

Professional Studies

The Arts

Contemporary Music and Songwriting 2  
COURSE DOCUMENT

PHASE 4  
DRAFT FOR  
CONSULTATION



Catholic  
Education  
Tasmania



INDEPENDENT  
SCHOOLS  
TASMANIA

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## Contemporary Music and Songwriting, 150 hours – Level 2

This course is the Level 2 component of the proposed *Contemporary Music and Songwriting* suite.

### Focus Area – Professional Studies

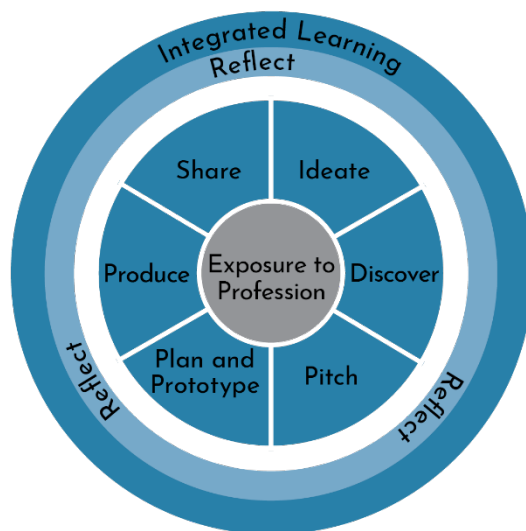
Courses aligned to the [Years 9 to 12 Curriculum Framework](#) belong to one of the five focus areas of Discipline-based Study, Transdisciplinary Projects, Professional Studies, Work-based Learning and Personal Futures.

*Contemporary Music and Songwriting* Level 2 is a Professional Studies course.

Professional Studies bridges academic courses and career-related study to provide students with a combination of academic and practical knowledge, skills and understanding to pursue a particular pathway of interest. Courses integrate exposure to professional environments, processes and practice through inquiry based learning. Professional Studies reflect professional processes and standards and provide learners with an equivalent experience to that of someone working within that profession. Professional Studies enhances students' cognitive capacity, efficacy, creativity and craftsmanship in readiness for higher education, internships, apprenticeships, or work in a designated field of interest. Professional Studies courses connect with recognised professional study pathways and contextually align with key Tasmanian industry sectors.

Professional Studies courses have three key features that guide teaching and learning:

- exposure to professional practice
- ideation, research, discovery and integrated learning
- production and sharing replicating a professional paradigm.



In this course learners will do this by:

- producing, performing, and reflecting on original music making in ways that imitate the professional practice of the contemporary music industry – for example, collaborating in a recording space
- composing original music as creative responses to a range of stimuli including ideas, emotions, issues and contexts, or abstract concepts and experimental processes

- marketing and sharing contemporary music using current industry workplace skills and knowledge including ethical and safe practice.

## Rationale

Music is an expression of human experience. As an aural art form, music encompasses performance, composition, listening, analysing and communication. Learners study elements of music with increasing depth and complexity. The study of music enhances the cognitive, affective, motor, social and personal skills of learners.

Contemporary music encompasses a range of styles developed from the twentieth century to current times and include, but not be limited to, blues, country, electronic/dance, experimental, folk, funk, hip-hop, jazz, metal, pop, rock, roots and world music.

*Contemporary Music and Songwriting* Level 2 provides opportunities for creative expression and the development of aesthetic appreciation. The course is a vehicle for learners to engage with and create music. The music can range from abstract experimentation to music that responds to current ideas and issues or that expresses personal viewpoints and experience. Students develop an understanding of, and respect for, contemporary music and contemporary music practices across different times, places, cultures and contexts.

Students listen to, perform, improvise, compose and analyse songs and music in a range of independent and collaborative experiences. The course develops basic music literacy, skills in music technology, and covers music industry topics including workplace health and safety and copyright issues.

*Contemporary Music and Songwriting* Level 2 can develop the transferable skills of critical and creative thinking, collaboration, communication, self-direction and confidence. Such skills will provide a suitable foundation and confidence for learners to engage successfully in the wider music industry and in further study for example, the University Connections Program (UCP) Songwriting unit run by the University of Tasmania.

The purpose of Years 9 to 12 Education is to enable all students to achieve their potential through Years 9 to 12 and beyond in further study, training or employment.

Years 9 to 12 Education enables Personal Empowerment, Cultural Transmission, Preparation for Citizenship and Preparation for Work.

This course is built on the principles of: Access, Agency, Excellence, Balance, Support and Achievement as part of a range of programs that enables students to access a diverse and flexible range of learning opportunities suited to their level of readiness, interests and aspirations.

## Learning Outcomes





On successful completion of this course learners will be able to:

1. describe a range of contemporary music techniques and styles
2. compose contemporary music compositions that are creative and effective
3. perform stylistically, and with technical proficiency, within contemporary music style(s)
4. use safe and appropriate contemporary music industry skills
5. apply effective reflection, time management, planning and negotiation skills to contemporary music activities
6. recognise and effectively use music elements in aural, written, and practical contexts



7. explain, understand and use current and informed industry knowledge including contemporary music industry copyright laws and legal issues
8. use creative entrepreneurial skills and promote and market contemporary music activities using targeted marketing strategies.

## Integration of General Capabilities and Cross-Curriculum Priorities

The general capabilities addressed specifically in this course are:

- Critical and creative thinking 
- Ethical understanding 
- Intercultural understanding 
- Personal and social capability 

The cross-curriculum priorities enabled through this course are:

- Aboriginal and Torres Strait Islander Histories and Cultures 
- Asia and Australia's Engagement with Asia 

## Course Description

*Contemporary Music and Songwriting* Level 2 is about contemporary music, the contemporary music industry, and the types of knowledge, skills and understanding needed to be a contemporary musician or songwriter. Contemporary music can be composed and performed in a range of styles including pop, rock, blues, country, electronic/dance, experimental, folk, funk, hip-hop, jazz, metal, roots, and world music. Students develop an understanding of, and respect for, contemporary music and contemporary music practices across different times, places, cultures, and contexts. The course is practical and skills-based and will develop learners' creative and critical thinking, collaboration, communication, and self-management skills. Learners perform, compose, and produce contemporary music and/or songs in a variety of contexts. Students learn about and apply current music industry skills and ethical ways of working. Students will also develop their creative entrepreneurship skills as they effectively market and promote their original music to a range of audiences.

## Pathways

Pathways into *Contemporary Music and Songwriting* Level 2 include Band 9-10 *Australian Curriculum: Music*, the proposed *Arts* Level 1, and some prior music, singing, performing and/or songwriting experience.

Pathways out of *Contemporary Music and Songwriting* Level 2 include University Connections Program (UCP) *Songwriting or Music Technology Projects* units, by the University of Tasmania, VET Certificate II and III in Music (Year 11 into 12) and Certificate IV in Music or Studies in Jazz and Popular Music and Music Technology, or Songwriter Strand in the Bachelor of Music degree at the University of Tasmania (beyond Year 12). Career pathways into the music industry include singer, songwriter, composer, artist manager, agent, promoter, public relations officer, venue manager, music journalist, sound engineer and festival organiser.

## Course Requirements

### Access

Prior music, singing, performing and/or songwriting experience is recommended for *Contemporary Music and Songwriting* Level 2.

## Resource Requirements

Providers must ensure access to:

- appropriate instruments in good working order including, but not limited to, bass guitar, electric and/or semi-acoustic guitar, drums, keyboard, and piano
- rehearsal space
- contemporary reference materials and resources
- a selection of appropriate microphones and hardware suitable for sound reinforcement/recording (dependent on instrumentation and vocal requirements)
- amplification (guitar amps, bass amps, public address (PA) system, mixer).

It is recommended providers ensure access to:

- digital audio workstations (DAW) with appropriate features, functions, and software plugins for learner multi-track recording investigations.

## Course Structure and Delivery

### Structure

This course consists of three 50-hour modules. Work in this course must be produced over the one academic year (150-hour course).

Module 1 – Composition and creativity

Module 2 – Contemporary music industry knowledge and skills

Module 3 – Performance and creative entrepreneurship

### Delivery

There is no specific recommended delivery sequence for the modules so that providers have the flexibility to organise the content around performance opportunities.

## Course Content

### Module 1 – Composition and creativity

#### Module 1 Learning Outcomes

The following Learning Outcomes are a focus of this module:

1. describe a range of contemporary music techniques and styles
2. compose contemporary music pieces that are creative and effective
3. perform stylistically, and with technical proficiency, within contemporary music style(s)
4. use safe and appropriate contemporary music industry skills
5. apply effective reflection, time management, planning and negotiation skills to contemporary music activities
6. recognise and effectively use music elements in aural, written, and practical contexts.

#### Module 1 Content

Learners use musical elements, experiment and trial ideas, research, and reflect, analyse, describe, and compose, record and notate original music and/or songs. Students make music by responding to ideas, emotions, issues, and contexts or by experimenting with the musical elements.

#### *Key Knowledge:*

Music can be analysed and composed by considering a variety of its elements or parts (aspects, characteristics, features) individually or together. A commonly used list of the main elements of music include:

- pitch
- timbre
- texture
- dynamics and expressive devices
- duration
- form.

Ideas, emotions, and experiences can be communicated through music by the manipulation of music elements including the development of lyric crafting (use of text/language). Learners research and reflect on the history of their chosen instrument and the development of contemporary practices and theories that influence performance styles and qualities today.

Learners explore a variety of ways to interpret music and choose those that are most appropriate in their given contexts. Through listening to live or recorded performances by professional musicians they use influences and inspirations to shape and develop their own personal performance styles. Discussing and analysing performances, either orally or in writing, as well as reflecting on and critically appraising their own performances, helps develop learners' understanding of technique and quality.

#### *Key Skills:*

##### Composition

Learners are introduced to processes and strategies which assist them in the composition and recording of original contemporary music pieces. The exploration of a range of techniques and styles develops learners' appreciation of composing as a music-making process and capacity for creative thinking.

Through consideration of their own compositions and those of others, learners have opportunities to discuss and present ideas about compositions with clarity and confidence.

Through the process of completing several compositions, learners develop the skills and confidence to continue composing and develop pieces for performance in either solo or ensemble contexts.

#### *Key focus areas:*

- understand the structure of contemporary compositions
- compose and/or arrangement of an original composition
- successfully perform an original composition
- undertake tasks associated with the recording of an original composition
- use of timelines, protocols, goal setting, planning documents, prioritising, progress tracking and scheduling
- use contemporary notation to notate an original composition.

When creating music through composing and presenting the following key content is required:

- dynamics, timbre, style, musical expression, use of a range of instrumental/vocal textures
- target audience
- recording processes
- lyrics including understanding and using language techniques to communicate narrative, meaning or mood
- harmonic structure
- form and/or song structure
- notation of score



## Aural and Theoretical Skills

Learners listen to and notate selected contemporary musical examples to develop their aural skills and study a range of theoretical concepts relevant to contemporary music.

### Key focus areas:

- read notation required for their instrument/voice (i.e., score, chord chart, lead sheets)
- use timelines, protocols, goal setting, planning documents, prioritising, progress tracking and scheduling
- apply theoretical understanding and concepts to their instrument/voice
- identify intonation issues
- transcribe and arrange contemporary pieces.

Understanding and application of aural and theoretical skills is developed through the following key content:

- rhythm components (beat, meter, time signature)
- working within keys (tonality)
- using a coherent melodic structure
- harmonic structure (examples can include harmonic progressions, perception of major/minor/diminished/augmented chords)
- transcription (for example aural identification of intervals, rhythm, chord progressions)
- compositional devices (example: transposition)
- reading notation
- writing notation
- understanding and using composition terminology
- using symbols as found and used in contemporary music.

## Module 1 Work Requirements Summary

The work requirements of a course are processes, products or performances that provide a significant demonstration of achievement that is measurable against the course's standards. Work requirements need not be the sole form of assessment for a module.

This module includes

- One (1) x Project - recording and notation/score of complete original composition
- One (1) x Performance of one (1) complete original composition (the composition that was notated) (approx. 1:30–3:30 min)
- One (1) x Short response – (annotation of musical score, chord chart or lead sheet)
- One (1) x Short response focus (aural and rhythm skills)
- One (1) x Short reflective response

See Appendix 3 for the full specifications of the Work Requirements of this course.

## Module 1 Assessment

This module has a focus on criteria 1, 2, 3, 4, 5, and 6

## Module 2 – Contemporary music industry knowledge and skills

In Module 2 learners are introduced to current music industry workplace knowledge and skills. Learners engage with real world components of the professional contemporary music industry associated with the legal and practical aspects of music performance and composition/songwriting.

## Module 2 Learning Outcomes

The following Learning Outcomes are a focus of this module:

1. describe a range of contemporary music techniques and styles
2. compose contemporary music pieces that are creative and effective
3. perform stylistically, and with technical proficiency, within contemporary music style(s)
4. use safe and appropriate contemporary music industry skills
5. apply effective reflection, time management, planning and negotiation skills to contemporary music activities
7. explain, understand, and use current and informed industry knowledge including contemporary music industry copyright laws and legal issues.

## Module 2 Content

### Contemporary Music Industry Knowledge

Learners will research and address legal issues such as copyright and investigate the role of regulatory authorities such as Australasian Performing Right Association (APRA) and Australasian Mechanical Copyright Owners Society (AMCOS). Musicians also learn how to be responsible for their own ethical and legal practice and understand wider legal issues around moral rights, copyright, assigning and licensing rights, cultural appropriation, and contracts.

#### *Key focus areas:*

- researching and completing written tasks on the principles and importance of copyright
- understanding and application of legal issues associated with contemporary music
- use timelines, protocols, goal setting, planning documents, prioritising, progress tracking and scheduling
- ethical considerations.

Understanding of these areas is developed through the following key content:

- knowledge of APRA/AMCOS
- contracts.

### Contemporary Music Practical Industry Skills

Learners develop skills and knowledge in the setup, care and maintenance of musical equipment. Learners explore setups and requirements for a variety of situations such as recording, indoor and outdoor performance, acoustic performance and ensemble and/or solo performances in small and large public venues (these may be undertaken in actual practical or hypothetical/simulated environments). Learners are introduced to relevant Work, Health and Safety (WHS) standards within their immediate learning environment and across the wider contemporary music industry.

Recording of vocals and instruments is a fundamental part of documenting and sharing both performance and composition. Learners engage in a variety of tasks to enable them to record and document effectively the music making of self and others in a variety of technical formats using simple recording techniques selecting from a range of recording equipment available.

#### *Key focus areas:*

- demonstrate the setup of guitar, bass and keyboard amplifiers, drum kits and keyboards as used by a contemporary ensemble
- set up and operate a public address (PA) system
- undertake tasks associated with the processes of recording in a safe and appropriate manner
- tune and maintain their instrument.

Understanding of these areas is developed through the following key content:

- venue specifics
- specific equipment used for amplification

- equipment maintenance and repair
- recording studio set up and operation
- soundproofing
- safety awareness
- anatomy of musical instruments
- processes for the safe transportation and storage of equipment: for example, lead rolling
- requirements for tagging and testing.

### Module 2 Work Requirements Summary

The work requirements of a course are processes, products or performances that provide a significant demonstration of achievement that is measurable against the course's standards. Work requirements need not be the sole form of assessment for a module.

This module includes:

- One (1) x performance of one (1) original composition (ensemble/soloist)
- One (1) x performance of one (1) contemporary music piece (ensemble/soloist)
- One (1) x performance of one (1) contemporary music piece or original composition for an audience (live/recorded) (ensemble/soloist)
- One (1) x practical demonstration of appropriate set up, operation and break down of PA (Vocal PA minimum)
- One (1) x short response focus: Copyright and Contracts.

See Appendix 3 for the full specifications of the Work Requirements of this course.

### Module 2 Assessment

This module has a focus on criteria 1, 2, 3, 4, 5, and 7

### Module 3 – Performance and creative entrepreneurship

In Module 3, learners will produce and perform contemporary music and learn aspects of marketing and promotion of contemporary music.

### Module 3 Learning Outcomes

The following Learning Outcomes are a focus of this module:

1. describe a range of contemporary music techniques and styles
2. compose contemporary music pieces that are creative and effective
3. perform stylistically, and with technical proficiency, within contemporary music style(s)
4. use safe and appropriate contemporary music industry skills
5. apply effective reflection, time management, planning and negotiation skills to contemporary music activities
8. use creative entrepreneurial skills and promote and market contemporary music activities using targeted marketing strategies.

### Module 3 Content

In a variety of contexts students experience professional environments, processes, and practices of contemporary music. They will perform either live or in recording studios, in ensembles or as soloists, and investigate, develop and use marketing and promotion skills.

## Performance

### Key Knowledge:

To perform (live or in a recording studio) as a contemporary musician requires a mixture of artistry and practical knowledge. Performance requires confidence, motivation, patience, preparation, practice/rehearsal, stamina, time management, technical facility, expressiveness and refinement. Working in a range of professional contemporary music environments (both simulated and actual) requires communication, collaboration, professionalism, self-direction and self-awareness.

### Key Skills:

Learners develop technique in their chosen instrument (which may include voice) and learn about safety and care requirements associated with that instrument. They are encouraged to explore the unique characteristics and limitations of their chosen instrument and explore styles that are appropriate for contemporary performance.

### Key focus areas:

- performance skills/stagecraft/ recording studio etiquette and understanding
- display a degree of technical proficiency on their instrument/voice in performance
- use/interpret notation as appropriate and applicable to chosen instrument/voice
- care for and maintain instrument/voice
- perform in a range of styles.

In the development of performance skills, the following key content is addressed:

- intonation
- rhythm
- dynamics
- music expression: i.e., appropriate interpretation and communication of intent choice and ordering of music repertoire
- tonal quality
- fluency
- accuracy
- technical facility
- confidence.

## Marketing and Promotion

### Key Knowledge:

Professional musicians need to know how to market themselves. In effect, artists are creative entrepreneurs and learn how to market, brand and define themselves across digital, social and traditional media.

### Key Skills:

Learners will develop skills in the marketing and promotion of contemporary musicians. They explore current trends in digital, social, and traditional media. Learners will apply knowledge of marketing, promotion, and performance-related issues in simulated or authentic performance opportunities.

### Key focus areas:

- identifying and defining careers within the music industry
- marketing strategies such as branding and press releases
- promotion strategies such as advertising and publicity.

Understanding of these areas is developed through the following key content:

- social media and print media

- social networks
- venue or media platform choice
- finance or costing events.

### Module 3 Work Requirements Summary

The work requirements of a course are processes, products or performances that provide a significant demonstration of achievement that is measurable against the course's standards. Work requirements need not be the sole form of assessment for a module.

This module includes:

- One (1) x performance of one (1) original composition (ensemble/soloist)
- One (1) x performance of two (2) contemporary music pieces (ensemble/soloist)
- One (1) x performance of minimum two contemporary music pieces or original compositions for an audience (ensemble/soloist)
- One (1) x Extended response, focus: marketing, promotion of contemporary music performance.

See Appendix 3 for the full specifications of the Work Requirements of this course.

### Module 3 Assessment

This module has a focus on criteria 1, 2, 3, 4, 5 and 8

## Assessment

Criterion-based assessment is a form of outcomes assessment that identifies the extent of learner achievement at an appropriate end-point of study. Although assessment – as part of the learning program – is continuous, much of it is formative, and is done to help learners identify what they need to do to attain the maximum benefit from their study of the course. Therefore, assessment for summative reporting to TASC will focus on what both teacher and learner understand to reflect end-point achievement.

The standard of achievement each learner attains on each criterion is recorded as a rating 'A', 'B', or 'C', according to the outcomes specified in the standards section of the course.

A 't' notation must be used where a learner demonstrates any achievement against a criterion less than the standard specified for the 'C' rating.

A 'z' notation is to be used where a learner provides no evidence of achievement at all.

Internal assessment of all criteria will be made by the provider. Providers will report the learner's rating for each criterion to TASC.

### Criteria

	Module 1	Module 2	Module 3
Criteria Focus	1, 2, 3, 4, 5, 6	1, 2, 3, 4, 5, 7	1, 2, 3, 4, 5, 8

The assessment for *Contemporary Music and Songwriting* Level 2 will be based on the degree to which the learner can:

1. describe contemporary music styles
2. compose contemporary music
3. perform contemporary music
4. use contemporary music industry practical skills
5. apply reflection, time management, planning and negotiation skills to contemporary music activities
6. recognise and effectively use music elements in aural, written, and practical contexts
7. explain contemporary music industry knowledge
8. use promotion and marketing skills.

## Standards

Criterion 1: describe contemporary music styles

Standard Element	Rating C	Rating B	Rating A
E1 – Describe and apply contemporary music style and techniques	identifies and applies a limited range of contemporary music styles and techniques	describes and applies a range of contemporary music styles and techniques	explains and applies a range of contemporary music styles and techniques
E2 – Express opinions about contemporary music styles	reflects on, and expresses an opinion about, a limited range of contemporary music styles in oral and written responses	reflects on, and expresses considered opinion about, a range of contemporary styles in oral and written responses	reflects on, and uses evidence to support considered opinion about, a range of contemporary music styles in oral and written responses
E3 – Use music terminology to describe contemporary music styles	uses a limited range of music terminology when reflecting on different styles of contemporary music in oral and written responses.	uses music terminology when reflecting on and describing different styles of contemporary music in oral and written responses.	uses a range of accurate music terminology when appraising different styles of contemporary music in oral and written responses.

Criterion 2: compose contemporary music

Standard Element	Rating C	Rating B	Rating A
E1 – Compose appropriate to style	composes simple music generally appropriate to style	composes music appropriate to style	composes cohesive and effective music appropriate to style
E2 – Use composition devices <sup>†</sup> when composing music	uses a limited range of basic composition devices <sup>†</sup> when composing music	uses a range of appropriate composition devices <sup>†</sup> when composing original music	uses a wide range of appropriate composition devices <sup>†</sup> when composing music
E3 – Use music elements <sup>‡</sup> to suit intent	selects some musical elements <sup>‡</sup> to suit intent.	selects musical elements <sup>‡</sup> to suit intent.	selects musical elements <sup>‡</sup> to successfully convey intent.

<sup>†</sup> Composition devices when composing: theme and variation (a main theme that is varied in places), augmentation (lengthening of the note values but basic melody remains the same), diminution (shortening of the note value but the basic melody remains the same), imitation (imitation of a phrase started by another), inversion, ostinato (persistent, repeated phrase), pedal-note and sequence (a more or less repetition of a passage at a higher or lower level of pitch), modulation (vocal songs that modulate up a tone several times throughout a piece)

<sup>‡</sup> Music elements: pitch, timbre, texture, dynamics, duration, and form

Criterion 3: perform contemporary music

Standard Element	Rating C	Rating B	Rating A
E1 – Perform music with accuracy and fluency	performs music that is mostly accurate and fluent in rhythm, notes, and sound production, so that overall effect is retained	performs music that is accurate and fluent in rhythm, notes, and sound production, so that overall effect is retained	performs music with high levels of accuracy and fluency in rhythm, notes, and sound production, so that overall effect is retained and enhanced
E2 – Perform music with instrumental (includes voice) dexterity	performs with instrumental competence. There may be errors/flaws	performs with dexterity There may be minor errors/flaws that do not detract from the overall effect.	performs with dexterity and precision
E3 – Perform music with technique and expression	performs using a limited range of techniques and expression.	performs using a range of techniques and expression.	performs using a wide range of appropriate techniques and expression.

Criterion 4: use contemporary music industry practical skills

Standard Element	Rating C	Rating B	Rating A
E1 – Set up contemporary music equipment	correctly sets up negotiated and required equipment	correctly sets up negotiated and required equipment and, with guidance, uses controls and sounds to achieve intended outcomes	correctly sets up negotiated and required equipment and manipulates controls and sounds to achieve intended outcomes
E2 – Record music to enhance compositions	undertakes recording of a composition, as directed with limited control over intended stylistic outcomes	undertakes and contributes some music and/or technical ideas to a recording of a composition, contributing to intended stylistic outcomes	undertakes and contributes appropriate music and/or technical ideas to a recording of a composition, contributing to mix aesthetics
E3 – Applies care and safety procedures	appropriately cares <sup>†</sup> for contemporary music equipment <sup>‡</sup> and follows workplace safety requirements, protocols and procedures, as directed.	appropriately cares <sup>†</sup> for contemporary music equipment <sup>‡</sup> and correctly follows workplace safety requirements, protocols and procedures.	appropriately cares <sup>†</sup> for contemporary music equipment <sup>‡</sup> and correctly follows workplace safety requirements, protocols and procedures, and collaboratively supports others to do so.

<sup>†</sup> 'Care' includes but is not limited to storage, desired intonation, and warm-up.

<sup>‡</sup> 'Contemporary music equipment' includes but is not limited to musical instruments, accessories, amplifiers and PA systems.

Criterion 5: apply reflection, time management, planning and negotiation skills to contemporary music activities

Standard Element	Rating C	Rating B	Rating A
E1 – Reflect on performing and creative process	reflects on performing and creative process to inform future direction and focus	clearly reflects on performing and creative process to inform future direction and focus	effectively reflects on performing and creative process to improve future direction and focus
E2 – Set contemporary music making goals	sets and achieves some contemporary music-making goals by using a limited range of recommended strategies <sup>†</sup>	sets and achieves most contemporary music-making goals by using a range of recommended strategies <sup>†</sup>	sets and achieves contemporary music-making by effectively using a range of recommended strategies <sup>†</sup>



Standard Element	Rating C	Rating B	Rating A
E3 – Use task-focused strategies	uses task-focused strategies <sup>‡</sup> during the efficient planning and safe completion of contemporary music activities.	uses appropriate task-focused strategies <sup>‡</sup> during the efficient planning and safe completion of contemporary music activities.	uses highly effective task-focused strategies <sup>‡</sup> during the efficient planning and safe completion of contemporary music activities.

<sup>†</sup> Such as use of timelines, protocols, goal setting, planning documents, prioritising, progress tracking and scheduling.

<sup>‡</sup> Those related to the improvement, management, safety and efficient execution of tasks and resources.

Criterion 6: recognise and effectively use music elements in aural, written, and practical contexts

Standard Element	Rating C	Rating B	Rating A
E1 – Identify music elements	describes music elements <sup>†</sup> in given contemporary music contexts	explains music elements <sup>†</sup> in given contemporary music contexts	analyses music elements <sup>†</sup> in contemporary music contexts
E2 – Use music elements	uses music elements when making or performing contemporary music	uses appropriate music elements when making or performing contemporary music	accurately uses appropriate music elements when making or performing contemporary music
E3 – Use music terminology to describe music elements	uses basic music terminology to describe music elements of contemporary music.	uses music terminology to describe music elements of contemporary music.	correctly uses appropriate music terminology to describe music elements of contemporary music.

<sup>†</sup> Music elements include pitch, timbre, texture, dynamics, duration, and form

Criterion 7: explain contemporary music industry knowledge

Standard Element	Rating C	Rating B	Rating A
E1 – Explain music copyright	Explain	Explain	Explain
E2 – Explain music contracts	identifies meaning and implication of simple contracts as they relate to the music industry	explains meaning and implication of simple contracts as they relate to the music industry	accurately explains in detail the meaning and implication of simple contracts as they relate to the music industry
E3 – Explain workplace, health and safety issues	identifies common security, workplace safety and legal issues related to public performance of contemporary music.	describes common security, workplace safety and legal issues related to public performance of contemporary music and suggests some appropriate actions to reduce risk.	correctly describes common security, workplace safety and legal issues related to public performance of contemporary music and suggests appropriate actions to reduce risk.

Criterion 8: use promotion and marketing skills

Standard Element	Rating C	Rating B	Rating A
E1 – Produce promotion material	produces appropriate promotional material for own or other's performance/product using a limited range of media	produces appropriate promotional material for own or other's performance/product using a variety of media	produces effective and appropriate promotional material for own or other's performance/product using a variety of media
E2 – Plans and promotes performance	promotes chosen performance/event with direction	plans and promotes chosen performance/event	plans and meets deadlines in promotion of chosen performance/event
E3 – Identifies musical industry opportunities	identifies limited careers, networks, and performance opportunities within the contemporary music industry.	identifies careers, networks, and performance opportunities within the contemporary music industry, and identifies appropriate performance venues.	identifies and describes a wide range of careers, networks, and performance opportunities within the contemporary music industry, and identifies appropriate performance venues.

## Quality Assurance

- This will be determined by TASC at time of accreditation.

## Qualifications and Award Requirements

### Level 2

The minimum requirements for an award are as follows:

#### EXCEPTIONAL ACHIEVEMENT (EA)

6 'A' ratings, 2 'B' rating

#### HIGH ACHIEVEMENT (HA)

3 'A' ratings, 4 'B' ratings, 1 'C' rating

#### COMMENDABLE ACHIEVEMENT (CA)

4 'B' ratings, 3 'C' ratings

#### SATISFACTORY ACHIEVEMENT (SA)

6 'C' ratings

#### PRELIMINARY ACHIEVEMENT (PA)

4 'C' ratings

A learner who otherwise achieves the rating for a CA (Commendable Achievement) or SA (Satisfactory Achievement) award but who fails to show any evidence of achievement in one or more criteria ('z' notation) will be issued with a PA (Preliminary Achievement) award.

## Course Evaluation

- This will be confirmed by time of accreditation.

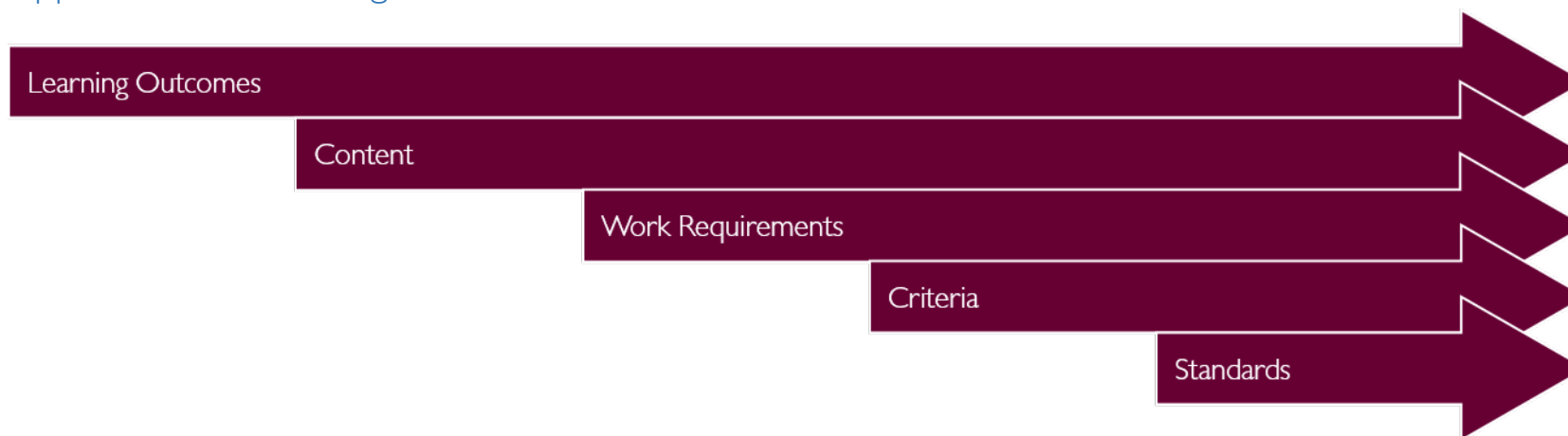
## Course Developer










This course has been developed by the Department of Education's Years 9 to 12 Learning Unit in collaboration with Catholic Education Tasmania and Independent Schools Tasmania.





## Accreditation and Version History

- Details to be determined by TASC at time of accreditation.

## Appendix I - Line of Sight



Learning Outcomes	Course Content	Work Requirements	Criteria	Standards	General Capabilities (GC)
1. describe a range of contemporary music techniques and styles	Module 1, 2, 3	Module 1, 2, 3	C 1	E 1, 2, 3	GC:  
2. compose contemporary music pieces that are creative and effective	Module 1, 2, 3	Module 1, 2, 3	C 2	E 1, 2, 3	GC: 
3. perform stylistically, and with technical proficiency, within contemporary music style(s)	Module 1, 2, 3	Module 1, 2, 3	C 3	E 1, 2, 3	GC: 
4. use contemporary music industry skills	Module 1, 2, 3	Module 1, 2, 3	C 4	E 1, 2, 3	GC:  
5. apply effective reflection, time management, planning and negotiation skills to contemporary music activities	Module 1, 2, 3	Module 1, 2, 3	C 5	E 1, 2, 3	GC:  
6. recognise and effectively use music elements in aural, written and practical contexts.	Module 1	Module 1	C 6	E 1, 2, 3	GC: 

Learning Outcomes	Course Content	Work Requirements	Criteria	Standards	General Capabilities (GC)
7. explain current and informed industry knowledge including contemporary music industry copyright laws and legal issues	Module 2	Module 2	C 7	E 1, 2, 3	GC:  
8. use creative entrepreneurial skills and promote and market contemporary music activities using targeted marketing strategies	Module 3	Module 3	C 8	E 1, 2, 3	GC:  

## Appendix 2 - Alignment to Curriculum Frameworks

- The Government of Western Australia School Curriculum and Standards Authority Music General Year 11 Syllabus.
- Level 2 of the Australian Core Skills Framework (ACSF).

## Appendix 3 - Work Requirements

### Module 1 Work Requirements Specifications

**Focus Area:** Professional Studies

**Title of Work Requirement:** Recording and notation of original composition or song

**Mode /Format:** Project

**Description:** Students record and notate/score one (1) complete original composition

**Size:** Suggested range between 8 to 15 hours

**Relevant Criterion/Criteria:** The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context:

- Criterion 2: compose contemporary music
- Criterion 4: use contemporary music industry practical skills
- Criterion 6: recognise and effectively use music elements in aural, written, and practical contexts.

**Focus Area:** Professional Studies

**Title of Work Requirement:** Performing of original composition or song (can solo or ensemble)

**Mode /Format:** Extended Response

**Description:** Students perform live one (1) complete original composition or song (approx. 1:30–3:30 min) for teacher and peers

**Size:** 6 hours (preparation and performance)

**Relevant Criterion/Criteria:** The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and as appropriate to the learning context:

- Criterion 3: perform contemporary music
- Criterion 4: use contemporary music industry practical skills.

**Focus Area:** Professional Studies

**Title of Work Requirement:** Annotation of Music Score

**Mode /Format:** Short Task

**Description:** Students annotate a musical score, chord chart or lead sheet

**Size:** 3 hours

**Relevant Criterion/Criteria:**

- Criterion 6: recognise and effectively use music elements in aural, written, and practical contexts.

**Focus Area:** Professional Studies

**Title of Work Requirement:** Aural Skills Response

**Mode /Format:** Short Task

**Description:** Students complete a response with the focus on aural skills

**Size:** 3 hours

**Relevant Criterion/Criteria:** The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context:

- Criterion 6: recognise and effectively use music elements in aural, written, and practical contexts.

**Focus Area:** Professional Studies

**Title of Work Requirement:** Reflective Response

**Mode /Format:** Short response

**Description:** Students write a reflective response about their planning and learning in Module 1

**Size:** 100 to 200 words

**Relevant Criterion/Criteria:** The criterion for this task is identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context:

- Criterion 5: apply reflection, time management, planning and negotiation skills to contemporary music activities.

## Module 2 Work Requirements Specifications

**Focus Area:** Professional Studies

**Title of Work Requirement:** One (1) x performances of contemporary music piece for teacher and peers (ensemble/ soloist)

**Mode /Format:** Short response

**Description:** Students perform and discuss their live performance of their contemporary music piece

**Size:** Suggested range to spend on task: 3 to 5 hours

**Relevant Criterion/Criteria:** The criteria for this task are identified below, the criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context:

- Criterion 1: describe contemporary music styles
- Criterion 3: perform contemporary music
- Criterion 5: apply reflection, time management, planning and negotiation skills to contemporary music activities

**Focus Area:** Professional Studies

**Title of Work Requirement:** Performance of one (1) contemporary music piece or original composition for an audience† (live/ recorded) (ensemble/ soloist) and one (1) x practical demonstration of appropriate set up, operation and break down of PA (Vocal PA minimum) or recorded playback

**Mode /Format:** Short response

**Description:** Students perform live or play a recording of their contemporary music piece

**Size:** Suggested range to spend on task: 3 to 5 hours

**Relevant Criterion/Criteria:** The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context:

- Criterion 1: describe contemporary music styles
- Criterion 2: compose contemporary music
- Criterion 3: perform contemporary music
- Criterion 4: use contemporary music industry practical skills.

†Audience needs to include people beyond teachers and class peers

**Focus Area:** Professional Studies

**Title of Work Requirement:** Copyright and Contracts

**Mode /Format:** Short response

**Description:** Students to present a short multi-modal presentation either using slides or as a short written report

**Size:** Suggested range of 200 to 300 words or 1:30 minutes to 3 minutes multi-modal

**Relevant Criterion/Criteria:**

- Criterion 7: explain contemporary music industry knowledge.

### Module 3 Work Requirements Specifications

**Focus Area:** Professional Studies

**Title of Work Requirement:** One (1) x Performance of minimum two (2) contemporary music pieces for teacher and peers (ensemble/soloist)

**Mode /Format:** Short response

**Description:** Students perform live or play a recording of their contemporary music performance

**Size:** Suggested range to spend on task: 3 to 5 hours

**Relevant Criterion/Criteria:** The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context:

- Criterion 1: describe contemporary music styles
- Criterion 3: perform contemporary music.

**Focus Area:** Professional Studies

**Title of Work Requirement:** Performance of one (1) contemporary music piece or original composition for an audience<sup>†</sup> (live/recorded) (ensemble/soloist) and one (1) x practical demonstrations of appropriate set up, operation and break down of PA (Vocal PA minimum)

**Mode /Format:** Short response

**Description:** Students perform live or play a recording of their contemporary music piece or original composition and give a short introduction describing their piece

**Size:** Suggested range to spend on task: 3 to 5 hours

**Relevant Criterion/Criteria:** The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context:

- Criterion 1: describe contemporary music styles
- Criterion 3: perform contemporary music
- Criterion 4: use contemporary music industry practical skills.

<sup>†</sup>Audience needs to include people beyond teachers and class peers

**Focus Area:** Professional Studies

**Title of Work Requirement:** Marketing and Promotion of Music Performance

**Mode /Format:** Project

**Description:** Students compile examples of promotional materials to promote their own music performance or a hypothetical music performance across a range of media

**Size:** Suggested range of multi-modal materials of two to three artefacts (examples might include digital poster, branding graphic and media release)

**Relevant Criterion/Criteria:** The criteria for this task are identified below. The criterion elements/descriptors selected for assessment from each criterion are at the discretion of the provider and should be determined holistically and appropriate to the learning context:

- Criterion 5: apply reflection, time management, planning and negotiation skills to contemporary music activities
- Criterion 8: use promotion and marketing skills.



## Appendix 4 – General Capabilities and Cross-Curriculum Priorities








Learning across the curriculum content, including the cross-curriculum priorities and general capabilities, assists students to achieve the broad learning outcomes defined in the *Alice Springs (Mparntwe) Education Declaration (December 2019)*.

General Capabilities:

The general capabilities play a significant role in the Australian Curriculum in equipping young Australians to live and work successfully in the twenty-first century.

In the Australian Curriculum, capability encompasses knowledge, skills, behaviours and dispositions. Students develop capability when they apply knowledge and skills confidently, effectively and appropriately in complex and changing circumstances, in their learning at school and in their lives outside school.

The general capabilities include:

- Critical and creative thinking 
- Ethical understanding 
- Information and communication technology capability 
- Intercultural understanding 
- Literacy 
- Numeracy 
- Personal and social capability 

Cross-Curriculum Priorities:

Cross-curriculum priorities enable students to develop understanding about and address the contemporary issues they face, for their own benefit and for the benefit of Australia as a whole. The priorities provide national, regional and global dimensions which will enrich the curriculum through development of considered and focused content that fits naturally within learning areas. Incorporation of the priorities will encourage conversations between students, teachers and the wider community.

The cross-curriculum priorities include:

- Aboriginal and Torres Strait Islander Histories and Cultures 
- Asia and Australia's Engagement with Asia 
- Sustainability 

## Appendix 5 – Glossary

Term	Definition	Source Acknowledgement	Course Context
accuracy	Intonation, in music, is a musician's realisation of pitch accuracy, or the pitch accuracy of a musical instrument. Intonation may be flat, sharp, or both, successively or simultaneously.	Existing TASC accredited courses	Content MI-3
accurate	Deviating only slightly or within acceptable limits from a standard.	Existing TASC accredited courses	Content MI-3
amplification techniques	Selecting the appropriate amplification for the performance/recording. Use of equipment, settings, location, acoustics.	Existing TASC accredited courses	Content MI-3
arrangement	<ol style="list-style-type: none"> <li>An adaptation of a composition for other instruments or voices or for another style of performance</li> <li>A composition so arranged.</li> </ol>	Existing TASC accredited courses	Content MI-3
bass	The lower audio frequency range up to approximately 250 Hz. Those low frequencies are normally associated with the kick drum and bass guitar.	Existing TASC accredited courses	Content MI-3
bass Clef	A symbol indicating that the pitch of the second highest line of the staff is F below middle C	Existing TASC accredited courses	Content MI-3
beat	A steady, rhythmic pulse in music that establishes the tempo of the song.	Existing TASC accredited courses	Content MI-3
bridge	<ol style="list-style-type: none"> <li>A connective part of a musical composition</li> <li>The "b" section of AABA song form</li> <li>a support to raise the strings of a stringed instruments.</li> </ol>	Existing TASC accredited courses	Content MI-3

Term	Definition	Source Acknowledgement	Course Context
chord	A combination of three or more notes sounding at the same time/multiple notes sounding simultaneously (e.g., a C Major chord may consist of the notes C-E-G).	Existing TASC accredited courses	Content MI-3
chorus	A part of a song that is repeated after each verse.	Existing TASC accredited courses	Content MI-3
coda	Coda is an Italian word for "tail"; it is the additional lines of a song which bring it to a close. The coda is an optional addition to a song.	Existing TASC accredited courses	Content MI-3
cohesive	When the parts of the whole work or fit together well, they are cohesive.	Existing TASC accredited courses	Content MI-3
copyright	Copyright is a legal right created by the law of a country that grants the creator of an original work exclusive rights for its use and distribution.	Existing TASC accredited courses	Content MI-3
dexterity	Skill and grace in physical movement, especially in the use of the hands; adroitness.	Existing TASC accredited courses	Content MI-3
diatonic scale	The tones of a major or minor scale.	Existing TASC accredited courses	Content MI-3
duration	In standard music notation, the duration (time length) of a particular note is defined by how long it lasts compared to a whole note; may also refer to the length of a composition, e.g., 3 minutes duration.	Existing TASC accredited courses	Content MI-3
dynamics	In music, dynamics normally refers to the volume of a composition. It is relative and does not indicate specific volume levels.	Existing TASC accredited courses	Content MI-3

Term	Definition	Source Acknowledgement	Course Context
ensemble	A group of musicians that perform as a unit. A group that plays together. The degree of balance and ease in working together displayed by such a group.	Existing TASC accredited courses	Content MI-3
fluent	Flowing effortlessly; polished.	Existing TASC accredited courses	Content MI-3
frequency	Measured in hertz (Hz), the number of cycles per second of a sound wave or audio signal. A high-frequency sound (example, 12,000 Hz) has a high pitch and a low-frequency sound (example, 200 Hz) has a low pitch.	Existing TASC accredited courses	Content MI-3
genre	A general type or kind of music.	Existing TASC accredited courses	Content MI-3
harmony	<ul style="list-style-type: none"> <li>a. The study of the structure, progression and relation of chords.</li> <li>b. Simultaneous combination of notes in a chord.</li> <li>c. The structure of a work or passage as considered from the point of view of its chordal characteristics and relationships.</li> <li>d. A combination of sounds considered pleasing to the ear.</li> <li>e. A musical line that harmonically complements the melody: you sing the lead part, and I'll sing the harmony.</li> </ul>	Existing TASC accredited courses	Content MI-3
hook	In music, the word "hook" refers to that part of a song that catches the ear of the listener. In other words, it's a lyrical line or melodic phrase that makes the song memorable. The hook may be the title of the song, a lyrical line (usually repeated) that summarises what the song is about, a rhythmic passage or an instrumental part called a "riff." It is mostly evident in pop music; songs that have made it to the top of the charts have unforgettable hooks.	Existing TASC accredited courses	Content MI-3

Term	Definition	Source Acknowledgement	Course Context
improvisation	Spontaneous musical invention.	Existing TASC accredited courses	Content MI-3
instrumental competence	The level of capacity to play/use an instrument successfully or efficiently.	Existing TASC accredited courses	Content MI-3
intonation	Accuracy of pitch in playing or singing, or on a stringed instrument such as a guitar.	Existing TASC accredited courses	Content MI-3
key	In music, a key is the major or minor scale around which a piece of music revolves. A song in a major key is based on a major scale. A song in a minor key is based on a minor scale.	Existing TASC accredited courses	Content MI-3
lead break	An instrumental solo.	Existing TASC accredited courses	Content MI-3
major scale	A musical scale with intervals of a semitone between the third and fourth notes and the seventh and eighth notes and whole tones between all other consecutive notes.	Existing TASC accredited courses	Content MI-3
melody	<ul style="list-style-type: none"> <li>a. rhythmically organised sequence of single tones so related to one another as to make up a particular phrase or idea.</li> <li>b. Structure with respect to the arrangement of single notes in succession.</li> <li>c. The leading part or the air in a composition with accompaniment.</li> </ul>	Existing TASC accredited courses	Content MI-3
meter	<ul style="list-style-type: none"> <li>a. Division into measures or bars.</li> <li>b. A specific rhythm determined by the number of beats and the time value assigned to each note in a measure</li> </ul>	Existing TASC accredited courses	Content MI-3

Term	Definition	Source Acknowledgement	Course Context
metronomic	Of or relating to a metronome.	Existing TASC accredited courses	Content MI-3
minor scale	A scale whose third and, usually, sixth and seventh notes are lower by a semitone than those in the major scale, giving it a less bright, more emotionally suggestive quality.	Existing TASC accredited courses	Content MI-3
musical design	Elements of musical design may include repetition, verse/chorus structure, bridge, intro, lead breaks, coda, hook, refrain, arrangement, length.	Existing TASC accredited courses	Content MI-3
musical expression	Musical expression is the art of playing or singing music with emotional communication. The elements of music that comprise expression include dynamic indications such as <i>forte</i> or <i>piano</i> , phrasing, differing qualities of timbre and articulation, colour, intensity, energy and excitement.	Existing TASC accredited courses	Content MI-3
octave	An interval of eight pitch names; twelve half steps. A series of eight notes occupying the interval between (and including) two notes, one having twice or half the frequency of vibration of the other.	Existing TASC accredited courses	Content MI-3
PA	A "Public Address" system is anything that amplifies sound so more people can hear it.	Existing TASC accredited courses	Content MI-3
pitch	Aspects of pitch may include frequency (highness and lowness), duration, timbre, melody, harmony and tonality.	Existing TASC accredited courses	Content MI-3
refrain	A refrain is a line (also can be the title) that is repeated at the end of every verse.	Existing TASC accredited courses	Content MI-3

Term	Definition	Source Acknowledgement	Course Context
repertoire	An inventory of compositions mastered and performed by a musician or ensemble.	Existing TASC accredited courses	Content MI-3
resilience	The ability to compromise, e.g., to take another musician's ideas on board and work towards a common musical goal and to take feedback/make changes in a positive and constructive manner.	Existing TASC accredited courses	Content MI-3
rhythm	Rhythm is the result of a pattern of sounds that follows a steady beat. While rhythm can be comprised of beats and/or notes – or more specifically, a series of different note lengths – the term rhythm is often synonymous with tempo.	Existing TASC accredited courses	Content MI-3
score	A notation showing all the parts of a musical composition.	Existing TASC accredited courses	Content MI-3
staff	Horizontal lines on which notes are written. The musical staff has five lines and four spaces.	Existing TASC accredited courses	Content MI-3
style	A distinctive performance practice that differentiates music performed by a specific ensemble or artist from that same music performed by any other ensemble or individual.	Existing TASC accredited courses	Content MI-3
target audience	The audience that the intended music/performance is for, e.g., a specific age range of listeners.	Existing TASC accredited courses	Content MI-3
tempo	The speed at which music is or ought to be played, often indicated on written compositions by a descriptive or metronomic direction to the performer.	Existing TASC accredited courses	Content MI-3

Term	Definition	Source Acknowledgement	Course Context
timbre	The impression of a sound based upon its harmonic spectrum and envelope, i.e., the distinctness of a sound that allows a person to differentiate it from other sounds. For example, when you hear a guitar, cymbal, or violin, each has a unique set of harmonics (therefore, tonal quality) that identifies it as a particular instrument.	Existing TASC accredited courses	Content MI-3
time	Elements of time may include duration, beat, rhythm, meter, time signature, tempo.	Existing TASC accredited courses	Content MI-3
time signature	A sign placed on a staff to indicate the meter, commonly a numerical fraction of which the numerator is the number of beats per measure and the denominator represents the kind of note getting one beat.	Existing TASC accredited courses	Content MI-3
tonality	The pitch that is the tonal centre, which is the tonic.	Existing TASC accredited courses	Content MI-3
tone	a. The quality or character of sound. b. The characteristic quality or timbre of a particular instrument or voice.	Existing TASC accredited courses	Content MI-3
tonic	The first pitch of a diatonic scale.	Existing TASC accredited courses	Content MI-3
treble clef	Symbol indicating that the second line from the bottom of a staff represents the pitch of G above middle C.	Existing TASC accredited courses	Content MI-3
verse	In a song, a verse refers to a complete stanza.	Existing TASC accredited courses	Content MI-3