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F–10 AUSTRALIAN CURRICULUM: THE ARTS – MUSIC

examples of knowledge and skills

Introduction

The examples of knowledge and skills in this support resource are designed for use alongside the Australian Curriculum: The Arts – Music.

The examples unpack the knowledge and skills in the Australian Curriculum: The Arts – Music. The examples provide a suggested sequence for the introduction and development of knowledge and skills. They focus on:

* the practices of listening, composing and performing
* approaches to exploring and responding to music across cultures, times, places and other contexts
* the elements of music
* safe music practice.

The appendix provides information about rhythmic values and notation, pitch naming and notation, terms used to describe dynamics and expression, and information about notation systems.

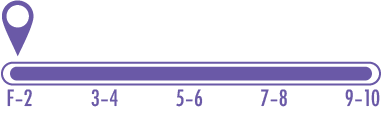
The examples are suggestions only and are neither prescriptive nor exhaustive. Teachers can draw from these examples to:

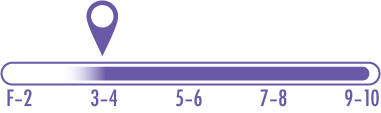
* make decisions about the order and pace with which they introduce and develop knowledge and skills
* support differentiation and meeting the needs of students with diverse learning needs
* plan Arts learning across a range of delivery contexts such as multi-disciplinary units across The Arts and other learning areas.

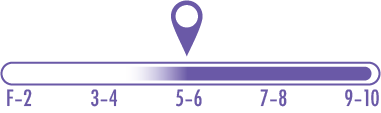
Throughout their Music learning, students use questions based on Viewpoints (personal and imaginative, cultures and worlds, conventions, and processes) as an inquiry tool for considering their music practice from multiple perspectives, as artist or as audience. Suggested questions that explore the Viewpoints are also included alongside the examples of knowledge and skills.

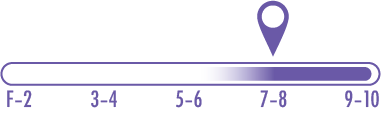
Teachers are best placed to make decisions about the examples and questions that will best suit their students and context. In addition to examples and questions in the tables below, a suggested introductory point is provided for each of the knowledge and skill examples.

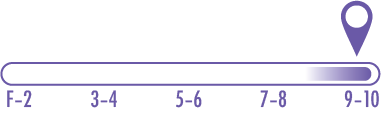
Graphics indicate where the knowledge and skills examples might be introduced in Years F–2, 3–4, 5–6, 7–8 or 9–10.











Teachers should note that knowledge and skills will be revisited, and questions will increase in complexity from the introductory point to Year 10.

Overview of the examples of knowledge and skills in Music

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| **Music practices** | | | |  | **The elements of music** | | |
| Listening   * Listening to explore and respond * Listening as a composer * Listening as a performer | | Composing   * Organising sounds and musical material using patterns, ostinatos, riffs, loops and layers * Generating ideas and experimentation * Using composing processes * Using compositional devices * Sharing compositions | Performing   * Singing and playing instruments * Using digital tools such as electronic music-making software/hardware * Planning performances and rehearsing * Performance skills * personal * group or ensemble |  | Duration/time   * Beat * Pulse * Rhythm * Tempo * Metre * Rhythm notation * Note/rest values * Time-signature * Time-based compositional devices | Pitch   * Discerning and producing pitched sounds (notes) * Melody or tune * Intervals * Tonality or key * Scales and modes * Harmony * Chords * Pitch notation | Dynamics and expression   * Volume * Tempo * Articulation and phrasing * Ornamentation   Timbre   * Tone colour   Structure and form   * Macro * Micro   Texture |
|  |  | | |  |  | |  |
| Exploring music across cultures, times and places | | | |  | Safe music practice | | |

**See also the Appendix: Unpacking notation**

|  |  |  |  |
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| MUSIC PRACTICES EXAMPLES OF KNOWLEDGE AND SKILLS | | | |
| Listening | | | |
| **Description, component and introductory point** | | **Sample questions: Viewpoints in action** | |
| **Listening to explore and respond** | Experiencing music, focusing attention on the music being experienced (heard, felt, seen), using active listening and aural skills to   * respond as a listener * respond as a composer or performer * describe, discuss, analyse or evaluate the qualities, purpose or context of the music   Introductory point F-2 | * Why are you listening to this music? Where and how are you listening to this music? * What are you hearing or experiencing? What sounds familiar? What have you heard before? * What does this sound remind you of? How would you describe the mood? * What would be on a list of sounds you’ve heard in the last 5 minutes? * What is the context or environment for the performance? * Are you listening for personal reasons, as a composer, as a performer or for a combination of reasons? * Have you heard music like this before? When? Where? * Who composed the music? When? Where? Why? How? * How would you describe the [melody, harmony, rhythms, metre, instrumentation, texture, structure, form] of the music? What about the performers’ interpretation of [dynamics, phrasing, articulation, tempo]? * What is the style of the music? How is this song a typical (or atypical) example of the style? * Is the music communicating cultural knowledge? * What music or cultural traditions is this music or performance reflecting? What insights can we gain from the music about this culture, tradition, time or place? What insights does this music give about your culture? * What interests you about this music? How would you describe the music? * In what ways does the music take you on a journey? Is there a narrative? * Are there lyrics? What is the relationship between the lyrics and the music? * Is the music an accompaniment or a part of another art form, such as a computer game or film? In what ways does the music tell the story of the character, the action or the environment? * What images come to mind if you close your eyes when listening? * How could you respond to this music? How might you move your body to the music? * How can we use [words, music terms, music, movement, images, diagrams, notation] to [describe, explain, analyse, evaluate] what we're hearing? | |
| **Listening**  Skills used to perceive and respond to music as audience – listener, performer, composer or music creator; includes focused, active or purposeful listening and using aural skills. | **As a performer**   * listening to explore music for performance * listening to develop and extend performance skills   Introductory point F-2 | * How does your singing voice sound and feel different to your speaking voice? * What tempo (speed) have we chosen for this performance? How do you know what the tempo is? How can you use listening (aural) skills to maintain the same tempo as everyone else in the group? Did our performance get faster during the loud section? Did our performance slow down during the soft section? * How do you count time when you’re singing or playing? * How many parts in the texture of the music use the rhythmic motif that you’re singing or playing? * Why are you confident that you’re singing at the agreed volume for this section of the music? * How can you use your singing voice or instrument to achieve the feel (light, strong, lively, wistful, forceful) the composer has indicated for this music? * What questions would you ask the composer if you were talking to them? How could you use their understanding of the music to inform your performance? * How can listening to other performances of this work be useful in preparing your performance? * How are the elements of music being used or manipulated by the performer? Which aspects of their performance are you aiming to replicate? * How can you use listening (aural) skills to check that you’re singing or playing the right notes? Which listening (aural) skills do you use to achieve balance or intonation? * Which note did we accent most strongly in that phrase? * What cues can you listen for to know when your solo is about to end? Which instruments do you focus on? | |
|  | **As a composer**   * listening to generate ideas * listening to develop, extend or refine ideas or compositions   Introductory point F-2 | * Which sounds from our environment could you use in a soundscape? In what ways could you manipulate and alter environmental sounds? * How do you document ideas from your listening experiences that interest you as a composer? * What ideas for composing can you use from this improvisation? * How did you use or adapt ideas from music composed by other people in your music? What ideas is this music giving you for composing? What do you want to find out about how the music is constructed? * What aspects of the original would you retain if you arranged, re-imagined or improvised on this music? Which aspects would you omit or change significantly? * What in this rehearsal of your music is the way you planned? What would you like to change? * Which performance of your music was the closest to the way you imagined the sound? | |
| Composing | | |
| **Description, component and introductory point** | | **Sample questions: Viewpoints in action** |
| **Organising sounds and musical material using patterns, ostinatos, riffs, loops and layers** | Patterns, motifs and riffs: short patterns  Drones, ostinatos and loops: repeating patterns  Introductory point F-2 | * What is the rhythm of your name? * How could you and a friend use body percussion to create ostinatos (patterns that repeat) based on the rhythm of your names? * How could you sing your name using these 2 notes (pitches; for example, soh and mi)? How could we connect our names to create a song? * How could we use body percussion in the song? How would it sound if we did 2 claps between each name? * What words from this story could we convert to music patterns or ostinatos? Which word could we repeat constantly, and which words could groups say or sing occasionally to share the story? * What rhythmic patterns can you invent or improvise using these note/rest values? * What rhythm patterns can you create using ideas from familiar music or the environment? * How many times will we repeat this ostinato in our composition? What patterns can you hear in this music? How could we use those patterns in our music? * Which combination of voices and instruments could you use to perform your ostinato-based composition? Which instrumentation will allow each part to be heard clearly? * How can we use dynamics to make the layers clear for our audience? * How could you use and combine electronic music-making instruments and accessories, such as a looping pedal within an acoustic performance? * How would you arrange, extend, combine or overlay these rhythms or rhythmic patterns to create texture in your music? How will you use other elements of music in the composition? * Is there a riff in this music? How are the riff and the hook similar or different in this music? |
| **Generating ideas and experimentation** | Introductory point F-2 | * What ideas from your listening experiences do you want to explore as a composer? * Are you writing a song, music for a solo instrument, or music for a group, band or ensemble? * How could we use a recording of some ideas for our song to check on our progress, and decide which ideas are working and which ones we’d like to change? * What rhythm, pattern, melody, motif, scale or chord progression are you using to begin your improvisation? * What are the steps or stages in your composing process? * Can you use information from other composers as a guide to the steps in this process? * How will you plan your composition? What form or structure will you use? Which key, metre and tempo have you selected? * Which digital tools such as electronic music-making tools could you use to compose or produce your music? Will you add live parts in addition to any production/mix elements? * Which screenshots could you use to share information about the structure of the music with the performers who’ll be improvising over the loops you’ve created? * Who’s going to write the lyrics for your song? How will you acknowledge their contribution? * Are you creating a cover version or a reworking for different instruments, or re-imagining an existing work? How will your version be different from the original? What permissions and protocols do you need to consider when following this process? * What accompaniment could you compose for this tune? How would a bassline, rhythmic part, vocal harmony or instrumental part complement the vocal line? * Who or what will perform your music? What do you know about the performers’ musical interests and skills? How is that information influencing your composition? * Where will your music be performed? What could you tell the audience about the music or your intentions as a composer? |
| **Using composing processes**  The process of writing a music work. | For example:   * song writing * improvising * arranging or re-imagining * music production   Introductory point 3-4 | * What ideas are you aiming to communicate through your music? * What’s your inspiration or theme for your composition? What will the title be? * How will the melody or tune sound? What’s the speech rhythm of the lyrics and how will this work for the melody or tune? * How might you use chord progressions? What will the accompaniment (keyboard part, bassline, drum parts) sound like? * How would you respond to a composing brief that asked you to create a soundscape for a [school art exhibition, dance performance, promotional video or video game]? Who could you collaborate with on this project? * What will the structure of your composition be? Which songs could you use as models for the structure? What’s the hook? What will the bridge and intro sound like? How will the song end? After you listened to your recording of melody and chords, what did you want to change? * Who will be credited as the songwriters? * What is the range of the instrument/s that you’re writing for? What key will you choose? Which parts of the range are you interested in exploring in your composition? * Why have you chosen this instrumentation? What other options do you have? How could you use music production techniques and virtual instruments within your composition? * Are you creating a cover version or arrangement, or re-imagining an existing work? How will your version be different from the original? Will you retain the original style or feel? * May we change, rearrange, transform or re-imagine the music? Do we need permission to perform or change this music? * What options do you have for getting feedback on your composition as a work-in-progress? * How many tracks are you using? Where is the material coming from for each track? Are you going to use or adapt samples? * What documentation will you use to monitor your progress as you compose this music: graphic, staff notation, visual or animated material, annotated screenshots, Digital audio workstation (DAW) project files, audio bounces saved at different points in the compositional process, written or spoken notes? * How will you create and store your documentation? Which aspects of the documentation would be helpful to share with performers? |

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| **Using compositional devices**  Devices or approaches used to manipulate and organise sound. | For example: motif, repetition, contrast, variation, canon, inversion, unison, ground bass, imitation  Introductory point 5-6 | | | * What compositional devices are typically used in the music style or tradition that you’re using as inspiration for your composition? * How can you use compositional devices to create contrast in your music? How could you use modulation? * What motif could you improvise in response to these dance movements? How could you use compositional devices to extend the motif into a composition? * How could you use a motif in vocal harmony lines? * How could you use distortion as a structural device? * What compositional devices will you use to structure your solo? * How and why might you repeat a musical motif throughout a composition? What compositions do you know of that do this? * What musical motifs do you know of that have become part of popular culture? How are motifs that have become part of popular culture used symbolically? * How could you use melodic or harmonic repetition in your composition? How could you manipulate other elements of music to complement the repetition? How much repetition is too much? * What options do you have for creating a set of themes and variations using this melody and harmonic structure? * How many different harmonisations can you create against this repeating bassline (ground bass)? What melody could you write to accompany the bassline? | |
| **Sharing compositions** | With performers and audiences  Introductory point 3-4 | | | * Who will perform your music? What do you need to know about the performers’ musical interests and skills? * Where will your composition be performed? What information would you include in a spoken, written or multimedia introduction to your work or the performance? * What documentation could you provide to assist performers to interpret your composition? What information needs to be provided so others can interpret the score you’ve created for your [soundscape or quintet for marimba and untuned percussion]? * Could the music you’ve created for a video game be performed as a stand-alone work? What adaptations might be needed? * What options will work for notating, documenting or recording your music so that it is accessible for performers and audiences? Could you use a graphic score? Why is [staff notation] your preferred option? | |
| Performing | | | | | | |
| **Description, component and introductory point** | | | | **Sample questions: Viewpoints in action** | | |
| **Singing and playing instruments**  Singing: making music using voice or vocalisation including using other music-making tools.  Instruments: devices or objects used to create and perform music. | | Using body or body parts, found sounds or repurposed materials, acoustic, electric or digital instruments to make music  Introductory point F-2 | | * Why are we singing or playing this music? * What information do you need before you sing or play this music? Where will you find this information? * Who composed the music? When? Where? Why? Is the music part of a bigger work? Is the music communicating cultural knowledge? * Will we learn this music aurally (from another performer or a recording), or will we use notation (reading) or a combination of aural and reading skills? * What does your singing voice sound like by itself? How does it sound when you sing with one other person? How does it feel when you’re singing with the whole class? Can you hear your voice in the group? * What is an instrument? Can anything that produces a sound be an instrument? What are some instruments that you know of, or have used before? * What instruments could we make with these materials? How would our instrument produce sound? What music could we compose for our instruments, body percussion, voice, digital and electronic music-making tools? * Why do you want to play this instrument? What music or cultural traditions is this instrument associated with? * How might you create a spooky, surprised, relaxed or sleepy sound. What is the highest, lowest, longest or shortest sound you can produce? * What other instruments sound good with your instrument? * When and where do you practise your singing or instrument? How do you monitor progress? * What did you learn by listening to a recording of your practice session? What do you do when you can’t play something after a few tries? * What instrument/s will we use to perform this music? What skills or techniques (vocal, fingering, breathing, bowing, stick) are used to play this music? How can we develop those skills? What resources could help? * How will we manipulate the expressive elements of music (dynamics, articulation, tone colour)? * What decisions will we make about tempo, tonality/key, dynamics, articulation and ornamentation for our performance of this music? | | |
| **Using digital tools such as electronic music-making tools and instruments** | | Digital or electronic music-making tools include such instruments as synthesisers, electronic drums, drum machines, MIDI (Musical Instrument Digital Interface – see Appendix)keyboards, controllers, drum pads, aerophones, digital audio workstations (DAWs) computers, tablets and other electronic music-making ecosystems. Playback devices, mixers and public address systems may also be included under the banner of music-making tools.  Introductory point F-2 | | * What electronic music-making tools and instruments are available to you, and who is responsible for using them safely? * What are the features of the digital tools you are using, and how will you learn how to use them? * What accessories can you use with this hardware? * How can you use an audio recording app to assist your instrumental or vocal practice? * What other electronic music-making tools and instruments could you use to develop intonation or rhythmic accuracy? * Which electronic music-making tools and instruments could you use to keep a practice record? How might you use that information in your next instrumental or vocal lesson? * Which electronic music-making tools and instruments could you use to create a score or recording of your composition? * What options do you have for creating backing tracks or accompaniments? How can you modify a track that someone else has created? * Will you be using electronic music-making tools, acoustic instruments or a combination of both in your performance? How will this influence the way that you set up in the performance space? * How do you approach creating and performing music when you’re working with electronic music-making tools and acoustic instruments? * What emerging technologies and emergent music-making tools are you aware of? * What are some of the uses for emergent music-making technology? How could you use these in your music practice? * What electronic music-making tools and instruments might you use to manipulate sounds and music you have created and recorded? * How might you use electronic music-making tools such as file sharing tools or digital work stations (DAWS) to work collaboratively with your peers, both in person and working remotely? What are the benefits and challenges of working this way? * How might you use electronic music-making tools to collect found sounds from the environment to combine with music you have performed to create new music? * What are the advantages of using tuners or metronomes? When might you use a click track? * What permissions and protocols might you need to consider when using found sounds? | | |
| **Planning performances and rehearsing**  Performance: an intentional presentation of music, multi-arts or hybrid works to an audience. | | For example, planned, rehearsed, spontaneous, live or recorded performances  Introductory point 3-4 | | * Will we perform this music for an audience? * Who will be in the audience? * Where will the performance happen? * What do we need to do to organise the performance? How many rehearsals will we need? What equipment do we need? * Who do we need to acknowledge before or after our performance? * How does a conductor guide or lead a group, ensemble or choir? How do conductors communicate with singers and instrumentalists? * What cues do singers and instrumentalists need to watch for when they’re working with a conductor? * What are the differences and/or similarities between performances and rehearsals? * How can you communicate with other performers in a group that doesn’t use a conductor? * How do you know if you are playing too loudly or too softly? What are you listening for? What might need adjusting? * How can you communicate meaning, mood and atmosphere through your playing or singing? * How could we present our performance of this music at the [community festival, school assembly, visit to an aged care site]? | | |
| **Performance skills**  Skills used to communicate before during and after a performance. | | For example,   * personal skills such as warm-up, preparing equipment, focus or managing anxiety * group or ensemble skills such as warm-ups or applying strategies for communicating during performances   Introductory point 3-4 | | * How do you know you're playing in time? What are you listening for? * What strategies can you use to count the beat as you play? How can you remember rhythm patterns? * What are you listening for when identifying the difference between singing and speaking voice? * How would the audience describe this music? If you were a music writer or journalist, how would you write up this performance in a review? * How would you like the audience to feel when we perform this music? Where would you like the audience to feel most excited, or most relaxed? * What skills do you need to develop when playing in an ensemble? How do you know when it is your turn, and how to balance and control tone and volume? * What expressive skills do you need to focus on to communicate the mood or feeling of this music work? * Why is it important to consider posture while playing? How might your posture change when playing different instruments, such as standing, seated or moving? * How could you improve your performance through individual practice? What are your aims for this rehearsal? Which sections of the music would you like to rehearse with your section of the ensemble? Which sections would you like the whole group to rehearse? * What strategies do you prefer for managing anxiety? * How do you warm up before a performance? * How can you use movement to communicate with other performers or the audience during a performance? * What are the conventions for acknowledging the audience in this performance context? Are you planning to follow those conventions? Why? Why not? * What do you expect from your audience? How can you tell if they are listening and engaging with the performance? * What is the role of the audience – are they observing or joining in? * How does the performer engage with the audience? Is the performer’s energy and gaze outward (for the audience) or inward (for themselves)? How will the audience know you're about to begin or that you've finished? * How could an audience show their respect for your performance? How can audiences appropriately acknowledge a soloist? | | |
| EXPLORING MUSIC ACROSS CULTURES, TIMES AND PLACES | | | | | | |
| **Description, component and introductory point** | | | | | **Sample questions: Viewpoints in action** | |
| **Exploring music across cultures, times and places**  Considering, for example, perspectives such as purposes and contexts for composition and performance; listeners’ preferences and interests; composers’ and performers’ practice, styles; traditions; social, cultural, political or environmental viewpoints; vocal or instrumental techniques. | | | Exploring contexts for composing and performing music  Introductory point 3-4 | | * When, where and why is music part of your life? * Where, how or why do you listen to music? * Where and why do you compose or perform music? * What music styles are you aware of? * In what ways does this music connect the listener (audience, us) to a culture, time or place? * What story or message does this music tell us about culture, people, times or communities? * How do composers and performers from different cultures represent concepts such as Country/Place or aspects of their cultural heritage in their music? * What ideas, perspectives or meanings do you hope to communicate through your composition? * What can music teach us about historical events and periods? * What can composers and performers communicate about historical and/or political events or issues through their music and musical performances? * In what ways can music bring together the old and the new, and allow different ways of seeing and being in time and place? * Why are we composing or performing this music as a class? Where will it be performed? Who will be the audience for our work? * Who composed this music? When, where, why and how was the music composed? * Why is it useful to learn about the composer of the music you are learning as a listener, composer or performer? * How does this music reflect social, gender or political ideals, beliefs or opinions? * In what ways is this performer, composer or ensemble communicating, challenging and provoking ideas and opinions through their music practice? * How can music be recognised as belonging to a culture, time or place? What are the musical traditions of this culture, place or time? | |
| Exploring music composed and performed for different purposes  Introductory point 5-6 | | * Why was this music composed? * Is the music for this advertisement original or has it been repurposed? * How many different arrangements of this music have been made over time? * Did the composer work with a design brief, and how might that have shaped the creative process? * How does the music for this animation, cartoon or video game reflect the characters or situations? * Which works should we perform for [a group of younger students, a cultural festival or to demonstrate our progress as singers or instrumentalists]? * What’s a fanfare? If you composed a fanfare, what would it sound like? When could it be performed? * How can music be used to tell stories or share cultural knowledge? * What stories could we share through song or a musical narrative? * Why do organisations such as schools or sports clubs include music in their events or ceremonies? * What is the purpose of a school or club song? Does your school have a school song? What cultural traditions does that song reflect? Is it due for an update? * Does this music challenge or support your ideas about this issue? What are the essential characteristics of a protest song? * How is music used to raise awareness of environmental, social or political issues? * What examples do you know about where music is being or has been used as propaganda? * How do composers writing for screen-based forms know how much music is required for each scene or game level? How do composers use algorithms? * What music would you compose for the scariest scene in a horror movie or the most serious scene in a documentary about an environmental disaster that can only be averted by immediate action? | |

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|  | Exploring music genres, styles or traditions  Introductory point 7-8 | * What message or meaning is this music communicating to you? * When did this musical tradition begin? How has it changed over time? What musical traditions is this [instrument, song] associated with? * Whose music is this? How is this music sharing cultural knowledge? * What music brings your community together? * Do we need permission to perform this music? Why or why not, and how do we find out? What protocols should we follow? * Who can teach us or how can we learn to sing or play in this style? * How are the elements of music used in this style? Is this melody, chord progression, use of ornamentation, texture or solo typical of the style? Why or why not? How could you use a diagram to show the form or how the dynamics change throughout the work? * What compositional devices are often used in this style? Is the style unique to a particular place? When did the style originate? * How is this musical style informed or influenced by other styles or arts forms? * How does this music meet or challenge the conventions or expectations of its genre or style? * What characteristics of this composer’s or performer’s practice place them as working in a particular genre or style? * Which of these genres [instrumental, vocal, popular, theatrical] interests you as a listener, composer or performer? What styles or forms from that genre are you most interested in exploring? * Why do some people only listen to music that was composed more than 100 ago and other people only listen to music composed in the last 5, 10 or maybe 50 years? * How would you describe your favourite song or instrumental music work to someone who has never heard it? * Why do some performers stand and others sit? * Why do some musicians use printed music and others learn aurally? Are there musicians who sometimes learn aurally and at other times use notation? * Is music for [video games, rituals, ceremonies, music theatre, documentaries, action films] always in the same style? What are the characteristics of music for [action films]? |

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| ELEMENTS OF MUSIC  In practice, use of individual elements of music overlap. See the appendix for further detail. | | |
| Duration/time | | |
| **Description, component and introductory point** | | **Sample questions: Viewpoints in action** |
| **Duration/time**  The length of time that a note is sounded, or that silence is observed. | Beat: the basic unit of time in music  Pulse: the underlying pulse (may be the same as the beat)  Rhythm: the ordering of time in music, the organisation of sounds and silences of different duration or length (value)  Introductory point F-2 | * How do you experience sounds and silences? * Is this sound longer or shorter than the next sound? How long is this silence? * Where on your body can you feel a beat or pulse? * In what ways can you clap the pattern? * How might you put the pattern on your body? * What does it sound and feel like when we put the beat in our feet? * Do we say one word or more than one word for each step when we say this chant or rhyme as we walk “on the beat”? * How do you keep track of the length of a note when you’re singing or playing, by yourself or in a group? * How would you say this rhythm? * What is the rhythm of these words? How could we organise these words into a rhythm-scape? How could we combine saying some words and playing the rhythm of other words with instruments? Which words, syllables or vocal ostinatos were the most effective when combined with other words? Why? What could be improved and how? What worked well? * What’s the longest note in this rhythm? The shortest? The most common? * How do rhythmic unison and rhythmic variety impact on the texture of the music? |
| Tempo: the speed of the music; for example, 60 beats per minute (slow, lento or larghetto)  Introductory point F-2 | * What is the fastest tempo, the slowest or the most expressive we manage when we perform this music? * How are the performers varying the speed (getting faster or slower)? What is the impact or effect of these variations? How could we vary the speed to create an expressive effect in different parts of this music? * Is the tempo faster, slower or the same in this recording of the music? * What other aspects of your performance are the same as or different to the recorded performance you used as a reference? |
| Metre: the organisation of time into regular groupings  Introductory point F-2 | * Do performers need to know how many beats are in each bar of the music they’re playing? How can performers use aural skills to identify the metre of music they are playing? Is this essential knowledge? Can you perform the music without knowing its metre? * Do the words or lyrics of your song, rap or chant fit best into groups of 2, 3, 4, 5 …? What rhythmic patterns are created by the lyrics we've written for this song? Is there an obvious time-signature for the music? Do we need to use rests between the lines to make the song flow? * Do you feel more balanced when you’re walking a 2-count or a 3-count pattern? Why? Are the performers using accents to indicate the first beat of the bar or the start of a pattern repeat? * How would you describe the metre of this music? How would you describe the character or feel of the rhythm? * When, why and how do musicians discuss metre and rhythmic groupings? |
| Rhythm notation (see Appendix)  Introductory point F-2  Note/rest values:  the duration of a specific sound or note, or silence or rest  Time-signature:symbols used to describe the metre  Introductory point 3-4 | * What names do we know to describe the duration or length of this sound? * Why do musicians have a range of terminology to describe the same thing? * How can you use graphic notation to represent the duration or length of this note? What about this pattern? Which symbols could you use to notate the pattern using staff notation? * How can you represent rhythms and note values within a piano roll or grid-based sequencer of a digital audio workstation (DAW)? How can you represent note length and velocity of note values? * What symbol could we use to represent a sound that lasts for 2 beats or counts? * How are the beats organised in this music? Are some notes more emphasised or accented than others? Where are the strong beats in this pattern? Where are the weak beats? How can we use accents in our performance? * What is the duration of a beat in this bar? * How do these 2 time-signatures relate to each other? * Is the pulse constant or different across these 2 sections? |

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|  | Time-based compositional devices:devices used to organise time; for example, accent, ties, upbeat or anacrusis, syncopation, pause or stop, triplets, duplets, augmentation, diminution or polyrhythms  Introductory point 5-6 | * Where are the accents in this music? * What songs do you know that start with an upbeat? Why might a composer use an upbeat? How do you count that bar? * What’s happening in the other parts while this part is holding a tied note? How can the other performers recognise the tie? Should they do so? * Is syncopation evident in this music? Use body percussion to demonstrate your response. * How could you or why would you use syncopation in your music? Which part might you syncopate: bass, harmony, melody? How? Why? * How could you use this pattern in a composition: ♪♩♪ (short LONG short)? Which instruments could you use? How could you use this pattern as a loop or ostinato? |
| Interpreting duration/time as listeners or performers  Introductory point F-2 | * Listen to this rhythm; have you heard it before? When or where? * How would you move in response to this pattern? * Is this rhythmic pattern typical of music from a particular culture, time or place? * How is the rhythm of the bass line or harmony part different to the rhythm of the melody or tune? * How many sounds or notes are in this pattern? Are all the sounds the same duration or length? Are there any rests or silences in the pattern? How could you “say” this rhythm? * Describe, by clapping, what you hear or experience when I clap this pattern. Have you heard the pattern in a song or instrumental music? Is the pattern associated with music from a particular culture, place, time or style? * How many beats are in this pattern? Which beats in the pattern are accented? * How can we use accents to stay in time when we're playing this repeating pattern? What's the “best” tempo for playing this pattern? |

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| Pitch | | |
| **Description, component and introductory point** | | **Sample questions: Viewpoints in action** |
| **Pitch**  The relative highness or lowness of sound made by an instrument, voice or object. | Discerning and producing pitched sounds (notes)  Introductory point F-2 | * Do you think this is a high sound or a low sound? * Is this sound higher, lower or at the same pitch as that sound? * Does this [larger instrument] make higher or lower sounds than that [smaller instrument]? * What is the highest sound you can make with your speaking voice and your singing voice? * Which parts of your body vibrate when you sing? What does your singing voice sound like? What does your speaking voice sound like? * What does it sound like when we slide with our voices? * Are you really singing the same note as the person next to you? Exactly the same note? How can we check? When or why do we aim to all “match pitch” or sing exactly the same note? * How do you play [this pitch] on [this instrument]? Is that the only option? * What is the pitch range of [this instrument]? Which parts of the range are used most frequently? How would you describe the timbre or tone colour of the instrument in that section of its range? |
| Melody or tune: including the sequence of single notes, music can often be identified by the melody or tune; horizontal organisation of pitch  Introductory point 3-4 | * How would you describe this melody? Is this a free-flowing melody? * When you sing your melody, at which points or places do you take a breath? * Who composed this melody? Is it the same composer who created the other parts in the music? * Was this melody originally composed to be sung or played? How is it adapted for instruments or voices? * Why are melodies often sung or played at a higher pitch than other parts in the music? * Do you remember this melody mainly by its pitches or by its rhythm? * How many phrases are there in your melody? How does the harmony support the melody? What does the shape of the melody, bassline or harmony part look like? What is the contour of this melody? * What melody could you create that is gentle and repetitive? What types of music might use a melody like that? What would a strident melody sound like? * Which fragments of your melody have you repeated, extended or used in different ways? * How are performers using improvisation to develop the melody? |
| Intervals: including the distance from one note to another in a melody or between notes in a chord  Introductory point 3-4 | * Where are the steps, skips or leaps in this melody? * What interval does this song begin with? Is that interval used often in the music? * How can the intervals in a melody tell us about the cultural origins of a song or instrumental music? * How are intervals used to create or resolve tension in this music? * What interval is this? |
| Tonality or key: such as the central or fundamental note  Introductory point 7-8 | * What is the tonality or key of this music? How do we know? * Do we need to know the key of the music if we’re not using notation? Why is it helpful to know the key of the music when we’re improvising in a group? * What evidence can we find to be sure of the key if we are using notation? * What key (tonality) will you choose for your song? Why did you choose that key? * Are all the sections of this music in the same key? What is the relationship between the different tonalities used in this music? |
| Scales and modes: including an ordered series of pitches  Introductory point 5-6 | * How many different pitches are in a [pentatonic scale]? * Why do musicians practise scales? How do you practise scales? * What are the intervals between each note in this scale? Why is that information useful, or why not? * Which scales are often used in music from this culture or time? Is this scale used in music cultures that use a standardised tuning system such as equal-tempered tuning? * Which mode is used in this solo? Which modes could you use to improvise over a dominant seventh chord? * How can you use knowledge of the cycle of fifths/fourths as a performer, composer or improvisor? |
| Harmony: for example, combinations of pitched tones that are sounded together  Introductory point 5-6 | * How do the harmonies in this music make you feel? Do they make you feel settled or uneasy; do they give you a sense that they’re leading you somewhere? * How do the harmonies change as the music progresses? * How could you harmonise this tune? |
| Chords: two or more notes played simultaneously  Chord progression:  a series of chords  Introductory point 5-6 | * How many notes are in this chord? * Which note/s in the chord are being played twice? * How many notes can this instrument play at the same time? How could you use those techniques in your performance or composition? * Does this chord sound harmonious or dissonant to you? * What are the chords in this cadence? What are the notes of this chord progression in the key of [F]? * What are the qualities of this chord? What terminology can we use to describe this chord? * Which degree of the scale is this chord built on? * How could you describe the chord progression in this music? * Which note in the chord is in the bass part? How often does the bass note or chord change in this music? * What chord progression are you using for your song or improvisation? * Are you using an original progression or adapting a progression from another song? * Is the progression you’re using typical of a music style? |
| Pitch notation(see Appendix)  Note names  Systems for naming pitches  Introductory point 5-6 | * Why do musicians use different names for the same pitch? * What system/s for naming pitch do you use? Why? |

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| Dynamics and expression | | |
| **Description, component and introductory point** | | **Sample questions: Viewpoints in action** |
| **Dynamics**  The relative volume of sounds; for example, softer or louder.  **Expression**  Dynamics, tempo, articulation, phrasing and ornamentation are used to create expressive effects.  Vocal and instrumental skills and techniques are used to manipulate volume or intensity, tempo, articulation, phrasing and/or ornamentation to create and communicate expressive effects such as character, mood or atmosphere in compositions and performances. | Volume: the relative loudness or softness of a sound, measured in decibels  Introductory point F-2 | * Is this sound louder or softer than that sound? * What is loud? What is soft? Is my singing voice louder or softer than my speaking voice? * Which instrument in this band can play at the softest volume and the loudest? In what ways can volume and dynamics be controlled within digital music-making instruments? * What techniques can you use to control the volume of sound when you’re singing or playing [that instrument]? * How would you describe the dynamics used in this performance? How does the volume impact the mood or feel of the music? * What extended or experimental techniques could you use to produce sounds at different dynamics, using your voice or [instrument]? * Why do you think we played that section too loudly while the players in that section of the band think that it was too soft? * What words and language do you use to describe and discuss dynamics? |
| Tempo: the speed of the music; the number of beats per minute  Introductory point F-2 | * Which tempo is best for singing or playing this music? Does this music make you feel like dancing or resting? * How can you tell a slow tempo from a fast tempo? * How would you describe the tempo of that performance? Were the performers using the tempo chosen by the composer? * How do you count-in? What other ways of counting-in could you use? * Why do musicians use click tracks and metronomes? When or why do you use a click track or a metronome? * What strategies can we use as an ensemble to select, establish, maintain and vary tempo when singing/playing in a group/ensemble? Which individual performance skills do you also use when you’re playing in an ensemble? |

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|  | Articulation and phrasing  Articulation involves making music “speak”, starting, sustaining and finishing notes.  Phrasing involves shaping a sequence of notes such as a melody.  Introductory point 5-6 | * How can we use articulation to make sure that the audience knows what the words of our song are? * What does it sound like when you slide from the highest to the lowest note you can sing? * Should we sing this phrase in a smooth and connected way? Would it sound better if we created a detached or staccato effect by incorporating a short silence between each note? * Where should we breathe during this long phrase? Would it sound better if we all breathed together or if we staggered our breaths? * What articulation pattern could you use in this phrase? How will you use articulation to create interest and energy in your performance? * How can you use articulation and phrasing to communicate your understanding of this music style? * What techniques could you use to create a slurred effect when playing a guitar or ukulele? * How will you interpret this marking on the sheet music that indicates a [slur, slide/glissando, pitch bend, pause] in a way that is consistent with the style of the music or the mood you’re aiming to create in your interpretation of the music? * Which accents or other techniques could you use to emphasise the first beat in a bar or pattern? * Which symbol could you use to indicate that accent in the notation for your composition? * How could you use gesture to draw the audience’s attention to the accent in a performance? |
| Ornamentation: decorating or embellishing  Introductory point 7-8 | * What types of ornamentation or decoration are characteristic of this style? * What ornamentation pattern does this symbol represent? * What ornamentation could you use on this long note? How could you ornament your solo in this section? * How might you use scales or arpeggios as ornaments? * What vocal or instrumental techniques do you need to practise to perform these ornaments fluently and with dynamic control? * How could you use improvisation to trial options for adding ornamentation? |

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| Timbre | | |
| **Description, component and introductory point** | | **Sample questions: Viewpoints in action** |
| **Timbre**  The idiomatic sound of a voice or instrument or combination of instruments.  **Tone colour**  The distinctive qualities of a sound such as the characteristic sound of an instrument; tone colour can be manipulated to achieve expressive effects. | Introductory point F-2 | * What sounds can you hear? How do you think those sounds are being made? * How does the instrument produce sound? Which of these instruments produces sound when air causes it to vibrate? * What sounds does this instrument produce when it is hit? How many different timbres can you produce using your voice? * How many different timbres can you produce using [this instrument]? * How could you use stomping, “patsch” (patting body parts), clapping hands or snapping fingers in a soundscape or to create an ostinato or accompaniment? * How are these instruments (for example, drums made from different materials or of different sizes) different or alike? What is causing the instruments to sound different to each other? * How could you change the mood or atmosphere of this music by changing the instrumentation? * How does the shape of this instrument or the material that it is made from affect its timbre? * What techniques can be used to vary the timbre? How does the timbre vary across the range of the instrument? * Is this instrument unique to a particular country or culture? * What is the history of this instrument? When was it first used? How has it changed over time? Which music styles is it associated with? * What other instruments is it similar to, and why? Is it always played in the same way? * In which ways can you alter and vary the timbre and tone colour of sounds produced digitally or synthesised? * How can you use vibrato, embouchure, bowing, filters, pedals and audio fix to manipulate timbre? * What advice would you give to a vocalist or instrumentalist about how to produce a [bright, dark, light, clean, distorted, breathy, round, warm] tone colour? |

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| Structure and form | | |
| **Description, component and introductory point** | | **Sample questions: Viewpoints in action** |
| **Structure**  How the music is organised. | Macro: the structure of the complete work including multi-part works  Introductory point F-2 | * When we sing this canon or round, which words can you use as a cue or reminder? How many times do you repeat the tune? How many beats do you count between repeats? * Does this round work best in 2, 3 or 4 parts? What listening skills do you use to stay in time when you sing a canon or a round? * How did the music change between the verse and the chorus? What sections are included in this song? Are all the sections in the same key? * How many sections are there in this music? How are the sections related? * What are the key relationships between this section (movement) and other sections or movements? Is any of the melodic material used in more than one section or movement? * Could we perform just one section of the work? Why might we do that? Why should we perform the complete work? * How could you use letters of the alphabet to describe the form of this work? Which sections are repeated in this form? * How are melody and harmony used to structure this music? How could you extend this music? How could you compose a C section to change the form of this music from ternary to rondo? * Will the structure of the music make sense if we don’t play the repeats? * What information is each of these repeat signs providing about the structure of this music? How could you show the overall structure in a diagram? * How could you describe how theme is manipulated in each variation? Which elements of music are manipulated? Which is the most effective variation? Why? Which variation is the most rhythmically, melodically or harmonically distant from the theme? Is the theme still obvious? * What structures are typical of music composed in this time or place? What music styles use this structure (for example, sonata form, 12-bar blues, 32-bar song, ritornello)? * What form have you chosen for your composition? How could you use a diagram of the form to plan your composition? |
| Micro: the form of a section within the macro form  Introductory point F-2 | * What patterns can you hear in this music? * How are the patterns used to organise the music? * How many phrases are there in this section of the music? * Have you heard this melody in this music played before? Does this section sound familiar? * How many times do you hear the melody played in this music? Where have we played this section before in this piece? * How could you use a melodic or harmonic sequence in this music? * What is the harmonic structure of this section? What is the harmonic rhythm? * Which of these devices could you use in your song: riff, hook, lick? * How could you use looping and repetition in the structure of your song? * How could you use instrumentation to distinguish sections within the music? How has this composer used instrumentation as a structural tool? * How does the introduction use musical material that will be heard later in the work? * Is there a counter-melody? * How has call and response been used to structure this music? * Where does the coda begin? * How might you use music production and arrangement techniques to accentuate section changes? |

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| Texture | | |
| **Description, component and introductory point** | | **Sample questions: Viewpoints in action** |
| **Texture**  The layers of sound in a musical work. | For example,   * thick or thin, dense or sparse * solo and accompaniment (homophonic) * polyphonic   Introductory point F-2 | * How many layers are there in this music? Are the layers all played by the one instrument, or are there many instruments? * Is there one sound, one line of music? What happens when another line of music is added? * Why might music that includes 4 or 5 parts or lines be described as having a thick texture? Which examples would you include in an audio description of thick and thin textures? * Is the texture of this music typical of this style? * How could you vary the textures in your performance of this partner song? * Describe the textures you have created in your composition that add and subtract layers such as melody, accompaniment and counter-melody. How could you show these textures in a graphic score? What other information could you include in the score? * In our enviro-inspired soundscape, how might you organise layers of sound to create a texture that communicates a connection with that environment? * How could you use texture to extend your composition that consists of ostinatos or loops? How can you create contrast without changing the texture? * How could you manipulate (change) the texture to create or change the mood and atmosphere throughout your composition? How could you change the texture for different sections of the music you are creating for a game where the players move through different landscapes or tackle different challenges? * What is meant by homophonic or polyphonic texture? How might we explore polyphonic texture by singing, playing, producing, arranging or composing rounds and canons? * What styles of music use homophonic textures, and why do you think this might be? How might you harmonise a melody using a given set of chords? * How can changes in texture be used in a song to communicate a narrative or changes in the emotions the characters are feeling? * How might you use an existing melody to select mode, scale and chords to create the accompaniment part of a musical texture, or to improvise using chord extensions? |

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| SAFE MUSIC PRACTICE | | |
| **Description, component and introductory point** | | **Sample questions: Viewpoints in action** |
| **Safe music practice** includes   * ensuring a safe audio environment * using spaces of appropriate size, constructed with appropriate materials * considering physical and emotional safety. | * managing noise levels * using spaces, instruments and equipment safely * self-awareness * awareness of other musicians * awareness of the music   Introductory point F-2 | * What is noise pollution? * What precautions do you need to take to protect your hearing? What size room should we use for this rehearsal? Is the room where you practise at home large enough? What materials in the space absorb sound or amplify sound? How can you achieve a safe acoustic environment in your practice space? * Is it safe to share this instrument? How do you clean this instrument to minimise chances of infection and avoid damage to the instrument? * Do you have any injuries? Have you told your teacher, the people in your band or the conductor about your injury? What advice are you following to manage your injury? * What are the steps in your vocal health plan? * Why do performers use ear plugs? When do you use ear plugs? * What style of neck strap or harness is industry standard for your instrument? What footwear provides the best support as you sing or play? What chair is most suitable for playing your instrument? * Why is correct posture important? Where are your shoulders when you’re singing or playing? How does your back feel? Do you feel balanced? Where are your feet? (Adjust questions as required to suit the needs and abilities of each student.) * What do you need to do to warm up before singing or playing your instrument? * What do you need to consider when choosing music for performance that is appropriate for your ability? * What are your strengths as a composer or performer? What goals and challenges have you set for your music learning? What risks do you take as a performer or composer? How do you feel when we’re singing this song? Would you include this music on our concert program? Why? Why not? * What can you learn about safe music practice from watching other musicians? * When do you need to drink water before, during or after singing or playing? How much water do you need to drink? * How do singers and instrumentalists improve their skills safely? How might you practise to develop and refine your skills safely? |

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| APPENDIX: UNPACKING MUSIC DOCUMENTATION | | | | | | | | |
| Musical notation or documentation refers to a wide range of systems that are used to document music for the purposes of keeping records of composed music, and to assist and support other musicians in listening to, performing and interpreting music.  Notation systems vary across times and cultures, and evolve with music traditions and performance practices. Notation can be written or drawn manually, or by using digital tools such as software or apps. | | | | | | | | |
| Notation systems | | | | | | | | |
| Notation or documentation | | | | | | | | Introductory point |
| **Graphic score**:a form of music documentation that combines indications of time/duration and symbols to represent sounds | | | Symbols, images and/or text that communicate a composer’s intentions. Graphic scores may include some traditional notation. Usually includes a key that provides instructions for the performers about instrumentation, or instrumental or vocal techniques to be used at specific times in the music. A timeline may be included.  An example of a graphic score is a visual map representing sound, including duration and pitch, using visual symbols and elements such as line, shape, colour, tone, texture and pattern. | | | | | Introductory point F-2 |
| Another example of a graphic score is a line/bar graph with the Y axis representing pitch, and the X axis representing time. | | | | | Introductory point 3-4 |
| **Musical Instrument Digital Interface (MIDI)** | | | A standard system that converts musical information such as note names, duration and dynamics for music performance into electronic data that can be stored and communicated. | | | | | Introductory point 3-4 |
| **Western staff notation** – 5 lines and 4 spaces | | | Clefs used to identify the position of one note;  for example, treble or G clef (see below left) bass or F clef (see below right) | | | | | Introductory point 5-6 |
| A treble or G clef | | An F clef | | |
| **Lead sheet** | | | Specifies the melody, lyrics and harmony. | | | | |
| **Chord chart** | | | Vertical lines indicate strings and horizontal lines indicate frets on a fretted string instrument such as a ukulele or guitar. Dots indicate finger placement. | | | | | Introductory point 3-4  (as required for composition and performance) |
| **Screen or interface** | | | For example, a Digital Audio Workstation (DAW) interface or screen allows composers and performers to manipulate sound directly and to see how the sound is organised. Information on the screen shows different parameters of sound such as duration/time, pitch, volume, instrumentation, such as on an electronic piano roll. | | | | | Introductory point 5-6 |
| **Culturally- or instrument-specific notation** | | | For example, regional notation developed for a specific music tradition, for instruments such as gamelan, sitar or shakuhachi, or notation developed from cross-cultural adaptations. | | | | |
| Notes (sounds): Western notation symbols indicating duration | | | | | | | | |
| Symbol | Duration | | | | English \* | American \* | French \* | Introductory point |
| \* Teachers choose system that suits students’ needs and their pedagogy. | | |
| a crotchet note | 1 beat (in simple time) | | | | crotchet | quarter note | ta | Introductory point F-2 |
| a quaver note | beat (in simple time) | | | | quaver | eighth note | ti | Introductory point 5-6 |
| 2 joined quavers | 2 x beat (in simple time) | | | | 2 joined quavers | 2 joined eighth notes | ti-ti | Introductory point F-2 |
| a minim | 2 beats (in simple time) | | | | minim | half note | ta-aa | Introductory point 3-4 |
| semibreve | 4 beats (in simple time) | | | | semibreve | whole note | ta-a-a-a | Introductory point 7-8 |
| 2 joined semiquavers | beat (in simple time) | | | | 2 joined semiquavers | 2 joined sixteenth note | ti-fe | Introductory point 7-8 |
| 4 joined semiquavers | 4 x beats (in simple time) | | | | 4 joined semiquavers | 4 joined sixteenth notes | ta-ta-ti-fe | Introductory point 5-6 |
| dotted crotchet | 1 beats (simple time)  1 beat (compound time) | | | | dotted crotchet | dotted quarter note | ta-e | Introductory point 7-8 |
| dotted minum | 3 beats (simple time)  2 beats (compound time) | | | | dotted minim | dotted half note | ta-a-a | Introductory point 7-8 |
| crotchet rest | | | | | crotchet rest | quarter note rest | za | Rests can be introduced and revisited at the same time as the note value is taught, or separately. |
| quaver rest | | | | | quaver rest | eighth note rest | seh |
| minim rest | | | | | minim rest | half note rest | za-a |
| semibreve rest | | | | | semibreve rest | whole note rest | za -a -a-a |
| semiquaver rest | | | | | semiquaver rest | sixteenth note rest | se |
| Symbol | | | Number of beats per group | | Value of one beat | Name | Quaver/eighth note grouping | Introductory point |
| Two-four or simple duple | | | 2 | | crotchet | Two-four or simple duple | 2 joined quavers | Introductory point F-2 |
| Three-four or simple triple | | | 3 | | Three-four or simple triple | Introductory point 3-4 |
| Four-four or simple quadruple | | | 4 | | Four-four or simple quadruple | Introductory point 3-4 |
| Six-eight or compound duple | | | 2 | | dotted crotchet | Six-eight or compound duple | 3 joined quavers | Introductory point 3-4 |
| Pitch notation | | | | | | | | |
| Naming system | | Terminology | | | | | | Introductory point |
| Alphabet | | In English: A B C D E F G | | | | | | Introductory point F-2 |
| Sol-fa | | do re me fa so la ti | | | | | | Introductory point F-2 |
| Graphic notation | | For example, using visual elements to represent sounds. The artist or musician selects the visual elements that represent the music they hear or compose. | | | | | | Introductory point F-2 |
| Culturally specific | | For example, music traditions from places such as Japan, China, Korea, India and Indonesia use specific pitch naming systems. | | | | | | When singing or learning an instrument relevant to a music tradition |
| MIDI pitch notation | | MIDI (Musical Instrument Digital Interface)controllers number notes from 0–127; for example, middle C = 60 | | | | | | Introductory point 5-6 |
| Frequency (Hz) | | For example, A440 = A above middle C on a piano (often used as a tuning note for orchestras). | | | | | | As required |
| Octave register | | Letter name + octave designation; for example, A4 = A above middle C | | | | | | As required |
| Accidentals | | For example, in Western staff notation: | | ♯ = sharp = raise pitch by a semitone/half-step, ♭= flat = lower pitch by a semitone/half-step, ♮ = natural – cancels another accidental | | | | As required by the music |
| Pentatonic (mode or scale) | | A series of 5 pitches that follow a specific pattern of intervals; for example, minor pentatonic: A C D E G | | | | | | Introductory point 5-6 |
| Scales | | In Western music traditions, a series of pitches that follow specific patterns of intervals, named by the first note or tonic; for example:  C major: C D E F G A B  C harmonic minor: C D E♭ F G A♭ B | | | | | | Introductory point 7-8 |
| Dynamics and expression | | | | | | | | |
| The following chart includes a small sample of terms used to describe dynamics and expressive qualities. Students learn about and use dynamics and expression as required by the music and context from Foundation.  Musicians, as listeners, composers and performers, make choices about the language and symbols they will use to describe aspects of music. Audience, as listeners, composers or performers, interpret the language used. For example, the choice of language might be the musician’s preferred spoken language. In some music styles and traditions, Italian is used as a “universal” language. When choosing how to implement Australian Curriculum: The Arts – Music, teachers make decisions about the language and symbols that they and their students will use for teaching and learning. | | | | | | | | |
| Examples of knowledge and skills – developed and revisited across F–10 | | | | | | | | |
|  | | English | | | Italian | | Abbreviation or symbol | |
| Volume, for example | | very soft | | | *pianissimo* | | *pp* | |
| soft | | | *piano* | | *p* | |
| moderately soft | | | *mezzo piano* | | *p* | |
| moderately loud | | | *mezzo forte* | | *f* | |
| loud | | | *forte (actual meaning is strong)* | | *f* | |
| very loud | | | *fortissimo* | | *ff* | |
| Intensity, for example | | getting softer | | | *diminuendo* | | *dim* or *>* | |
| getting louder | | | *crescendo* | | *cresc* or *<* | |
| Tempo, for example | | very slow (40–60 bpm) bpm = beats per minute | | | *lento or largo* | |  | |
| slow (66–76 bpm) | | | *adagio* | |  | |
| walking pace (76–108bpm) | | | *andante* | |  | |
| fast (120–168bpm) | | | *allegro* | |  | |
| very fast (168–200npm) | | | *presto* | |  | |
| getting faster | | | *accelerando* | | *accel.* | |
| slow immediately | | | *ritenuto* | | *rit.* | |
| slow gradually | | | *rallentando* | | *rall.* | |
| return to former or original tempo | | | *a tempo* | |  | |

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