- treble clef using Middle C, D, E, F#, G, A, B, C' and D'
- conventions of staff notation including treble clef and correct stem positions.

Students may:

- compose musical phrases incorporating known rhythmic and melodic elements
- match rhythmic patterns listed on a chart/board with patterns heard
- memorise and write out the rhythmic pattern of a song
- notate simple rhythmic and melodic patterns from dictation using known elements
- read and write the melodic contour of phrases containing Middle C, D, E, F#, G, A, B, C' and D' on the treble staff
- recognise songs learned in class when the melody is shown on a five-line staff
- sight-read (both sing and play) unknown musical examples containing core components.

MU 4.2 Students sing and play, individually and with others, in unison and in up to four parts, including some repertoire from memory.	
<p>Sing:</p> <ul style="list-style-type: none"> • a repertoire of pentatonic and diatonic (major and minor) songs individually • a repertoire of songs of extended range within a group, at a steady tempo, with clear pronunciation of the text • two-, three- and four-part canons in groups • songs that are simple and easier to learn and more challenging songs that, through practice, will extend vocal abilities • accompanied and unaccompanied songs. <p>Play:</p> <ul style="list-style-type: none"> • music using melodic instruments such as recorders, keyboards, xylophones, glockenspiels and chime bars • rhythms, rhythmic ostinatos and accompaniments on untuned classroom percussion instruments. <p>Repertoire:</p> <ul style="list-style-type: none"> • music performed in tune and in appropriate style and with care and attention to the expressive intent • music that reflects and promotes respect for cultural diversity • music that reinforces learning and practises skills, concepts and elements • music in two or more parts, including arrangements • simple repertoire from notation (musical score), both unison and two-part • activities that cultivate attentive listening as performer and audience. 	<p>Students may:</p> <ul style="list-style-type: none"> • play canons in up to four parts, in a group • play pentatonic and diatonic music individually • play simple chordal accompaniments (vocal and instrumental) to known songs • play within a class ensemble, incorporating individual improvisation • sing a song while playing a tonic–dominant accompaniment • sing music in up to four parts, in a group • sing pentatonic and diatonic songs individually • sing unison and two- and three-part music, reading from notation.
MU 4.3 Students read and write short pieces of music containing Level 4 core content.	
<p>Read and write</p> <p>Rhythm:</p> <ul style="list-style-type: none"> • three uneven sounds across two beats in simple time as ♪♪♪ (synco-pa) • two uneven sounds across two beats in simple time as ♪. ♪ and ♪♪. • two uneven sounds on a beat in simple time as ♪♪ . <p>Pitch and melody:</p> <ul style="list-style-type: none"> • intervals: perfect 4th, perfect 5th, major 2nd, minor 3rd, major 3rd • patterns using the extended <i>do</i> pentatonic (<i>low so, low la, do, re, mi, so, la, high do</i>) and <i>la</i> pentatonic (<i>la, do, re, mi, so, high la</i>) scales • accompaniment patterns using combinations of <i>do–so</i> (I–V) harmony in major and <i>la–mi</i> (i–v) harmony in minor. <p>Staff notation:</p> <ul style="list-style-type: none"> • as for Levels 1, 2 and 3 incorporating <i>la</i> pentatonic scales • staff notation in treble clef using Middle C, B_♭ and E' as well as all previously learned notes • understanding of the conventions of staff notation including correct stem positions, note placement, bar lines, ledger lines, sharps and flats. 	<p>Students may:</p> <ul style="list-style-type: none"> • complete the notation for a known song • compose a short melody over a tonic and dominant accompaniment pattern • compose simple melodies on the descant recorder using various combinations of notes • incorporate appropriate signs and terms in music he/she composes • improvise and notate soundscapes for class performances (e.g. using graphic notation) • notate a known song accurately in full staff notation • notate a melody of eight beats or more using notes of a pentatonic scale • notate simple rhythmic and melodic patterns from dictation using known elements • recognise and use sharp and flat signs • sight-read (both sing and play) unknown musical examples containing known elements.

Sequence of core learning outcomes with elaborations — **Music Level 5**

<p>Level statement <i>Students know a varied repertoire of music from a range of historical and cultural contexts that they can aurally analyse, sing and play, in tune and in appropriate style, individually and with others. Students apply knowledge and understanding to reflect on and discuss music they hear and perform, using appropriate music vocabulary and express themselves through performing, improvising and composing. Students aurally and visually analyse, sing, play, read and write simple musical patterns containing the triplet in simple time and syncopation, using diatonic tonalities and primary chords in treble and bass clef.</i></p>					
<p>Core content</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> commonly occurring patterns in simple and compound metre syncopated rhythms triplet in simple metre <p><i>Tone colour</i></p> <ul style="list-style-type: none"> cross-cultural timbres electronic and computer-generated timbres orchestral timbres </td> <td style="vertical-align: top;"> <p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> C, G, D, F major and related natural and harmonic minor keys and scales major, minor and perfect intervals, up to and including octave treble and bass clef notation <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> commonly occurring signs and terms </td> <td style="vertical-align: top;"> <p><i>Part work</i></p> <ul style="list-style-type: none"> chords and progressions using I, IV and V in known major keys, and chords i, iv, v and V in known minor keys ensembles in up to four parts </td> <td style="vertical-align: top;"> <p><i>Form and structure</i></p> <ul style="list-style-type: none"> forms and styles encountered in repertoire homophonic and polyphonic textures </td> </tr> </table>		<p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> commonly occurring patterns in simple and compound metre syncopated rhythms triplet in simple metre <p><i>Tone colour</i></p> <ul style="list-style-type: none"> cross-cultural timbres electronic and computer-generated timbres orchestral timbres 	<p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> C, G, D, F major and related natural and harmonic minor keys and scales major, minor and perfect intervals, up to and including octave treble and bass clef notation <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> commonly occurring signs and terms 	<p><i>Part work</i></p> <ul style="list-style-type: none"> chords and progressions using I, IV and V in known major keys, and chords i, iv, v and V in known minor keys ensembles in up to four parts 	<p><i>Form and structure</i></p> <ul style="list-style-type: none"> forms and styles encountered in repertoire homophonic and polyphonic textures
<p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> commonly occurring patterns in simple and compound metre syncopated rhythms triplet in simple metre <p><i>Tone colour</i></p> <ul style="list-style-type: none"> cross-cultural timbres electronic and computer-generated timbres orchestral timbres 	<p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> C, G, D, F major and related natural and harmonic minor keys and scales major, minor and perfect intervals, up to and including octave treble and bass clef notation <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> commonly occurring signs and terms 	<p><i>Part work</i></p> <ul style="list-style-type: none"> chords and progressions using I, IV and V in known major keys, and chords i, iv, v and V in known minor keys ensembles in up to four parts 	<p><i>Form and structure</i></p> <ul style="list-style-type: none"> forms and styles encountered in repertoire homophonic and polyphonic textures 		
<p>MU 5.1 Students aurally and visually analyse and respond to Level 5 core content in music they hear and perform.</p>					
<p>Aurally and visually analyse:</p> <ul style="list-style-type: none"> rhythms from Levels 1 to 4, used in more complex combinations and in longer patterns commonly occurring rhythmic patterns in simple and compound time as found in repertoire heard and performed commonly occurring forms of syncopation as found in repertoire heard and performed three even quavers on a beat played in the time of two quavers, identified as a triplet major, minor and perfect intervals, up to and including the octave patterns incorporating the notes C, G, D and F major and related natural and harmonic minor scales major, minor, diminished and augmented triads in known keys chords I, IV, V in C, G, D and F major and i, iv, v and V in related minor keys and progressions incorporating these chords timbres of electronic instruments and computer-generated timbres orchestral timbres featuring full range of instruments within families timbres of instruments from a range of cultural contexts when used in cross-cultural ensembles (traditional and contemporary) homophonic and polyphonic textures forms and signs encountered in music heard and performed e.g. <i>da capo</i>, repeat signs, dynamics markings, articulation markings terms for tempo and interpretation as encountered in music heard and played. <p>Respond through:</p> <ul style="list-style-type: none"> moving, singing, playing, discussing, writing visually representing musical elements and concepts conducting in two-, three- and four-beat patterns, including anacrusis. 	<p>Students may:</p> <ul style="list-style-type: none"> choose the appropriate conducting pattern to accompany listening examples conduct in all known metres, with anacrusis identify a 12-bar blues chord progression in an unfamiliar piece of music identify from a score where a mistake in a short single-line melody occurs improvise an eight-bar melodic sequence within a class performance improvise an eight-bar rhythmic sequence incorporating syncopation within a class performance improvise melodies over given eight-beat chord progressions or accompaniment patterns, using chords I, IV, V or i, iv, v, V in various combinations listen attentively to musical examples make a visual representation of repeated and contrasting sections and dynamic changes as they listen to a piece of music recognise tonic, dominant and sub-dominant chord functions in listening examples sing a known song in letter names from different starting pitches; play known music from different starting pitches take turns to improvise a melodic or rhythmic phrase around the class use hand signals to identify when chords change in a piece of music and indicate which chord is used. 				

MU 5.2 Students sing and play a varied repertoire, individually and with others, in up to four parts, including some repertoire from memory.	
<p>Sing:</p> <ul style="list-style-type: none"> • using vocal ranges and tessitura that are appropriate for young adolescents (this may involve a limited range for many students) • canons in up to four parts • two- and three-part arrangements • unison songs, accompanied and unaccompanied songs. <p>Play:</p> <ul style="list-style-type: none"> • classroom arrangements appropriate to the school's context and resources • large ensemble and small group compositions and arrangements in up to four parts • unison and two-part works. <p>Repertoire:</p> <ul style="list-style-type: none"> • music performed in tune and in appropriate style and with care and attention to the expressive intent • music that reflects and promotes respect for cultural diversity • music that reinforces learning and practises skills, concepts and elements • activities that cultivate attentive listening as performer and audience. 	<p>Students may:</p> <ul style="list-style-type: none"> • accompany a group performance • play a canon in up to four parts, in a group • sing/play a short solo section within an ensemble work • individually, play a simple two-part piece on keyboard • organise an in-class performance of prepared vocal and instrumental repertoire • perform from staff notation, taking notice of tempo, dynamics and articulation • perform in a class instrumental ensemble, incorporating individual improvisation • perform vocal or instrumental compositions written by individuals or groups in the class • record a short vocal or instrumental solo performance on audio-cassette.
MU 5.3 Students read and write music containing Level 5 core content.	
<p>Read and write</p> <p>Rhythm:</p> <ul style="list-style-type: none"> • rhythmic elements for Levels 1 to 4, used in more complex combinations and in longer patterns • syncopation in various forms • recognise and represent three even quavers on a beat, played in the time of two quavers as a triplet. <p>Pitch and melody:</p> <ul style="list-style-type: none"> • major, minor and perfect intervals, up to and including the octave • patterns incorporating the notes of C, G, D and F major and related natural and harmonic minor scales • major, minor, diminished and augmented triads • chords I, IV, V in specified major keys and i, iv, v and V in specified minor keys • musical patterns using known elements • counter-melodies and accompaniment patterns. <p>Staff notation:</p> <ul style="list-style-type: none"> • conventions of notation in treble and bass clef including ledger lines, key signatures, phrasing and other marks and signs • scales and musical patterns in treble clef • scales, simple melodic lines and harmonic notes in bass clef • writing chords and chordal accompaniments. 	<p>Students may:</p> <ul style="list-style-type: none"> • compose a melody for a preferred instrument in a selected form e.g. ternary • compose rhythmic compositions • compose short two-part works for voices and instruments, up to four bars • identify known repertoire from rhythmic or melodic fragments and notate it • notate melodies of limited range and rhythms up to 16 beats • notate simple rhythmic and melodic patterns from dictation using known elements • set given words to a melody, up to four bars • sight-read (both sing and play) unknown musical examples containing known elements • sing (in letter names or solfa) or play a major song in its tonic minor key • write a rhythmic rondo for body percussion and untuned percussion instruments • write an accompaniment (single bass line or chord pattern) for a short melody using primary chords • write counter-melodies and descants to given melody.

Sequence of core learning outcomes with elaborations — **Music Level 6**

<p>Level statement <i>Students know a repertoire of music from a range of historical and cultural contexts that they can aurally and visually identify and analyse. Students express themselves creatively through singing, playing instruments, improvising and composing. They know and can use a range of diatonic tonalities, primary and secondary chords and mixed metre. Students can independently engage with music and listen and respond with understanding through their accumulated knowledge of notated and performed music. They apply knowledge and understanding to reflect on and discuss music they hear and perform, using appropriate music vocabulary.</i></p>							
<p>Core content</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> • augmentation and diminution • mixed metre <p><i>Tone colour</i></p> <ul style="list-style-type: none"> • instrumentation and timbres associated with particular historical and cultural contexts </td> <td style="vertical-align: top;"> <p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> • A, B_♭ and E_♭ major and related natural, harmonic minor keys and scales • augmented and diminished intervals <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> • signs and terms encountered in repertoire </td> <td style="vertical-align: top;"> <p><i>Part work</i></p> <ul style="list-style-type: none"> • chords I, ii, IV, V, V7 and vi in known major keys and chords I, iv, v, V in known minor keys • ensembles in up to four parts, one person per part </td> <td style="vertical-align: top;"> <p><i>Form and structure</i></p> <ul style="list-style-type: none"> • forms and styles associated with particular historical eras and cultural contexts </td> </tr> </table>				<p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> • augmentation and diminution • mixed metre <p><i>Tone colour</i></p> <ul style="list-style-type: none"> • instrumentation and timbres associated with particular historical and cultural contexts 	<p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> • A, B_♭ and E_♭ major and related natural, harmonic minor keys and scales • augmented and diminished intervals <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> • signs and terms encountered in repertoire 	<p><i>Part work</i></p> <ul style="list-style-type: none"> • chords I, ii, IV, V, V7 and vi in known major keys and chords I, iv, v, V in known minor keys • ensembles in up to four parts, one person per part 	<p><i>Form and structure</i></p> <ul style="list-style-type: none"> • forms and styles associated with particular historical eras and cultural contexts
<p><i>Rhythm and metre</i></p> <ul style="list-style-type: none"> • augmentation and diminution • mixed metre <p><i>Tone colour</i></p> <ul style="list-style-type: none"> • instrumentation and timbres associated with particular historical and cultural contexts 	<p><i>Pitch and melody</i></p> <ul style="list-style-type: none"> • A, B_♭ and E_♭ major and related natural, harmonic minor keys and scales • augmented and diminished intervals <p><i>Expressive elements</i></p> <ul style="list-style-type: none"> • signs and terms encountered in repertoire 	<p><i>Part work</i></p> <ul style="list-style-type: none"> • chords I, ii, IV, V, V7 and vi in known major keys and chords I, iv, v, V in known minor keys • ensembles in up to four parts, one person per part 	<p><i>Form and structure</i></p> <ul style="list-style-type: none"> • forms and styles associated with particular historical eras and cultural contexts 				
<p>MU 6.1 Students aurally and visually analyse and respond to familiar and unfamiliar music containing Level 6 core content.</p>							
<p>Aurally and visually analyse:</p> <ul style="list-style-type: none"> • rhythms from Levels 1 to 5, used in more complex combinations and in longer patterns • rhythmic augmentation and diminution • patterns using the keys and scales from previous levels with more complex rhythms • mixed metre • all intervals, including augmented and diminished • patterns incorporating notes of A, B_♭ and E_♭ major and related natural and harmonic minor scales • patterns incorporating notes of related melodic minor scales • chords I, ii, IV, V, V7, vi in A, B_♭, E_♭ major keys and progressions using these chords • chords i, iv, v and V in related minor keys and progressions using these chords • timbres and timbral combinations used in music from a range of cultural and historical contexts • timbres of instruments from a range of cultural contexts when used in cross-cultural ensembles (traditional and contemporary) • forms and structures drawn from music that is heard and performed • textures, forms and dance styles associated with particular historical eras or cultural contexts • commonly occurring signs and terms encountered in music that is read and performed. <p>Respond through:</p> <ul style="list-style-type: none"> • moving, singing, playing, discussing, writing • visually representing musical elements and concepts • conducting in two-, three- and four-beat patterns and simple mixed metre patterns. 		<p>Students may:</p> <ul style="list-style-type: none"> • add phrase marks, terms and signs to a score as they listen • analyse a musical score that is unfamiliar but drawn from a style or genre that has been studied • choose the appropriate conducting pattern to accompany listening examples • conduct in all known metres, including simple mixed metre (e.g. 3 + 2) • describe and discuss the form, instrumentation and expressive qualities heard in an unfamiliar piece of music • discuss the interpretation of a work being prepared for performance, using appropriate vocabulary and identifying timbres, structures and expressive elements in the music • improvise eight-bar melodies to given I–vi–ii–V bass lines or accompaniment patterns • improvise rhythmic accompaniments • improvise soundscapes exploring a range of sound sources • improvise vocal and instrumental counter-melodies • improvise words in songs and raps • listen attentively to musical examples • sing a known song in letter names in a different key • play known music in a different key. 					

MU 6.2 Students sing and play a varied repertoire individually, within a small group (one person per part) and in ensemble, including some repertoire from memory.	
<p>Sing:</p> <ul style="list-style-type: none"> • canons in up to four parts • two-, three- and four-part arrangements • using vocal ranges and tessitura that are appropriate for young adolescents (this may involve a limited range for many students) • unison songs, unaccompanied songs and songs with accompaniments • songs in up to four parts, with one person per part. <p>Play:</p> <ul style="list-style-type: none"> • in tune and in appropriate style • classroom arrangements appropriate to the school context and resources • repertoire that contains core concepts and elements • large ensemble and small group compositions and arrangements in up to four parts • small group arrangements with one person per part. <p>Repertoire:</p> <ul style="list-style-type: none"> • music performed in tune and in appropriate style and with care and attention to the expressive intent • music that reflects and promotes respect for cultural diversity • music that reinforces learning and practises skills, concepts and elements • activities that cultivate attentive listening as performer and audience. 	<p>Students may:</p> <ul style="list-style-type: none"> • accompany a group performance • play a canon in up to four parts, in a group • individually sing or play a solo part within an ensemble work • individually sing or play a solo section within an ensemble work • individually play a two-part canon on keyboard (or sing one part while playing the other on an instrument) • organise an in-class performance of prepared vocal and instrumental repertoire • perform a student composition • perform from staff notation, interpreting tempo, dynamics and articulation • perform in a class instrumental ensemble, incorporating individual improvisation • perform vocal or instrumental compositions written by individuals or groups in the class • record a short vocal or instrumental solo performance on audio-cassette • rehearse and present a vocal or instrumental work for small ensemble.
MU 6.3 Students read and write music containing Level 6 core content.	
<p>Read and write:</p> <p>Rhythm:</p> <ul style="list-style-type: none"> • rhythmic elements for Levels 1 to 5, used in more complex combinations and in longer patterns • mixed metre • patterns using augmentation and diminution. <p>Pitch and melody:</p> <ul style="list-style-type: none"> • patterns using notes of A, B_♭ and E_♭, major and related natural and harmonic minor scales • patterns using the keys and scales from previous levels • patterns using notes from melodic minor scales • major and tonic minor tonal relationships • musical patterns in treble and bass clefs, including accompaniments • score layout for vocal and instrumental writing • accurate stem direction, clefs and key signatures in part-writing for voices and instruments • simple notation in alto clef. <p>Harmony:</p> <ul style="list-style-type: none"> • chords I, ii, IV, V, V₇, vi in known major keys • i, iv, v and V in known minor keys. 	<p>Students may:</p> <ul style="list-style-type: none"> • compose and notate soundscapes for specific purposes • compose music in chosen/given style using available technology and make a recording of it • compose a piano accompaniment to a vocal or instrumental melody • compose two-part melodies for voices and/or instruments • notate a known song from memory • notate melodies and rhythms incorporating known rhythmic and melodic patterns up to four bars • notate simple rhythmic and melodic patterns from dictation using known elements • set given words to music, up to eight bars, with single bass line or chordal accompaniment • write music requiring transposition as appropriate for specific instruments.