Music

Upper Secondary

Teacher Guide

Papua New Guinea
Department of Education

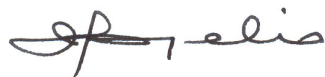## Acknowledgements

Contents

Secretary's message

This teacher guide is to be used by teachers when implementing the upper secondary Music syllabus (Grades 11 and 12) throughout Papua New Guinea. The Music syllabus identifies the learning outcomes and content of the subject as well as assessment requirements. The teacher guide gives practical ideas about ways of implementing the syllabus: suggestions about what to teach, strategies for facilitating learning and teaching, how to assess and suggested assessment tasks.

People recognise the wide diversity of knowledge systems through which people make sense of and attach meaning to the world in which they live. Indigenous knowledge systems in the Papua New Guinean context refer to a body of knowledge embedded in Papua New Guinean philosophical thinking and social practices that have evolved over thousands of years. The rich history and heritage of our country can be clearly seen in the variety of customary and contemporary music which attract world attention and admiration.

A variety of suggested learning and teaching activities provide teachers with ideas to motivate students to learn, and make learning relevant, interesting and enjoyable. Teachers should relate learning in Music to everyday life and leisure and real events. Teaching using meaningful contexts and ensuring students participate in appropriate activities assists students to gain knowledge and understanding, and demonstrate skills in Music.

Teachers are encouraged, where appropriate to integrate Music activities with other subjects so that students can see the interrelationships between subjects and that the course they are studying provides a holistic education and a pathway for the future.

I commend and approve the Music Teacher Guide for use in all schools with Grades 11 and 12 students throughout Papua New Guinea.

DR JOSEPH PAGELIO

Secretary for Education

Introduction

The purpose of this teacher guide is to help you to implement the Music syllabus. It is designed to stimulate you to create exciting and meaningful teaching programs and lessons by enabling you to choose relevant and purposeful activities and teaching activities. It will encourage you to research and look for new and challenging ways of facilitating students' learning in Music.

The teacher guide supports the syllabus. The syllabus states the learning outcomes for the subject; and outlines the content and skills that students will learn, and suggested assessment tasks.

The teacher guide provides direction for you in using the outcomes approach in your classroom. The outcomes approach requires you to consider assessment early in your planning. This is reflected in the teacher guide.

This teacher guide provides examples of learning and teaching activities, and assessment activities and tasks. It also provides detailed information on criterion-referenced assessment, and the resources needed to teach Music. The section on recording and reporting shows you how to record students' marks and how to report against the learning outcomes.

The outcomes approach

In Papua New Guinea, the Lower Secondary and Upper Secondary syllabuses use an outcomes approach. The major change in the curriculum is the shift to what students know and can do at the end of a learning period, rather than a focus on what the teacher intends to teach.

An outcomes approach identifies the knowledge, skills, attitudes and values that all students should achieve or demonstrate at a particular grade in a particular subject (the learning outcomes). The teacher is responsible for identifying, selecting and using the most appropriate teaching methods and resources to achieve these learning outcomes.

Imagine the student is on a learning journey, heading to a destination. The destination is the learning outcome that is described in the syllabus document. The learning experiences leading to the learning outcome are to be determined by the teacher. The teacher uses curriculum materials, such as syllabus documents and teacher guides, as well as textbooks or electronic media and assessment guidelines, to plan activities that will assist students achieve the learning outcomes.

The outcomes approach has two purposes. They are:

- to equip all students with knowledge, understandings, skills, attitudes and values needed for future success
- to implement programs and opportunities that maximise learning.

Three assumptions of outcomes-based education are:

- all students can learn and succeed (but not on the same day or in the same way)
- success breeds further success
- schools can make a difference.

The four principles of the Papua New Guinean outcomes approach are:

1 *Clarity of focus through learning outcomes*
This means that everything teachers do must be clearly focused on what they want students to be able to do successfully. For this to happen, the learning outcomes should be clearly expressed. If students are expected to learn something, teachers must tell them what it is, and create appropriate opportunities for them to learn it and to demonstrate their learning.

2 *High expectations of all students*
This means that teachers reject comparative forms of assessment and embrace criterion-referenced approaches. The 'principle of high expectations' is about insisting that work be at a very high standard before it is accepted as completed, while giving students the time and support they need to reach this standard. At the same time, students begin to realise that they are capable of far more than before and this challenges them to aim even higher.

3 *Expanded opportunities to learn*
This is based on the idea that not all students can learn the same thing in the same way in the same time. Some achieve the learning outcomes sooner and others later. However, most students can achieve high standards if they are given appropriate opportunities. Traditional ways of

organising schools do not make it easy for teachers to provide expanded opportunities for all students.

4   *Planning and programming by 'designing down'*
This means that the starting point for planning, programming and assessing must be the learning outcomes—the desired end results. All decisions on inputs and outputs are then traced back from the learning outcomes. The achievement of the outcome is demonstrated by the skills, knowledge and attitudes gained by the student. The syllabuses and/or teacher guides describe some ways in which students can demonstrate the achievement of learning outcomes.

Outcomes-based approach
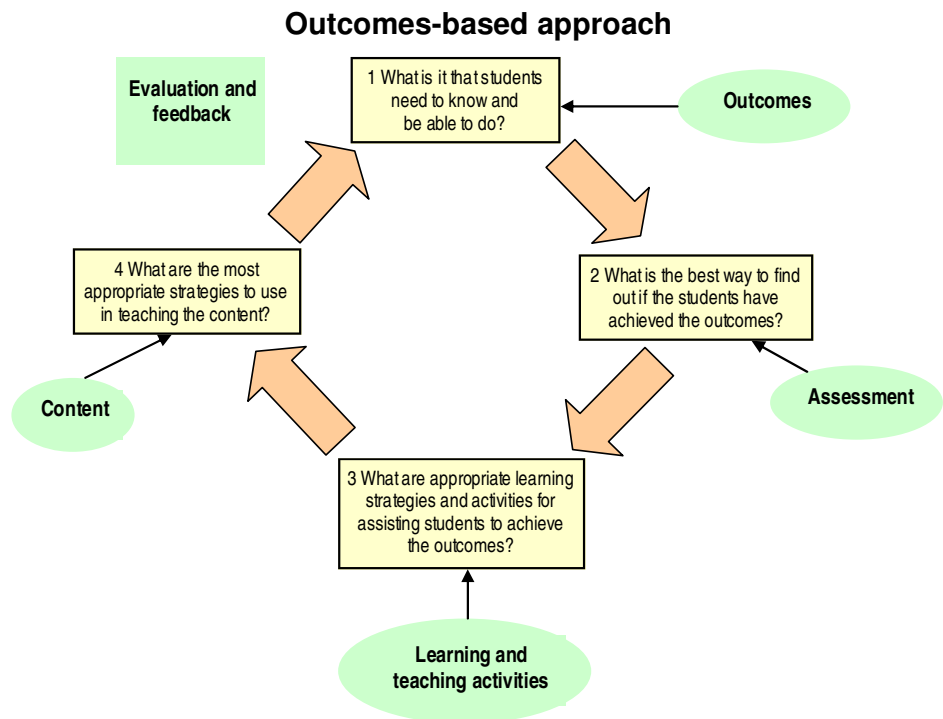
Learning outcomes provide teachers with a much clearer focus on what students should learn. They also give teachers greater flexibility to decide what is the most appropriate way of achieving the learning outcomes and meeting the needs of their students by developing programs to suit local content and involve the community.

The outcomes approach promotes greater accountability in terms of student achievement because the learning outcomes for each grade are public knowledge; that is, they are available to teachers, students, parents and the community. It is not the hours of instruction, the buildings, the equipment or support services that are the most important aspect of the education process but rather, what students know and can do, as they progress through each grade. The outcomes approach means that learning

- has a clearer purpose
- is more interactive—between teacher and students, between students
- has a greater local context than before
- is more closely monitored and acted upon by the teacher
- uses the teacher as a facilitator of learning as well as an imparter of knowledge.

Learning outcomes for Music

The syllabus learning outcomes describe what students know and can do at the end of Grade 12. The level of achievement of the learning outcomes should improve during the two years of upper secondary study, and it is at the end of the study that students are given a summative assessment on the level of achievement of the learning outcomes. The learning outcomes for Music are listed below.

Students can:

1. read, write and listen to music from a variety of styles and cultures
2. compose, arrange and perform music compositions and arrangements
3. produce music using knowledge and skills of the fundamentals of music
4. perform traditional music, traditional–contemporary and other styles or forms of music from Papua New Guinea and other countries
5. perform music as solo or in a variety of ensembles
6. plan, research, document, produce and present music projects
7. demonstrate music entrepreneurial knowledge and skills.

Learning and teaching

You, as a teacher, must teach the knowledge that is included in the syllabus documents. You have to be able not only to teach what students should know, but also to interpret that knowledge for students in a way that makes it relevant to them, and enables them to begin to acquire skills of analysis and problem solving, which will support learning and teaching. You also need to give students some opportunities to apply their knowledge, to be creative and to solve problems.

Learning and teaching strategies

Students who participate in guided instruction learn more than students who are left to construct their own knowledge (Mayer 2004). You need to employ a variety of learning and teaching approaches because all students do not learn in the same way. The 'auditory learner' prefers to use listening as the main way of learning new material whereas a 'visual learner' prefers to see things written down. Students should be actively involved in their learning and therefore you need to design appropriate practical activities or experiments, using resources that can be found in your location.

In Grades 11 and 12, students will already have had a wide variety of experiences. You need to make use of your students' experiences when designing and conducting learning in class, so that learning is connected to your students' world. There are many learning and teaching strategies described in the Lower Secondary teacher guides.

The most efficient and long-lasting learning occurs when teachers encourage the development of higher-order thinking and critical analysis skills, which include applying, analysing, evaluating and creating. Attention should also be paid to developing students' affective and psychomotor skills. To make sure that this happens, you should encourage deep or rich—rather than shallow—coverage of knowledge and understandings.

To assist and encourage students to learn, you perform certain tasks. These are referred to as 'teaching strategies'. You need to engage students directly in learning, but there are times when you have to take charge of the learning in the class and teach particular concepts or ideas. Teaching strategies include:

- group work
- skills practice
- research and inquiry
- class discussions and debates
- problem-solving activities
- teacher talk, instructions, explanations, lectures or reading aloud
- directed question and answer sessions
- audiovisual presentations
- directed assignments, demonstration and modelling
- guest speakers
- classroom displays.

Developing Music skills

Students need to develop music skills and techniques. skills development should happen as a part of students' learning experiences and the learning and practising of skills needs to take place in the context of music. Skills learning tends to be most effective when:

- students go from the known to the unknown

- students understand why it is necessary to master specific skills

- skills are developed sequentially at increasing levels of difficulty

- students identify the components of the skill

- the whole skill and the components of the skills are demonstrated

- there are frequent opportunities for practice and immediate feedback

- the skills being taught are varied in terms of amount and type, according to the needs of students

- the skill is used in a range of contexts.

The study of Music will enable students to:

- identify and solve a variety of problems and make responsible and informed decisions, using critical and creative thinking processes

- explore materials, processes and techniques in an efficient, economical, safe and responsible manner

- observe, assess and analyse art forms, processes and products

- communicate effectively using visual, oral and written language skills

- work as a creative, innovative and resourceful individual, as well as a member of a group

- critically appraise their own work and that of others and make informed personal aesthetic judgments in a way that is culturally and aesthetically sensitive

- articulate ideas, opinions and preferences using specialist Music vocabulary

- experience a sense of creation, expression, enjoyment and achievement

- develop entrepreneurial skills and professional practice within art to explore a variety of career options and make an economic contribution to themselves and society.

What do students do in Music?

The subject Music opens up an exciting world of creative and personal exploration. Students are able to develop new ways in which to respond to and interact with their world. Study of Music will enable all students to:

- become aware of Higher Education and career development opportunities

- understand the dynamic role of audio and visual culture as a tool for social transformation

- develop an understanding of the function and feature of music.

Music appreciation

The subject Music opens up an exciting world of creative and personal exploration. Students are able to develop new ways in which to respond to and interact with their world. The study of music will enable students to:

• value and appreciate the diversity of Music traditions in the Papua New Guinea and view both their own and other cultural traditions as a vital creative resource;

• develop an awareness of the ethical and environmental implications of their own practices.

Why do students study Music?

The following represents a synopsis of sectors in which related careers can be pursued, and some of their associated roles and work contexts:

• fine art (for example, professional artist, Music educator, illustrator);

• advertising (for example, art director, copywriter, photographer);

• design and decorating (for example, graphic, textile, fashion, landscape, interior, product, jewellery and stage design;

• illustration, animation and cartooning);

• craft (for example, craftsperson, product developer, operations manager);

• architecture and the built environment (for example, architect, town planner, landscape designer, interior designer,

• decorator);

• art management and marketing (for example, dealer, gallery supervisor, agent, publicist, fundraiser, project manager);

• art criticism (for example, journalist, critic, art historian);

• public art (for example, organising small-scale and large-scale public art events, mural artist);

• curating and conservation (for example, curator, exhibition designer, conservator working in a museum, public or

• private gallery or travelling exhibition);

• education and training (for example, teacher, trainer, educator based in a cultural museum or art gallery,

• development practitioner, materials developer, lecturer in crèche, school, college, NGO, community art

• centre, private provider, university or technicon);

• film and video (for example, director, stills photographer, set builder, set designer, cinematographer, cameraperson);

• theatre (set designer, set builder, lighting designer, costume designer); and entertainment technology.

Developing a program

A teaching program outlines the nature and sequence of learning and teaching necessary for students to demonstrate the achievement of the learning outcomes. The content of the syllabus describes the learning

context and the knowledge required for the demonstration of each outcome. The relevant learning outcomes for each unit or topic are stated at the beginning of the unit and the requirements of the outcomes are elaborated.

Teachers must develop programs that include appropriate learning activities to enable students to develop the knowledge and skills identified in the outcome statements.

The content prescribed in the units is an indication of the breadth and depth with which topics should be treated. The sequence of teaching is prescribed by the sequence of content. The learning outcomes and assessment, however, must be central to the planning of the teaching program.

Planning and programming units

The main purpose of planning and programming is to help you to arrange the presentation of the unit in an organised manner. This will help you to know what to teach and when to teach it. It is strongly recommended that you make plans with the other teachers who teach the same subject. By planning together, you will *all* have better lessons and make better use of your limited resources.

Points to consider when programming
- Which outcomes are students working towards?
- What is the purpose of this unit or topic or learning experience?
- Which learning experiences will assist students to develop their knowledge and understandings, skills, and values and attitudes in Music?
- What are the indicators of student learning that you would expect to observe?
- How can the learning experiences be sequenced?
- How do the learning experiences in the unit relate to students' existing knowledge and skills?
- How are individual learning needs to be catered for?
- What are the literacy demands of this unit or learning experience?
- What authentic links can be made with the content of other subjects?
- How can school events and practices be incorporated into the program?
- Do the assessment methods address the outcomes and enhance the learning?
- How can the assessment be part of the learning and teaching program?

The planning process

In this teacher guide, ideas for learning and teaching activities and assessment tasks have been provided to help you teach the units. To plan a unit, these steps follow the thinking processes involved in the outcomes approach.

Step 1: Interpreting the learning outcomes

The first step is to read the description in the syllabus and then study the learning outcomes and what students do to achieve the learning outcome, to determine what students will know and be able to do by the end of the unit.

You need to look at the action verb, concept and context of each learning outcome. This will help you see what skills and knowledge are embedded in the outcome.

Step 2: Planning for assessment

It is necessary to plan for assessment early to ensure that you teach the content and skills students need to achieve the learning outcomes.

You will have to decide when to schedule assessment tasks to allow yourself time to teach the required content and time for students to develop the necessary skills. You will also need time to mark the task and provide feedback. Practical tasks may, for example, be broken into a series of stages that are marked over several weeks as students progress with making their product. It is not appropriate to leave all assessment until the end of the unit.

This teacher guide provides performance standards and examples of a marking guide. You should develop marking guides when you are marking tasks to ensure consistency of in your assessment. You must also develop clear and detailed instructions for completing the task and make sure all students know exactly what they have to do.

Step 3: Programming a learning sequence

This step requires you to develop a program outlining a sequence of topics and the amount of time spent on each topic. If the unit involves a project, for example, you may plan to teach some theory at appropriate stages during the project, rather than teaching all theory before students start the project.

To develop your program you need to study the topics listed in the syllabus and to think about the learning activities that will best provide students with the opportunity to learn the content and practise the appropriate skills, and how long the activities will take. You will have to think about some major activities that last several weeks and smaller activities that may be completed in a single lesson.

Step 4: Elaboration of activities and content

Once you have mapped out your program for the term, you must then develop more detailed plans for each topic in the unit. All units require students to be actively engaged in learning, not just copying from the board. Make sure you develop a range of activities that suit all learning needs—some reading and writing, some speaking and listening, some observing and doing.

Browse through the textbooks and teaching resources you have access to and list chapters, pages or items that you will use for each topic in your program. The textbooks should also provide you with ideas for activities related to the topic. You may have to collect or develop some resources for yourself. Once you have sorted out your ideas and information, you can then develop your more detailed weekly program and daily lesson plans.

This teacher guide gives some suggested learning and teaching activities for each unit and some suggested assessment tasks, which you might like to use to ensure active learning.

Copyright

Teachers of Music must be aware of legislation that protects the original author(s), artist(s), from copyright infringement for texts, images, objects music or sound and digital compositions, among other forms.

Music teachers are responsible for informing students about legislation that protects original authors, artists, designers and craftspeople's work from being arbitrarily copied and used without their permission.

Moral rights

Moral rights legislation protects individual creators of literary, dramatic, musical and artistic works and makers of films. These include painters and other visual artists, architects, illustrators, photographers, writers, screenwriters, set designers, film makers (for example, scriptwriters, producers and directors) and map makers. Moral rights are not attached to sound recordings.

It offers a right of attribution (essentially a requirement that the creator be identified when a work is published, broadcast or exhibited) and a right of integrity, which is defined according to categories of art form such as sculpture, literature and film.

Teachers of Music should ensure they maintain up-to-date information on copyright and moral rights.

Using the internet for classroom activities

Planning
- Where appropriate, incorporate computer sessions as part of planned learning experiences.
- Be aware that computers can be time-consuming and may require extra teacher support at unexpected times.
- Consider methods of troubleshooting, such as having students with computer expertise designated as computer assistants.
- Design activities that provide the opportunity for students to access, compare and evaluate information from different sources.
- Check protocols, procedures and policies of your school and system regarding the use of the internet.

Managing
- Ensure that all students have the opportunity to explore and familiarise themselves with the technologies, navigation tools, e-mail facilities and texts on the internet. It is likely that students have varying degrees of expertise in searching for information and navigating the internet. Students also have varying experiences and familiarity with the way texts are presented on the World Wide Web.
- Ensure that all students have an understanding of how to access the Internet and how to perform basic functions, such as searching, sending and receiving e-mail.
- Students with more experience in using the internet may have information that will benefit the whole class. Provide opportunities for students to share their experiences, interests, information and understandings. As well as planning lessons to instruct students in these skills, pairing students and peer tutoring on the computer can enable more experienced students to assist other students.
- Ensure that students critically analyse music gathered on the internet just as they would for any other text. They should be aware that material posted on the Web is not necessarily subject to the conventional editorial

checks and processes generally applied to print-based publications. When evaluating information, students might consider:

- the intended audience of the site
- bias in the presentation of information, or in the information itself, including commercial or political motives
- accuracy of information
- balanced points of view
- currency of information, including publishing dates
- authority of source or author (institution, private individual)
- ownership of the website (such as corporate, small business, government authority, academic
- cultural or gender stereotyping.

- Ensure that software and hardware (computer, modem) are maintained in good working order.
- Ensure that all students are given equal opportunities to use the computer.

Assessing student work containing material from the internet

- Students can download large quantities of information from the internet. By itself, this information provides very little evidence of student effort or student achievement. Students must make judgements about the validity and safety of information when working from the World Wide Web. They must consider the purpose of the text, identify bias and consider the validity of arguments presented and the nature and quality of the evidence provided.
- When assessing student work that includes material drawn from the internet, it is important to recognise how students have accessed the information, what value they place on it and how they have used it for the particular unit being studied in class. It is useful to look for evidence of critical evaluation, and the development of students' capacities to access, manipulate, create, restore and retrieve information.

Music requirements

There are five units in Grade 11 and four units in Grade 12, which all students must complete.

Grade	Weeks	Term	Unit	Essential resources for activities and assessment
11	10	1	**11.1 Ear Training I** • Rhythm studies • Melody studies	Theory notes, worksheets, musical instruments, assignments, performance, portfolio, local knowledge
11	10	2	**11.2 Instrument Studies 1** • Western musical instruments • Indigenous musical instruments	Theory notes, worksheets musical instruments and equipment (PA system), solo or ensemble performance, tutorial, musical textbooks
11	10	3	**11.3 Papua New Guinean Music Studies 1** • Traditional music studies • Religious music studies • Traditional contemporary music	Theory notes, worksheets, musical instruments, assignments, performance, portfolio, local knowledge, resource books
11	5	4	**11.4 World Music Styles** • Classical music • Jazz music • Blues music • Country music • Popular music • Indigenous music • Folk music	Theory notes, worksheets, musical instruments, assignments, performance, portfolio, local knowledge, resource books
11	5	1	**11.5 Commercial Music** • Copyright law • Intellectual property rights • Music businesses	Theory notes, worksheets, musical instruments, assignments, performance, portfolio, local knowledge
12	10	1	**12.1 Ear Training 2** • Rhythm studies • Melody studies	Theory notes, worksheets, musical instruments and equipment (PA systems, recorders (analogue and digital), IT accessories, computer hardware and software, audio and video accessories), assignments, performance, practical application
12	10	2	**12.2 Instrument Studies 2** • Western musical instruments • Other musical instruments	Theory notes, worksheets, musical instruments and equipment
12	10	3	**12.3 Music Technology** • Sound production techniques and principles • Basic mixing principles	Theory notes, worksheets, musical instruments and equipment (PA systems, recorders (analogue and digital), IT accessories, computer hardware and software, audio and video accessories), assignments, performance, practical application
12	10	4	**12.4 Papua New Guinean Music Studies 2** • String-band music • Pawa-band music • Oom-Cha music • Contemporary music	Theory notes, worksheets, musical instruments, assignments, performance, portfolio, local knowledge, resource books

Assessing Music

Assessment is an important part of learning and teaching. It is used to:

- evaluate and improve learning and teaching
- report achievement
- provide feedback to students on their progress
- provide feedback to stakeholders.

Criterion-referenced assessment

Assessment in Music is criterion-referenced and measures students' achievement of the learning outcomes described in the syllabus. In criterion-referenced assessment, particular knowledge, skills or abilities are specified as criteria that must be achieved. The extent to which they are achieved is assessed and facilitated by the teacher.

Criterion-referenced assessment often takes on a problem-centred orientation, rather than a knowledge-based orientation. To achieve an outcome means having to demonstrate the attainment of skills and attitudes, not just write about them. Assessment becomes more than just a means of judging knowledge and performance—it becomes an integral part of the learning process itself. Criterion-referenced assessment is:

- standards or criterion-referenced; outcomes are judged against pre-defined standards (see table below)
- direct and authentic, related directly to the learning situation. This has the potential for motivating learning, since students can see a direct relevance between what is learnt and what is assessed.

Norm-referenced assessment

'Norm-referenced' assessment makes judgments on how well the student did in relation to others who took the test. It is often used in conjunction with a curve of 'normal distribution', which assumes that a few will do exceptionally well and a few will do badly and the majority will peak in the middle, normally judged as average.

Example of a criterion-referenced test

The driving test is the classic example of a criterion-referenced test. The examiner has a list of criteria, each of which must be satisfactorily demonstrated in order to pass; for example, completing a three-point turn without hitting either kerb. The important thing is that failure in one criterion cannot be compensated for by above-average performance in others; nor can a student fail in spite of meeting every criterion (as they can in norm-referenced assessment) simply because everybody else that day surpassed the criteria and was better than him or her.

Criterion-referenced assessment has the following characteristics:

- a syllabus that describes what students are expected to learn in terms of aims, outcomes and content

- a syllabus that provides a clear sense of the syllabus standards through its aims, outcomes and content
- tasks designed to produce an image of what students have achieved at that point in the learning and teaching process relative to the outcomes
- standards of performance at different levels: the 'performance standards'
- a report that gives marks referenced to predetermined standards
- assessment tasks that refer to syllabus outcomes, content, assessment components and component weightings.
- assessment that is better integrated with learning and teaching.

Criterion or standards-referenced assessment in Music

Learning outcomes performance standards					
Learning outcomes	**Very high achievement**	**High achievement**	**Satisfactory achievement**	**Low achievement**	**Below minimum standard**
1. Read, write and listen to music from a variety of styles and cultures	Fluently reads complex music notation while playing instruments, writes music using appropriate notation and listens to a wide range of music from a wide variety of styles and cultures	Reads complex music notation, writes music using appropriate notation and listens to a range of music from a variety of styles and cultures	Reads simple music notation, writes simple music using appropriate notation and listens to a music from a variety of styles and cultures	Reads very simple music notation, writes simple music listens to a music from one or two styles and cultures	Has failed to meet the minimum standard required.
2. Compose, arrange and perform music compositions and arrangements	Uses imagination to create and recreate original ideas when composing, arranging and performing a range of music compositions and arrangements	Uses some imagination to create and recreate ideas when composing, arranging and performing music compositions and arrangements	Composes, arranges and performs music compositions and arrangements satisfactorily	Composes, arranges and performs with assistance simple music compositions and arrangements	Has failed to meet the minimum standard required.
3. Produce music using knowledge and skills of the fundamentals of music	Demonstrates extensive knowledge and understanding of the fundamentals of music and independently selects and proficiently applies a wide range of relevant skills and techniques to produce mus	Demonstrates knowledge and understanding of the fundamentals of music and selects and proficiently applies a range of relevant skills and techniques to produce music	Demonstrates some knowledge and understanding of the fundamentals of music and applies relevant skills and techniques to produce music	Demonstrates limited knowledge and understanding of the fundamentals of music and applies limited skills and techniques to produce music	Has failed to meet the minimum standard required.
4. Perform traditional music, traditional–contemporary and other styles or forms of music from Papua New Guinea	Demonstrates high level skills and techniques to perform a wide range of traditional music, traditional–contemporary and other styles or forms of music from Papua New Guinea	Demonstrates good skills and techniques to perform a range of traditional music, traditional–contemporary and other styles or forms of music from Papua New Guinea	Performs traditional music, traditional–contemporary and other styles or forms of music from Papua New Guinea to a satisfactory standard	Performs some traditional music or traditional–contemporary or other styles or forms of music from Papua New Guinea	Has failed to meet the minimum standard required.

Learning outcomes performance standards					
Learning outcomes	**Very high achievement**	**High achievement**	**Satisfactory achievement**	**Low achievement**	**Below minimum standard**
5. Perform music as solo or in a variety of ensembles	Demonstrates high level skills and creative techniques to perform a wide range of music as solo and in a variety of ensembles	Demonstrates good skills and techniques to perform music as solo and in a variety of ensembles	Performs music as solo or in a variety of ensembles to a satisfactory standard	Performs limited music as solo or in a variety of ensembles	Has failed to meet the minimum standard required.
6. Plan, research, document, produce and present music projects	Demonstrates excellent planning, research and presentation skills and a comprehensive understanding of a wide range of relevant music issues both locally and globall	Demonstrates very good planning, research and presentation skills and a sound understanding of a range music issues both locally and globally	Demonstrates satisfactory planning and research skills and an understanding of some music issues	Demonstrate some research skills and some understanding of music forms	Has failed to meet the minimum standard required.
7. Demonstrate music entrepreneurial knowledge and skills	Demonstrates extensive entrepreneurial knowledge and understanding of the music industry and independently selects and proficiently applies a wide range of entrepreneurial skills and techniques	Demonstrates broad entrepreneurial knowledge and understanding of the music industry and selects and applies a wide range of entrepreneurial skills and techniques	Demonstrates entrepreneurial knowledge and understanding of the music industry and selects and applies entrepreneurial skills and techniques	Demonstrates limited entrepreneurial knowledge and understanding of the music industry and applies entrepreneurial skills and techniques with assistance	Has failed to meet the minimum standard required

Assessment *for* learning

Assessment *for* learning is often called 'formative assessment'. It is assessment that gathers data and evidence about student learning during the learning process. It enables you to see where students are having problems and to give immediate feedback, which will help your students learn better. It also helps you plan your program to make student learning, and your teaching, more effective. Often it is informal—students can mark their own work or their friend's. An example is a quick class quiz to see if students remember the important points of the previous lesson.

Assessment *of* learning

Assessment *of* learning is often called 'summative assessment'. It is used to obtain evidence and data that shows how much learning has occurred, usually at the end of the term or unit. End-of-year examinations are examples of summative assessment. It is usually done for formal recording and reporting purposes.

Assessing Music units

In Music the learning outcomes are assessed using the range of assessment methods specified in the syllabus. In deciding what to assess, the first point to start is: 'what do you want to students to do and/or learn?' and, following from this: 'how will the students engage with the material?', which leads to the design and development of learning tasks and activities. It is crucial that at this point the assessment tasks clearly link back to the learning outcomes and are appropriate for the learning activities.

The assessment can be used for formative and summative purposes. Assessment can be represented as follows:

The assessment process
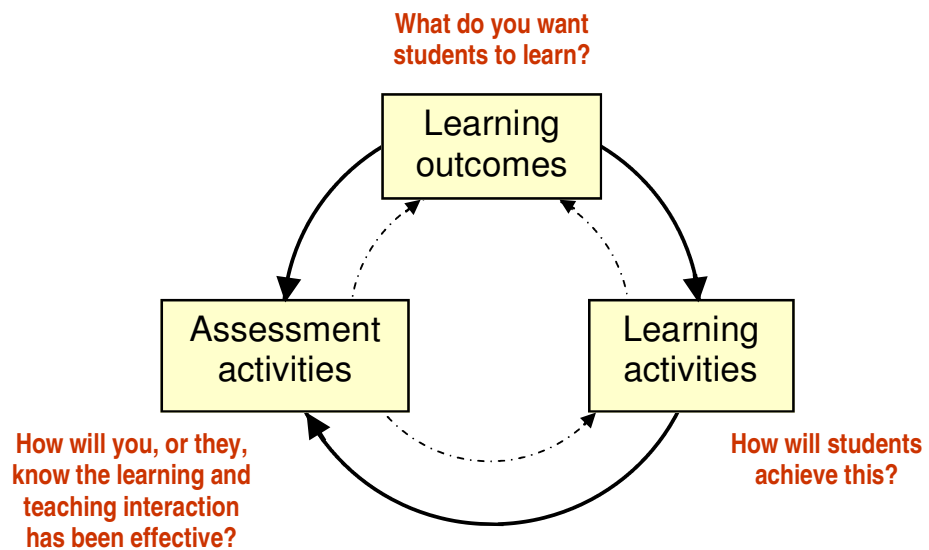
Once it is clear what needs to be assessed and why, then the form the assessment will take needs to be determined. There are many types of assessment tasks that can be implemented; the factors that will determine choices include:

- the students—how many are there, what is expected of them, how long will the assessment task take?
- the learning outcomes of the subject and how they might be best achieved

During the year you must set assessment tasks, which ensure that all the learning outcomes of the subject have been assessed internally. Each task you set must include assessment criteria that provide clear guidelines to students as to how, and to what extent, the achievement of the learning outcomes may be demonstrated.

Marking guides and assessment criteria help you with the marking process and ensure that your assessment is consistent across classes. It is important that marking guides and assessment criteria are collectively developed.

Students must complete the assessment tasks set. Each task must provide clear guidelines to students for how the task will be completed and how the criteria will be applied. When you set a task make sure that:

- the requirements of the task are made as clear as possible to the student

- the assessment criteria and performance standards or marking guides are provided to students so that they know what it is that they have to do
- sources or stimulus material used are clear and appropriate to the task
- instructions are clear and concise
- the language level is appropriate for the grade
- it does not contain gender, cultural or any other bias
- materials and equipment needed are available to students
- adequate time is allowed for completion of the task.

Assessment methods

Although assessment methods and weightings are stipulated in the syllabus, you decide which assessment method to use when assessing the learning outcomes. You should use a variety of assessment methods to suit the purpose of the assessment. Assessment can be classified into four categories:

- tests
- product or project assessments
- performance assessments
- process skills assessments

Because each has limitations, maintaining a balance of assessment methods is very important.

Tests

A 'test' is a formal and structured assessment of student achievement and progress, which the teacher administers to the class.

Tests are an important aspect of the learning and teaching process if they are integrated into the regular class routine and not treated merely as a summative strategy. They allow students to monitor their progress and provide valuable information for you in planning further learning and teaching activities.

Tests will assist student learning if they are clearly linked to the outcomes. Evidence has shown that several short tests are more effective for student progress than one long test. It is extremely important that tests are marked and that students are given feedback on their performance.

There are many different types of tests. Tests should be designed to find out what students know and about the development of thinking processes and skills. Open questions provide more detailed information about achievement than a question to which there is only one answer.

Principles of designing classroom tests

Tests allow a wide variety of ways for students to demonstrate what they know and can do. Therefore:

- students need to understand the purpose and value of the test
- the test must assess intended outcomes
- clear directions must be given for each section of the test
- the questions should vary from simple to complex

- marks should be awarded for each section
- the question types (true or false, fill-in-the-blank, multiple-choice, extended response, short answer, matching) should be varied.

Tests should:

- be easy to read (and have space between questions to facilitate reading and writing)
- reflect an appropriate reading level
- involve a variety of tasks
- make allowance for students with special needs
- give students some choice in the questions they select
- vary the levels of questions to include gathering, processing and applying information
- provide sufficient time for all students to finish.

Product or project assessments

A 'project' can be an assessment task given to an individual student or a group of students on a topic related to the subject. The project results in a 'product' that is assessed. The project may involve both in-class and out-of-class research and development. The project should be primarily a learning experience, not solely an assessment task.

Because a great deal of time and effort goes into producing a quality product from a project assignment task, you should allow class time to work on the project. A product or project:

- allows the students to formulate their own questions and then try to find answers to them
- provides students with opportunities to use their multiple intelligences to create a product
- allows teachers to assign projects at different levels of difficulty to account for individual learning styles and ability levels
- can be motivating to students
- provides an opportunity for positive interaction and collaboration among peers
- provides an alternative for students who have problems reading and writing
- increases the self-esteem of students who would not get recognition on tests or traditional writing assignments
- allows for students to share their learning and accomplishments with other students, classes, parents, or community members
- can achieve essential learning outcomes through application and transfer.

Assignments

'Assignments' are unsupervised pieces of work that often combine formative and summative assessment tasks. They form a major component of continuous assessment in which more than one assessment item is completed within the term. Any of the methods of assessment can be set as

assignments, although restrictions in format, such as word limits and due dates, are often put on the assessment task to increase their practicality.

Investigations

An 'investigation' involves students in a study of an issue or a problem. Teachers may guide students through their study of the issue; or individual students, or groups of students, may choose and develop an issue in negotiation with the teacher.

The emphasis in this assessment component is on the student's investigation of the issue in its context by collecting, analysing and commenting on secondary data and information. Students should be encouraged to consider and explore a variety of perspectives as they develop and state their position on the issue.

Students may present the investigation for assessment in a variety of forms, including one or a combination of the following: a written report, an oral presentation, a website, linked documents, multimedia, a video or audio recording.

Criteria for judging performance

The student's performance in the investigation will be judged by the extent to which the student:

- identifies and describes the issue or problem
- describes and explain the causes and effects
- critically analyses information and outlines possible steps leading to a solution or recommendation.

Portfolios

'Portfolios' provide evidence for judgements of student achievement in a range of contexts. A portfolio contains a specific collection of student work or evidence. This collection of work should provide a fair, valid and informative picture of the student's accomplishments.

Computer-based tasks

Using computers to administer student assessment can provide flexibility in the time, location or even the questions being answered of students. The most common type of computer-based assessment is based on multiple-choice questions, which can assist teachers to manage large volumes of marking and feedback.

Performance or presentation assessments

Presentations and performances provide opportunities for students to develop skills and confidence when performing or presenting to an audience. When presentations and performances are used for assessment purposes, how the students present or perform is as important as what they present.

Performances and presentations can be formal or informal. Class or group performances must be timed and the purpose clearly defined. All participants in the performance have a task to perform however, as part of learning and teaching or formative assessment all members should have an opportunity to perform different roles throughout the year. Group presentations can be

shared among members thus allowing all members a turn at talking or performing.

Group and individual oral presentations and performances can be very time–consuming, both in their use of valuable lesson time and in marking. The best approach is to allocate topics or allow students to choose from a variety of topics, to develop clear criteria for presentations, and to require the rest of the class (audience) to take notes, identify key points or write an evaluation to enhance their learning.

'Spotlighting' uses individual student checklists. This method can be used to focus on a few selected aspects of student performance or outcomes; for example, when assessing student performances in drama or music. It is best to focus on five to six students at a time, systematically working through the class over time. 'Focused questioning' is a technique often used in conjunction with spotlighting. With focused questioning, teachers can gain a deeper awareness of how well students understand the concepts or skills being taught.

Process skills assessments

This method of assessment component involves assessing students' understanding of concepts based on the practical skills that can be used, the evaluation of work done and/or the reporting of information. These skills include, for example:

- interpretation skills
- evaluation skills
- reflection skills
- communication skills (such as writing, speaking, and listening).

Feedback

When you assess the task, remember that feedback will help the student understand why he or she received the result and how to do better next time. Feedback should be:

- *constructive*, so that students feel encouraged and motivated to improve
- *timely*, so that students can use it for subsequent learning
- *prompt*, so that students can remember what they did and thought at the time
- *focused on achievement*, not effort. Assess the work, not the student
- *specific to the unit learning outcomes*, so that assessment is clearly linked to learning.

Types of feedback

Feedback can be:

- *informal or indirect*: such as verbal feedback in the classroom to the whole class, or person to person
- *formal or direct*: in writing, such as checklists or written commentary to individual student either in written or verbal form
- *formative*: given during the topic with the purpose of helping the student know how to improve

- *summative*: given at the end of the topic with the purpose of letting the students know what they have achieved.

Who assesses?

Teacher assessment

Assessment is a continuous process. You should:

- always ask questions that are relevant to the outcomes and content
- use frequent formative tests or quizzes
- check understanding of the previous lesson at the beginning of the next lesson, through questions or a short quiz
- constantly mark or check the students' written exercises, class tests, homework activities and so on
- use appropriate assessment methods to assess the tasks.

Frequency of assessment

You should schedule specific assessment tasks to fit in with teaching of the content of each unit that is being assessed. Some assessment tasks might be programmed to be undertaken early in the unit, others at the end of the unit. You should take care not to overload classes with assessment tasks at the end of the term.

Judging student performance

Student achievement is recorded and reported against standards. You must use performance standards or marking guides—examples of which are provided in this teacher guide—when making a decision about the achievement of your students in relation to the learning outcomes. The performance standards describe the level at which the student has to be working to achieve a particular standard or mark.

Students should always have access to a copy of the assessment criteria and the performance standards so that they know what it is they have to know and be able to do to get a good mark in a particular task. The performance standards will help you in your marking and will help your students improve their performance in the future. They are useful when providing feedback to students as they explain what the student needs to do to improve.

Moderation

To make sure that you are interpreting the performance standards correctly when assessing your students, it is important to undertake Music moderation of student work within your school and with teachers of nearby schools.

To moderate student work, a common assessment task must be used and a marking scheme developed so that all students complete the same task under the same conditions, and all teachers use the same marking scheme. Teachers can then compare (moderate) the students' work and come to a common understanding of the performance standards and the requirements for a particular mark or level of achievement.

Moderation enables you to be sure that your understanding of the required standards for levels of achievement is similar to the understanding of other teachers and that you are assessing students at the appropriate level.

Self-assessment and peer assessment

Self-and peer assessment helps students to understand more about how to learn. Students should be provided with opportunities to assess their own learning (self-assessment) and the learning of others (peer assessment) according to set criteria.

Self-assessment and peer assessment:

• continue the learning cycle by making assessment part of learning

• show students their strengths and areas where they need to improve

• engage students actively in the assessment process

• enable students to be responsible for the learning

• help to build self-esteem though a realistic view of their abilities

• help students understand the assessment criteria and performance standards.

Managing assessment tasks for Music

Usually, the marking of assessment tasks is done by the teacher. To reduce the amount of work it is necessary to develop a strategic approach to assessment and develop efficiencies in marking. In Music there are a number of assessment tasks that may be new to teachers and students. Below are suggestions on how to manage some of these tasks to minimise marking or presentation time.

Develop efficiency in marking

Clarify assessment criteria: Plan the assessment task carefully, and ensure that all students are informed of the criteria before they begin. Discuss the task and its criteria in class, giving examples of what is required. Distribute a written copy of the instructions and the criteria, or put them on the board. Making the assessment criteria explicit speeds marking and simplifies feedback.

Supply guidelines on what is required for the task: This reduces the amount of time wasted evaluating student work that is irrelevant.

Use attachment sheets such as marking guides: An assignment attachment sheet, which is returned with the assessed work, rates aspects of the task with a brief comment. Such a system enables each student's work to be marked systematically and quickly. This strategy can be applied to posters, presentations and performances.

Assess in class. Use class time to carry out and to assess tasks. Performances or art works, marked by you or the students, enables instant developmental evaluation and feedback. Brief assessments of projects, stages of the design process, or practical work take less time to mark and are useful because they give immediate feedback to students on their progress and allow you to mark the project in stages with minimum effort.

Feedback to the whole class. Feedback to the whole class can cut down on the amount of individual feedback required. On returning assessed work,

emphasise the criteria for judging the work, discuss the characteristics of good and bad answers, and highlight common strengths and weaknesses.

Set group-work alternatives. Assess one performance per group. The student's mark is the group mark, but may include a component based on the contribution of the individual. A strategy for allocating an individual mark includes each member of the group using criteria to evaluate the relative contributions of individuals, with the marks averaged for the individual.

Set clear deadlines. Set aside a time for marking. Be careful about extending this period through allowing students to hand in work late.

Shift the responsibility

Introduce self and peer assessment. Develop in students the skills to evaluate their own work and that of their peers. With the students, use the assessment criteria against which work is judged, highlighting strengths and weaknesses. Self-assessment increases the amount of feedback students get. It can supplement or replace teacher assessment.

Treat each task differently

Every piece of work need not be evaluated to the same degree; a mark need not be the outcome in every case; and every piece of student work need not contribute to the final grade. Assessment is designed to enhance the learning and teaching experience for the teacher and the learner, not just to give marks.

Sample assessment tasks

All assessment tasks must test whether or not the student has achieved the outcome or outcomes. Each task must have clear and detailed instructions. Students must know exactly what they have to do. You should develop marking guides when you are marking tasks to ensure consistency of your assessment.

Grade 11

Sample task: Musicianship

Perform using a musical instrument or instruments.

Assessment criteria

Students will be assessed on the extent to which they can:

- demonstrate knowledge of the instruments studied
- demonstrate musical skills and attitudes (musicianship) on instruments studied.

Assessment for this task will be conducted in two parts: theory and practical.

Task specifications

Part I: Theory (30%)

- describe and explain the fundamental aspects of the instrument of study
- state and explain the rudiments of music in relation to the instrument of study

Part II: Practical (70%)

- read, write and sing notational music using Solfa, numbers and letters
- perform notational music activities and pieces using instruments studied
- perform music pieces as solo or duet and ensembles
- compose or arrange and produce music using a variety of musical instruments and technology (transcribing music, audio recording).

Total marks: 100

Grade 12

Sample task: Rhythms

Perform with emphasis on rhythms using a musical instrument or instruments.

Assessment criteria

Students will be assessed on the extent to which they can:

- demonstrate knowledge of rhythms
- demonstrate skills using rhythms and musicianship on instruments studied.

Assessment for this task will be conducted in two parts: theory and practical

Task specifications

Part I: Theory (30%)

- correctly name, draw or write musical notes, symbols, terms and signs
- define and differentiate musical notes, symbols, terms and signs
- compose or arrange music using a variety of instruments and technologies

Part II: Practical (70%)

- correctly notate and name musical notes, symbols, terms and signs
- perform musical notes using a variety of instruments and technologies
- perform arranged music using a variety of instruments and technologies

Total marks: 100

Learning activities and assessment tasks

Examples of learning activities and assessment tasks for each of the Music units are provided in the following sections. Some examples are explained in detail. *Note: Rhythm and Melody studies are taught and learnt concurrently. The learning and teaching of the two involves theory and ear training activities to enhance knowledge and skills development.*

Grade 11 Suggested learning activities

11.1 Ear Training 1

Learning outcomes

Students can:

1. read and write music from a variety of styles and cultures
2. compose and/or arrange and perform music compositions or arrangements.

Rhythm studies

The learning and teaching of this content requires practice and presentation of works encouraged through the study of musical notes, signs, terms and symbols.

Music notes

The table below outlines musical notes, musical signs, and respective values of notes.

Kinds of musical notes

Name of note	Sign of music note	Value of note
Whole note or semibreve		4 counts
Half note or minim	or	2 counts
Quarter note or crotchet	or	1 count
Eighth note or quaver	or	½ beat or count

Musical notes represent musical beats or pulses. Different musical notes have different shapes to show beats of different values.

Suggested activities

• draw musical notes and construct a simple rhythm rendition

- perform written music piece or arrangement
- compose, arrange, rehearse and perform a music piece
- read, write and perform rhythms on simple time

Note: The assessment tasks can be administered as a written test or practical performance.

Suggested assessment tasks

- Name and draw musical notes.
- State values of musical notes.

Assessment criteria

The assessment task will be assessed on the extent to which students can:

- correctly describe and draw the musical notes.

Time signature

Time signatures are used to show different *times* in music. A time signature comprises two numbers, one on top of the other, written at the beginning of a piece of music. These numbers show the number and value of beats in each bar or section of music. The top number tells how many beats there are in every bar and the bottom number tells the kind of beats that are used. The most commonly used is 'simple time'. Times signatures in simple time are:

$\frac{4}{4}$ time, $\frac{3}{4}$ time, and $\frac{2}{4}$ time

Rhythms in music naturally fall into repeating patterns of strong and weak beats. These repeating patterns of beats give *timing* or *feel* to the flow of beats.

Music notes and rests are written in *bars* to show these patterns. *Bar lines* are thin straight lines drawn across the stave dividing it into bars. To show the *end of a piece of music*, a double bar, one thin and one thick line, is used.

The table below shows the time signatures in simple time, their graphic, musical or numerical representations, and their meanings when used in music.

Kinds of time signatures

Time signature	Representations		Explanation
	Graphic	**Musical or numerical**	
$\frac{4}{4}$ time	● ● ● ●	♩ ♩ ♩ ♩ 1 2 3 4	4 beats in every bar
$\frac{3}{4}$ time	● ● ●	♩ ♩ ♩	3 beats in every bar
$\frac{2}{4}$ time	● ●	♩ ♩	2 beats in every bar

Suggested activities

- construct a simple rhythm rendition employing appropriate time signature
- perform written music piece or arrangement
- read, write and perform rhythms in simple time

Suggested assessment tasks

- Define time signature.
- Read and write rhythms using simple time signatures.
- Compose and arrange using simple time signatures.
- Perform rhythm written on simple time.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly describe time signatures
- correctly read and write rhythms based on the given time signature
- creatively compose, arrange and present a piece.

Kinds of musical rests

Rests are signs to show periods of silence in music. Rests have different shapes to show different lengths or periods of silence. The table below shows different rests, musical signs or symbols, and their respective values.

Kinds of musical rests

Name of rest	Music sign or symbol	Value of rest
Whole rest or Semibreve rest	▬	4 counts or beats rest
Half rest or Minim rest	▬	2 beats or counts rest
Quarter rest or Crotchet rest	𝄽	1 beat or count rest
Eighth rest or Quaver rest	𝄾	½ beat or count rest

Suggested activities

- construct a simple rhythm rendition employing appropriate time signature
- perform written music piece or arrangement accommodating rests
- read, write and perform rhythms in simple time

Suggested assessment tasks

- Name and draw musical rests.
- State values of musical rests.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly describe and draw the musical rests.

Anacrusis

An *anacrusis* is a note or a group of notes before the first complete bar. It is also called upbeat. The value is usually subtracted from the final bar of the piece (the incomplete beats at the end of the music piece completes the beats at the beginning).

Notes and rests need to be *grouped correctly* to show where the beats come in the bar. In simple time each beat may be divided into two equal parts. Quavers are therefore grouped in twos to show where the beats fall.

For example:
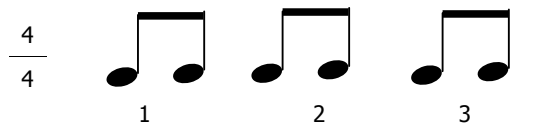
In $\frac{2}{4}$ and $\frac{3}{4}$ time, we occasionally find quavers in groups of four or six:

For example

In $\frac{4}{4}$ time, quavers may be grouped in 4s covering the first and second

beats or the third and fourth beats, but *never* the second and third beats. The first note of any group of four quavers must be on a strong or medium beat.

For example
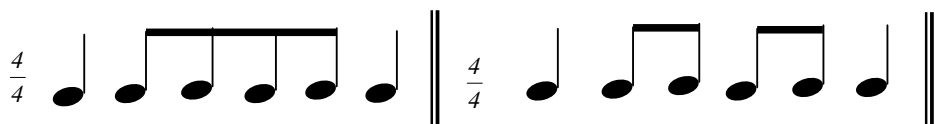
This is incorrect.   This is correct.

Minim rests may be used in $\frac{4}{4}$ time covering the first and second beats or

the third and fourth beats but *never* second and third beats.

Suggested activities
- construct a simple rhythm rendition employing appropriate time signature
- perform written music piece or arrangement accommodating rests
- read, write and perform rhythms in simple time

Suggested assessment tasks
- Describe anacrusis.
- Write and present a music piece inclusive of anacrusis.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly describe anacrusis
- correctly group notes and show the use of anacrusis.

Melody studies

Singing intervals and melodies using simple time

The table below shows terms, signs, and explanations of some aspects of Melody Studies.
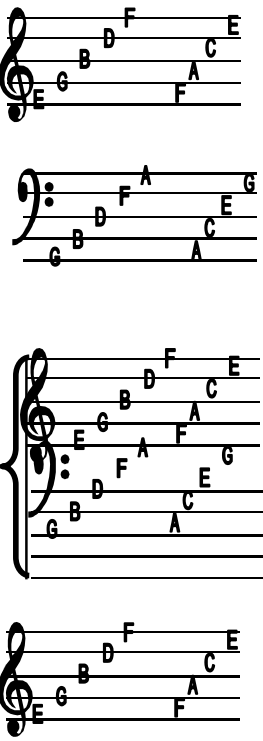
Signs, terms and symbols

Terms	Signs	Explanation
Staff or stave	5 lines 4 lines	A staff is 5 lines and 4 spaces used to write music
Clef • treble		A treble clef is 5 lines and 4 spaces with a treble sign. It is used to write music for high-sounding instruments.
• bass		A bass clef is 5 lines and 4spaces with a bass sign. It is used to write music for low sounding instruments.
• grand staff		When the treble and bass staves are joined together by a line and a brace or bracket, it becomes a **grand staff**. Piano music is written on **grand staff**.
• leger lines		**Leger lines** are extra lines above or below a staff. These extra lines are used to write notes that are too high or too low to be written on the stave. Leger line

Staff or stave comprises 5 horizontal lines drawn parallel to each other. There are four spaces in between the 5 parallel lines. Notes show the pitch of sounds by their position on the staff (how high or low they are written). These lines and spaces are numbered from the bottom up.

Suggested activities

- construct music piece utilising a variety of signs, terms, and symbols

- perform music pieces

Suggested assessment task
- Define signs, terms and symbols.
- Write a scale.
- Write tonic solfa with numbers and letter names.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly use signs, terms, and symbols
- creatively compose a small piece using a scale and tonic solfa.

Tones, semitones, and accidentals

A *semitone* is the smallest distance between any note and the next note immediately above or below it. A *tone* is equal to two semitones. The keyboard diagram below shows the arrangement of notes in semitones:
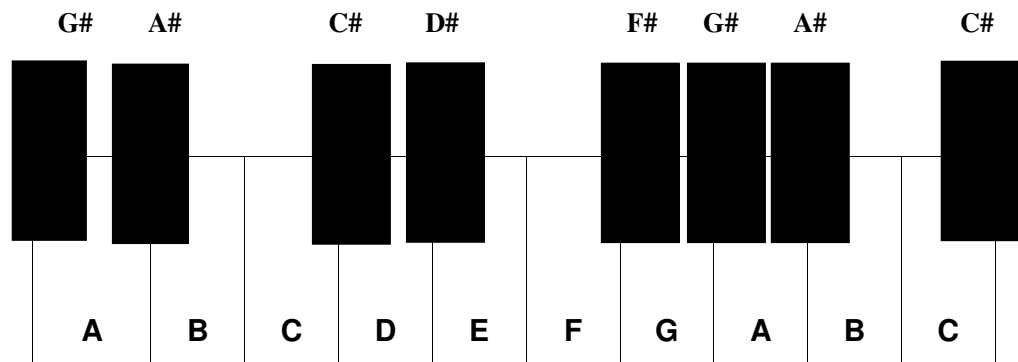
An *accidental* is a sign or symbol written in front of a note to change its pitch. It is not part of the *scale notes* of the original key.

Name of accidental	Musical sign	Function in music
Sharp	♯	It raises a note by a semitone
Flat	♭	It lowers a note by a semitone
Natural	♮	It brings a note to its normal pitch after it has been raised or lowered

Suggested activities
- describe semitones and tones
- draw and define accidentals
- describe the function of accidentals in music

Suggested assessment task
- Define and describe tone, semitone and accidentals.
- Draw accidentals.

**Assessment criteria**

Students will be assessed on the extent to which they can:

- construct a scale on a staff clearly indicating tones and semitones
- correctly describe the use and functions of accidentals in music.

Tonic Solfa in the key of C major

A scale is an arrangement of sounds stretching from any note to its octave above or below. The most commonly used is the major scale. The first is C major scale. Its arrangement of sounds runs along the white notes of the keyboard from one C to the next. Below is one octave of the scale of C major in the treble clef. It begins on middle C and ascends (goes up) to the next C above.
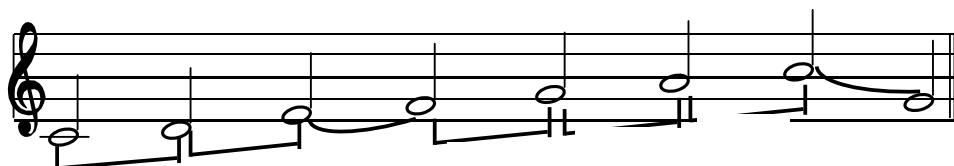
In a major scale every note is a distance of a *tone* or a *semitone* from the note before it. In the scale above, tones are marked with a square bracket and a T, and semitones are marked with a slur and S.

Solfa	Do	Re	Mi	Fa	So	La	Ti	Do
Numbers	1	2	3	4	5	6	7	8
Letters	C	D	E	F	G	A	B	C

Suggested activities
- explain tonic Solfa, numbers, letter names and singing techniques
- sing C major scale in tonic Solfa, number notes and letter names
- construct and perform simple music piece
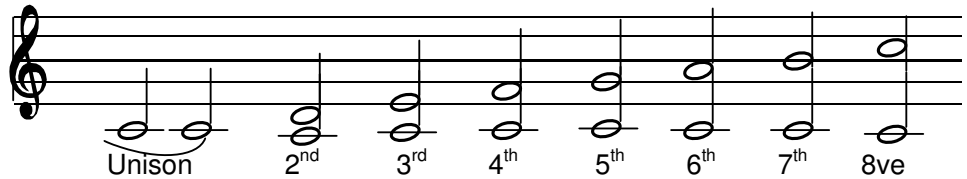
Suggested assessment tasks
- Name tonic solfa notes.
- Draw or write tonic solfa notes.
- Sing tonic solfa notes.

Assessment criteria
- correctly name and draw or write tonic solfa notes
- correctly read and sing tonic solfa notes

Intervals

Students acquire knowledge and skills through the learning and teaching of this content. Students participate in *reading, writing* and *performing intervals.*

Note: The assessment tasks can be administered as a written test or practical performance.

Suggested activities
- define and name intervals
- perform intervals
- transcribe intervals
- compose and arrange music piece using intervals

Suggested assessment task
- Describe intervals.
- Write or transcribe intervals.
- Sing intervals.

Assessment criteria
- correctly describe, identify and transcribe intervals
- correctly sing intervals

11.2 Instrument Studies 1

Western musical instruments

Choral studies

The use of voice as an important accessible instrument encourages students to study various singing skills and techniques developed through various vocal training practices: singing techniques; singing using Solfa, numbers, and letters.

Suggested activities
- students perform warm up vocal activities: breathe in and out and loosen up muscles; sing scales and broken chords, and so on
- students are introduced into singing techniques: good posture and breathing, diction and tone colour, accurate intervals and rhythm, expressive singing tone, tempo, dynamics and style, phrasing, and harmonic balance and voice blending

- students read and sing melodic activities using Solfa, numbers and letters

Harmonising techniques 1

- Harmony 1 Singing using two-part harmony
- Harmony 2 Singing using three part harmony
- Harmony 3 Singing using four-part harmony

Harmony 1 (two-part)
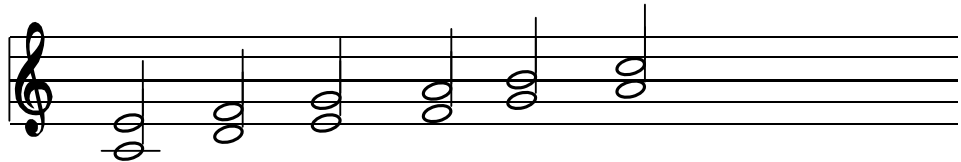
Harmony 2 (three-part)
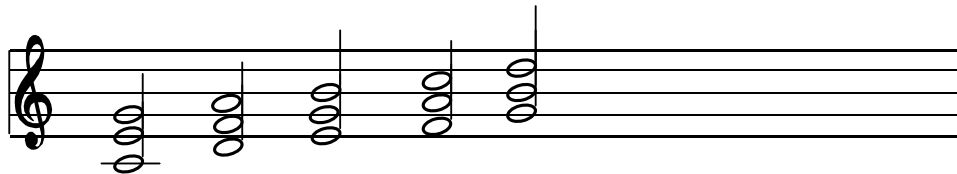
Harmony 3 (four-part)
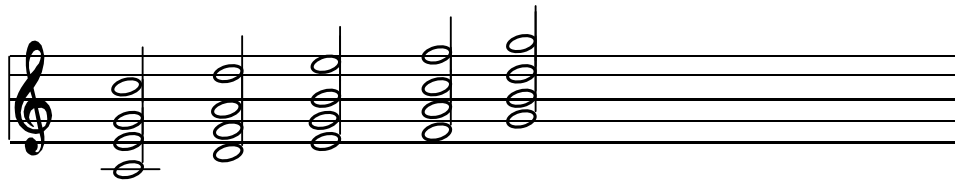
Suggested activities

- students sing two-part harmony using Solfa, numbers or letters
- students sing three-part harmony using Solfa, numbers or letters
- students sing four-part harmony using Solfa, numbers or letters

Suggested assessment task

- Sing music compositions as solo.
- Sing in group to harmonise a piece of music.
- Transcribe music with emphasis on harmonies.

Assessment criteria

Students are assessed on the extent to which they can:

- read and sing a written piece of music with accuracy
- harmonise a piece of music with confidence and accuracy.

Apart from the voice, there are different types of Western musical instruments enlisted for study, but not limited to the following:

Guitar studies

The learning and teaching of this content requires practice and presentation of music works encouraged through the study of guitar. Reading, writing and performing music using the guitar will demonstrate application of skills and knowledge acquired through the process of guitar learning.

History and development of the guitar

Students are encouraged to study the history and development of the guitar.

Suggested activities
- study the history of guitar
- describe the guitar: guitar parts; how it is played (rest stroke or free stroke and picking)

Guitar playing-methods and techniques

Students are introduced to reading and performing music using the guitar; emphasis on styles and techniques (notes on open strings and fret board).

Invite prominent guitarists to be guests in some of your music lessons.

Suggested activities
- students perform chords in the key of C, G, D and relative minors
- students read notes on the staff and perform on guitar
- students perform sight reading exercises
- students read and perform musical pieces

Suggested assessment task
- Perform music compositions as solo or as part of an ensemble.
- Transcribe music for guitar.

Assessment criteria

Students are assessed on the extent to which they can:
- read and play a written piece of music with accuracy
- harmonise a piece of music on guitar with confidence and accuracy
- creatively perform a 5 or 10- bar piece of music on guitar in any given style

Keyboard or piano studies

The learning and teaching of this content requires practice and presentation of music works encouraged through the study of piano or keyboard.

Invite prominent musicians, pianists or keyboardists to be guests in some of your music lessons.

Suggested activities
- study the keys of the keyboard (black and white keys)
- do finger exercises on the keyboard (left and right)
- play the C major scale in 1 octave

- play chords in the key of C major (1, 2, 3, 4, 5, 6)
- play pieces on the keyboard or piano
- arrange or compose short and simple pieces using the keyboard or piano

Suggested assessment tasks
- Playing an arranged song on piano or keyboard.
- Composing a song or a piece of music on piano or keyboard.

Assessment criteria

Students are assessed on the extent to which they can:

- play a four to ten bar music on piano or keyboard
- confidently compose or arrange music on piano or keyboard
- confidently and creatively accompany an ensemble or band.

Other Western instrument studies

Depending on availability and accessibility to instruments, schools are encouraged to develop their own school-based syllabus on other instruments.

Suggested activities
- theoretical study of the instrument
- perform pieces using the instrument

Suggested assessment task
- Playing the instrument
- Name and describe an instrument (label parts, history and use).
- Create and present a musical piece using selected instruments.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly name and describe musical instruments
- play a musical instrument with accuracy
- present a musical project with creativity.

Indigenous musical instruments

There many different types of indigenous musical instruments. Indigenous musical instruments will be studied under the following categories.

Category 1: Idiophone

Idiophones are self-sounding instruments. This means that the body of the instrument vibrates when struck, shaken, scraped or plucked. *Garamuts*, rattles or shakers, sticks and coconut shells are examples of idiophones.

Suggested activities
- name and draw examples of idiophone instruments

- describe instruments with these features:
  – Where it comes from?
  – Who performs it?
  – When or why is it performed?
  – How is it performed?
  – What is it made of?
  – How or why is it made?

Suggested assessment tasks
- Play an instrument.
- Name and describe an instrument (label parts, history and use).
- Create and present a musical piece using selected instruments.

Sample student worksheet

Instruction: Describe idiophone instruments in the table below

Instrument	Origin	Performance technique

Assessment criteria

Students will be assessed on the extent to which they can:

- name and describe musical instruments
- play a musical instrument with accuracy
- present a musical project.

Category 2: Membranophones

Membranophones are skin sounding instruments, producing sound when the skin is tapped or struck. Membranophones consist of a membrane or skin, stretched over the open end of a frame or resonator. The kundu drum (open-ended cylindrical) is an example of a membranophone instrument.

Suggested activities
- name and draw examples of membranophone instruments
- describe and present instruments with these features:
  – Where it comes from?
  – Who performs it?
  – When or why is it performed?
  – How is it performed?
  – What is it made of?
  – How or why is it made?

Suggested assessment tasks

- Play an instrument.
- Name and describe an instrument (label parts, history and use).
- Create and present a musical piece using selected instruments.

Sample student worksheet

Instruction: Describe membranophone instruments on the table below

Instruments	Origin	Performance technique

Assessment criteria

Students will be assessed on the extent to which they can:

- name and describe musical instruments
- play a musical instrument with accuracy
- present a musical project.

Category 3: Chordophones

Chordophones are string sounding instruments. Chordophones consist of strings and sound box or resonator. The sound is made by the vibration of strings attached to a resonator to make the vibration louder.

Suggested activities

- name and draw examples of chordophone instruments
- describe and present instruments with these features:
    - Where it comes from?
    - Who performs it?
    - When or why is it performed?
    - How is it performed?
    - What is it made of?
    - How or why is it made?

Sample student worksheet

Instruction: Describe Membranophone instruments on the table below

Instruments	Origin	Performance technique

Assessment criteria

Students will be assessed on the extent to which they can:

- name and describe musical instruments
- play a musical instrument with accuracy
- present a musical project.

Category 4: Aerophones

Aerophone instruments uses air or wind to produce sound. In this unit students will categorise musical instruments from different societies.

Suggested activities

- name and draw examples of aerophone instruments
- describe and present instruments with these features:
  - Where it comes from?
  - Who performs it?
  - When or why is it performed?
  - How is it performed?
  - What is it made of?
  - How or why is it made?

Suggested assessment task

- Play an instrument.
- Name and describe an instrument (label parts, history and use).
- Create and present a musical piece using selected instruments.

Sample student worksheet

Instruction: Describe aerophone instruments on the table below

Instruments	Origin	Performance technique

Assessment criteria

Students will be assessed on the extent to which they can:

- name and describe musical instruments
- play a musical instrument with accuracy
- present a musical project.

11.3 Papua New Guinean Music Studies 1

This unit enable students to acquire knowledge and skills and develop a sense of awareness affiliated to the various music and cultural practices of Papua New Guinea. A study of the styles and types of music found in Papua New Guinea will assist students gain an understanding of various music practices in Papua New Guinea. Students also explore the creative use of traditional instruments with modern instruments.

Traditional music studies

The learning and teaching of this content requires investigation, studying, production and presentation of work drawn from the four regions of the country.

Teachers: Traditional music is studied in reference to its geographical setting, ethnic affiliation, history and function.

Use community resource from local area to assist in teaching traditional songs.

Suggested activities

• identify, select and practice a traditional song or music arrangement
• describe and present traditional music with these features:
  – Where it comes from-costume and language!
  – Who performs it?
  – When or why is it performed?
  – How is it performed?

Suggested assessment task

• Presentation of a traditional music (song and dance).
• Name and describe an instrument (label parts, history and use).

Sample student worksheet

Instruction: Describe traditional music on the table below

Name of song	Origin	Instruments used	Performance technique

Assessment criteria

Students will be assessed on the extent to which they can:

• name and describe traditional music
• play a traditional musical instrument with accuracy
• confidently present a traditional musical project

Religious music studies

The learning and teaching of this content requires investigation, studying, production and presentation of Papua New Guinean oriented religious music work drawn from the four regions of the country.

Teachers: Religious music in Papua New Guinea may have denominational influence. Encouragement is placed on this style of music in reference to its geographical origin and setting, ethnic affiliation, history and function.

Use community resource from the local area to assist in teaching Papua New Guinean religious songs.

Suggested activities

- identify, select, study and describe religious music from any part of the country
- do a write up of a song and present as a minor project

Sample student activity worksheet

Name of song	Origin	Instruments used	Performance technique	Language used

Suggested assessment task

- Presentation of written project.
- Performance of an arrangement or composition.

Assessment criteria

Students will be assessed on the extent to which they can:

- present evidence in any form to support presentation of their written project
- confidently perform a music rendition of a song from any region of the country.

Traditional contemporary music

The learning and teaching of this content requires investigation, studying, production and presentation of music work promoted through creative use of a variety of traditional and modern musical instruments.

Teachers: Papua New Guinean traditional contemporary music is inspired and characterised by the creative integration of traditional and modern music concepts. Encouragement on this style of music is placed in reference to its creative arrangement, setting, ethnic affiliation, history and function.

Use community resource from the local area to assist in teaching Papua New Guinean traditional contemporary music.

Suggested activities

- identify, select, study and describe traditional contemporary music by any band from the country
- do a write up of a song, arrange and present as a minor project

Sample student activity worksheet

Name of song	Origin or band	Instruments used	Performance technique	Language used

Suggested assessment task

- Presentation of written project.
- Perform an arrangement or composition.

Assessment criteria

Students will be assessed on the extent to which they can:

- present evidence in any form to support presentation of their written project
- confidently perform a traditional contemporary music rendition by any traditional contemporary band in the country, such as sanguma, tribal chants or tambaran culture.

11.4 World Music Styles

Classical music

This project allows students to explore Classical music historically from the period beginning mid-1700s to the early 1800s.

Teachers: Classical music can be studied as a unit in reference to its history and features.

Use community resource from local area to assist in teaching classical music.

Suggested activities

- identify, select, study and describe classical music composers
- do a write up of a song, arrange and present as a minor project

Suggested assessment task

- Describe characteristics of classical music.

Assessment criteria

The students will be assessed on the extent to which they can:

- accurately describe the history and development of classical music
- perform classical music using selected musical instrument.

Jazz music

Students explore jazz music developed by African-Americans in the United States in the late 1800s.

Suggested activities

- study jazz music samples and describe jazz music
- do a write up of a jazz band or artist and present as a minor project

Assessment task

- Describe development of jazz music(swinging rhythm, improvisation, syncopation, emphasis, musical instruments and musicians).
- Write and perform simple jazz piece.

Assessment criteria

Students will be assessed on the extent to which they can:

- accurately describe the history and development of jazz music
- perform jazz music.

Blues music

Students study the history and development of blues music developed by Black Americans from 1800s.

Suggested activities

- identify, select, study and describe blues music
- compose and arrange four to five bar blues music piece
- do a write up of a song, arrange, rehearse and present as a minor project

Suggested assessment task

- Describe blues music: purpose, style and practice.
- Name blues musicians of the past to the present.
- Compose and arrange a blues piece in any bar (6 or 12 bar).

Assessment criteria

Students will be assessed on the extent to which they can:

- define and describe blues music with accuracy
- correctly plot the development of blues in a time line
- creatively write and arrange blues music piece
- confidently perform a piece of blues music on any instrument.

Country music

Students explore and study the history and development of country music.

Suggested activities
- identify, select, study and describe country music
- do a write up of a song, arrange and present as a minor project

Suggested assessment task
- Presentation of a written project on country music.
- Performance of country music piece.
- Composition and arrangement of a music piece.

Assessment criteria

Students will be assessed on the extent to which they can:

- accurately describe the history and development of ethnic music in an identified area
- confidently perform traditional contemporary music with originality

Popular music

Students explore the history and development of popular music.

Suggested activities
- identify, select, study and describe popular music
- perform a selected piece of popular music
- do a write up of a song, arrange and present as a minor project

Suggested assessment task
- Performance of popular music.
- Describe features of popular music.
- State examples of popular music, bands and artists.

Assessment criteria

Students will be assessed on the extent to which they can:

- accurately describe popular music
- confidently perform a popular piece of music.

Indigenous music

Students explore indigenous styles of music from other indigenous cultures such as Aboriginal music, Pacific and African music.

Assessment task

Suggested activities
- identify, select, study and describe indigenous music
- perform a selected indigenous music piece in an ensemble
- do a write up of a song, arrange and present as a minor project

Suggested assessment task
- Define indigenous music.
- Describe features of indigenous music.
- State examples of indigenous music and bands or artists.

Assessment criteria

Students will be assessed on the extent to which they can:

- accurately describe indigenous music
- confidently perform an indigenous piece of music.

Folk music

Students explore the history and development of folk music.

Suggested activities
- identify, select, study and describe folk music
- perform a selected piece of folk music
- do a write up of a song, arrange and present as a minor project

Suggested assessment task
- Performance of folk music.
- Describe features of folk music.
- state examples of folk music, bands and artists.

Assessment criteria

Students will be assessed on the extent to which they can:

- accurately describe folk music
- confidently perform a piece of folk music.

11.5 Commercial Music

This unit encourages students to design music marketing strategies, understand basic rights and laws related to ownership of properties.

Teachers: Rudiments of commercial music integrate legal studies, business studies, computing and accounting.

Use community resource from local area to assist in teaching commercial music.

Copyright law

The study of the copyright law enables students to develop an understanding of law and its impact on the music industry.

Suggested activities

- describe what the copyright law is and specify its impact on the music industry
- conduct debate on the issue of copyright law

Suggested assessment task

- Presentation of a written essay on copyright law in the local setting.
- Description of the economic impact on the implementation of the copyright law.

Assessment criteria

Students will be assessed on the extent to which they can:

- accurately describe copyright law
- confidently illustrate the social, cultural and economic impact of the copyright law.

Intellectual property rights

The study of the intellectual property rights law enables students to understand that ideas and creations are protected by law and that others should not benefit financially by using the ideas of others.

Suggested activities

- describe what the intellectual property right law is and specify its impact on the music industry
- conduct debate on the issue of property right law

Suggested assessment task

- Presentation of a written essay on intellectual property right law in the local setting.
- Description of the economic impact on the implementation of the intellectual property right law.

Assessment criteria

Students will be assessed on the extent to which they can:

- accurately describe intellectual property right law
- confidently illustrate the social, cultural and economic impact of the intellectual property right law.

Music businesses

Music provides a strong business opportunity for students to venture into. In this content, the learning and teaching of commercial music enable students

to study technical aspects of music business while appreciating its complexity.

Suggested activities

- conduct a music market research to identify customer demand on music
- design a promotional and marketing music business plan
- establish a group or band, create and design a group profile
- register a group with Investment Promotion Authority or any other agency. Practise filling in the form from IPA or any identified organisation or agency
- organise promotional and marketing activities and market music productions
- produce music for commercial purposes(advertisement or promos)
- advertise a product or theme or issue through performance

Sample student market research worksheet

Product	Tally of people who want the product	Existing agents conducting business	Total tally
Guitar selling			
Studio recording			
Performance group			
Cassette sale			

Suggested assessment task

- Presentation of jingles, promos or advertisements.
- Presentation of a well researched and designed music business plan.
- Plan a music festival, cultural event or concert.
- Simple bookkeeping and management.

Assessment criteria

Students will be assessed on the extent to which they can:

- present a well researched and designed music business plan
- present a marketable music concert or cultural event plan.

12.1 Ear Training 2

Rhythm studies

Dotted notes

A dot written after a note extends the value of that note by half. The total value is equal to the value of the original note and half the value of that note. The table below shows dotted notes, their musical signs and respective note values.

Dotted notes and dotted rests

Name of note	Sign of music note	Value of note
Dotted half note or dotted minim note	♩. or ♩.	3 counts or beats
Dotted half rest or dotted minim rest	▬ .	3 counts or beats rest
Dotted quarter note or dotted crotchet note	♩. or ♩.	1 1/2 counts or beats
Dotted quarter rest or dotted crotchet rest	𝄽.	3 counts or beats rest
Dotted eighth note or dotted quaver note	♪. or ♪.	½ and 16th beat
Eighth or Quaver rest	𝄾	½ beat rest

The tie

A tie is another way of making a note last longer. It is a curved line connecting one note with another of the same pitch. The first note only is played or sung and held for the value of the two notes tied together.

The slur

A slur is a curved line that covers a group of notes. It means that the notes under or above it are to be played smoothly (legato). *The staff below shows the use of ties and slurs.*

Tie   Tie   Slur
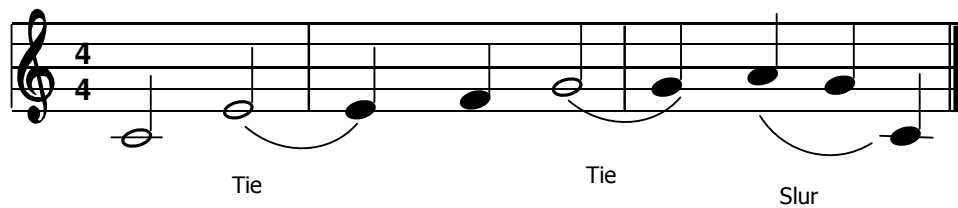
Suggested activities

- name, draw and state value of dotted notes
- perform rhythms using dotted notes
- differentiate the function of a tie and a slur
- compose and perform rhythms using ties and slurs

Suggested assessment task

- Presentation of transcribed music using dotted notes, tie and the slur.
- Perform rhythms with execution of dotted notes.

- Differentiating functions of the tie and slur in written music.

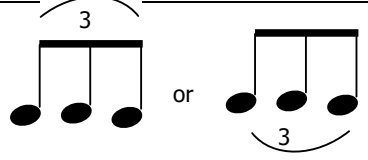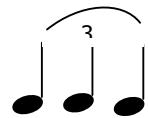**Assessment criteria**

Students will be assessed on the extent to which they can:

- correctly transcribe dotted notes, tie and slur in music
- performing written music with accuracy.

Rhythms in triplets

A triplet is a group of three notes played in the time of two of the same value. It is written with the number 3 and a slur on top of or underneath the group of notes. *The table below shows two different triplet rhythms.*

Triplet rhythms

Triplets to the value of a crotchet beat		*Ta-ta-ta* in the value of 1 crotchet beat
Triplets to the value of a minim beat		*Ta-ta-ta* in the value of a minim beat

Suggested activities

- name and draw the different triplet rhythms
- compose or arrange triplet rhythms with other kinds of notes and rests
- perform triplet rhythms using simple time signatures

Suggested assessment task

- Presentation of transcribed triplets on music.
- Perform rhythms with execution of triplets.

Assessment criteria
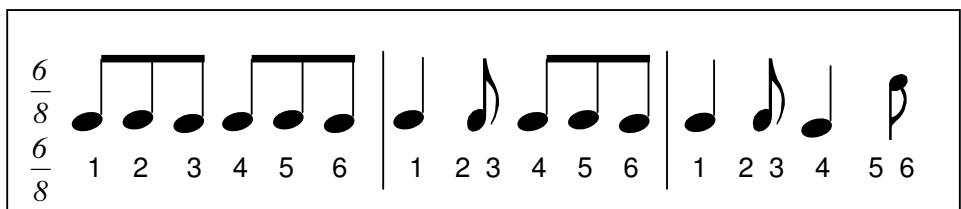
Students will be assessed on the extent to which they can:

- correctly transcribe triplets in music
- perform a written music with accuracy.

Compound time

In a compound time every beat is a dotted note that can be divided into three equal parts. The $\frac{6}{8}$ time is compound time because it has two dotted crotchet beats to complete a bar. Each dotted crotchet can be divided into

three quavers. Two dotted $\frac{6}{8}$ crotchets are worth six quavers. The number 6 on top of the time signature represents six quavers or eight notes in a bar.

Although there are six quaver pulses, there are two beats in every bar, and each one is equal to a dotted crotchet, making it become a compound duple time. In $\frac{6}{8}$ time, notes and rests are grouped to show where the beats come.

Suggested activities

- students compose or arrange rhythms in $\frac{6}{8}$ time

- students perform rhythms using $\frac{6}{8}$ time.

Suggested assessment task

- Presentation of transcribed music using a variety of notes in $\frac{6}{8}$ time.

- Perform rhythms on $\frac{6}{8}$ time.

- Differentiating functions of the tie and slur in written music.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly transcribe appropriate musical notes on $\frac{6}{8}$ time

- perform written music with accuracy
- do compositions or arrangements

Melody studies

Learning outcomes

The learning and teaching of this topic requires practice and presentation of works encouraged through the study of dotted notes, ties, slurs, compound time, triplets.

Teachers: This content progresses on from 11.1. Use a variety of technologies to motivate learning and teaching

The G major scale
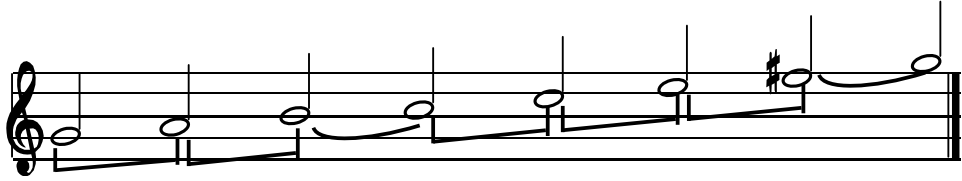
In the major scale above every note is a distance of a *tone* or a *semitone* from the note before it. The *tones* are marked with a square bracket and a T, and *semitones* are marked with a slur and S.

Solfa	Do	Re	Mi	Fa	So	La	Ti	Do
Numbers	1	2	3	4	5	6	7	8
Letters	G	A	B	C	D	E	F#	G

The D major scale
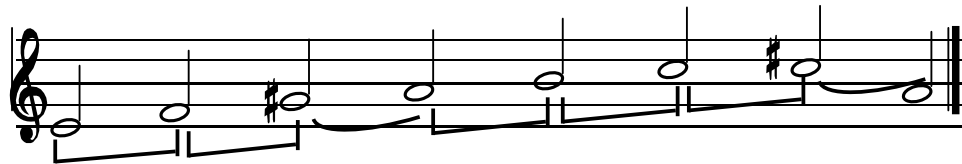
In the major scale above every note is a distance of a *tone* or a *semitone* from the note before it. The tones are marked with a square bracket and a T, and semitones are marked with a slur and S.

Solfa	Do	Re	Mi	Fa	So	La	Ti	Do
Numbers	1	2	3	4	5	6	7	8
Letters	D	E	F#	G	A	B	C#	D

The F major scale
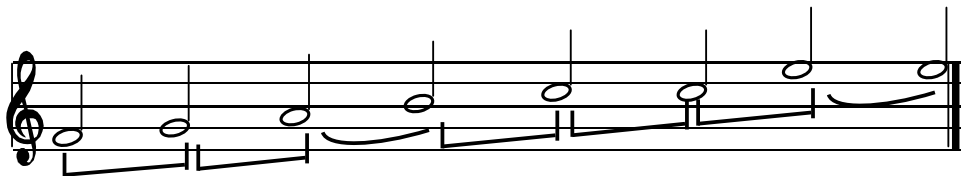
In the major scale above every note is a distance of a *tone* or a *semitone* from the note before it. The tones are marked with a square bracket and a T, and semitones are marked with a slur and S.

Solfa	Do	Re	Mi	Fa	So	La	Ti	Do
Numbers	1	2	3	4	5	6	7	8
Letters	F	G	A	Bb	C	D	E	F

Suggested activities
- students construct G, D and F major scales using the staff
- students name their correct *scales notes (notes that make up the scale)*
- students sing the major scales using Solfa, numbers and letters
- students sing simple melodies using Solfa, numbers and letters

Suggested assessment task
- Presentation of transcribed music.
- Performance of music on any given scale.
- Differentiating music scales.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly transcribe scales on appropriate key
- accurately perform written music.

Tonic triads

A chord is several notes that are sounded or played together.

A triad is a chord of three notes. It consists of a basic note called the *root* with two other notes at the interval of **a third** and **a fifth** above the root (*i.e. a triad consists of the root, third and fifth*)

The *tonic triad* is one that is built on the tonic or the keynote.

Suggested activities
- construct tonic triads in key of C, G, D and F major using the staff
- perform intervals of C, G, D and F major

Suggested assessment task
- Presentation of transcribed triads.
- Performance of arranged triads on any given key.
- Differentiating music triads.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly transcribe triads on appropriate key
- confidently perform written music with accuracy.

12.2 Instrument Studies 2
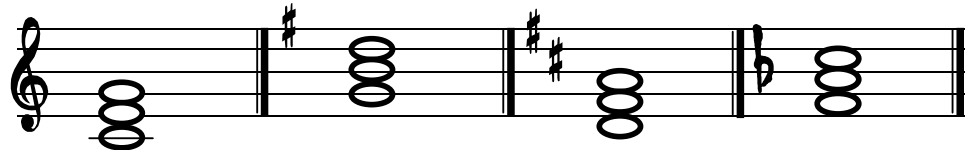
This unit requires practice and presentation of music works encouraged through the study of a variety of musical instruments. Reading, writing and performing music using instruments will demonstrate application of skills and knowledge acquired through the process of learning.

Teachers: Traditional music is studied in reference to its geographical setting, ethnic affiliation, history and function.

Use community resource from local area to assist in teaching. For example; invite prominent guitarists or musicians to be guests in some of your music lessons.

Western musical instruments

Guitar studies

Reading and playing guitar in the keys of G, D, and F major

Suggested activities
- construct a scale in the key of C major in 2 octaves
- construct a scale in the key of G major in 2 octaves
- construct a scale in the key of F major in 2 octaves
- perform chords in the keys of C, G, D, and F major

Suggested assessment task
- Presentation of transcribed scales.
- Performance of arranged scales on any given key.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly transcribe triads on appropriate key
- confidently perform written music with accuracy.

Performing minor and blues scales using guitar

Suggested activities
- construct natural minor scales of C, G, D and F major
  (A minor, E minor, B minor, and D minor scales)
- construct harmonic minor scales of C, G, D, and F major
  (A minor, E minor, B minor, and D minor scales)
- construct melodic minor scales of C, G, D and F major
  (A minor, E minor, B minor, and D minor scales)
- Construct C, G, D and F blues scales

Suggested assessment task
- Presentation of transcribed scales.
- Performance of arranged scales on any given key.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly transcribe triads on appropriate key
- confidently perform a written music with accuracy on guitar.

Perform music pieces on the key of C, G, D and F major using guitar

Suggested activities

- perform major and minor scales on the keys of C, G, D and F major
- construct and perform chords in the keys of C, G, D and F major
- perform relative minor chords of C, G, D and F major (A minor, E minor, B minor and D minor)
- students read notes on the staff and perform on guitar
- students perform sight reading exercises
- students read and perform musical pieces on C, G, D and F major

Suggested assessment task

- Presentation of transcribed scales.
- Performance of arranged scales and chords in any given key.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly transcribe scales and chords in any given key
- confidently perform written music with accuracy on guitar.

Keyboard or piano studies

Reading and playing keyboard in the keys of G, D, and F major

Suggested activities

- construct and transcribe scale of C , G and F major in 2 octaves
- compose and arrange music in the keys of C, G, D, and F major

Suggested assessment task

- Presentation of transcribed scales.
- Performance of arranged scales and chords in any given key.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly transcribe scales and chords in any given key
- confidently perform written music with accuracy on guitar.

Performing minor and blues scales using keyboard or piano

Suggested activities
- construct and transcribe natural minor scales of C, G, D and F major
  (A minor, E minor, B minor, and D minor scales)
- construct and transcribe harmonic minor scales of C, G, D, and F major
  (A minor, E minor, B minor, and D minor scales)
- construct and transcribe melodic minor scales of C, G, D and F major
  (A minor, E minor, B minor, and D minor scales)
- Construct and transcribe scale of C, G, D, and F blues

Suggested assessment tasks
- Presentation of transcribed scales.
- Performance of arranged scales and chords in any given key.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly transcribe scales and chords in any given key
- confidently perform written music with accuracy on guitar.

Performing music pieces using keyboard or piano

Suggested activities
- compose and arrange music pieces in the keys of C, G, D, and F major
- compose and arrange music pieces in minor keys

Suggested assessment tasks
- Presentation of transcribed scales.
- Performance of arranged scales and chords in any given key.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly transcribe scales and chords in any given key.
- confidently perform written music with accuracy on guitar.

Choral studies

The use of voice as an important accessible instrument encourages students to study various singing skills and techniques developed through various vocal training practices.

Suggested activities
- engage in warm up vocal activities: breathe in and out and loosen up muscles; singing scales and broken chords, and so on
- read and sing in parts using Solfa, numbers and letters
- compose , arrange and perform original choral pieces
- rearrange and perform choir piece such as school song, anthem

Harmony 1 in G, D, and F major (two-part)
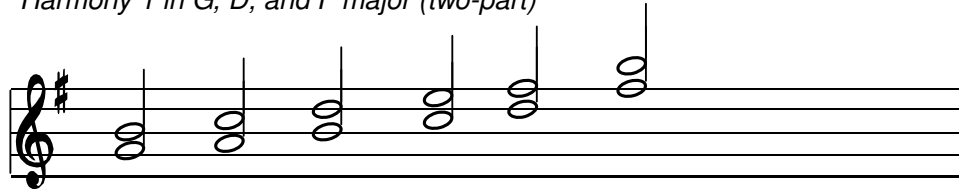
a) Harmony 1 Singing using two-part harmony

Harmony 2 in G, D, and F major (three-part)
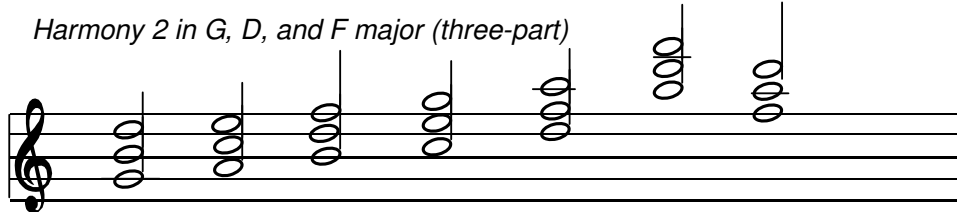
b) Harmony 2 Singing using three part harmony

Harmony 3 in G, D, and F major (four-part) The example below is in C

c) Harmony 3 Singing using four-part harmony

Suggested assessment task

- Presentation of transcribed music pieces.
- Performance of arranged scales and chords in any given key.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly transcribe or notate a music piece in any given key.
- confidently and creatively perform written music with accuracy.

Other musical instruments

Depending on availability and accessibility to instruments, schools are encouraged to develop their own school-based instrument study.

Teacher: Possible musical instruments that can be studied are drums, wind and brass instruments and other Western or indigenous musical instruments.

Suggested activities

- arrange and perform a music piece
- describe and present history of the instrument
- compose, arrange and perform original pieces

Suggested assessment tasks
- Written description and presentation on the history of the selected instrument.
- Performance of an arranged piece of music using the instrument.

Assessment criteria

Students will be assessed on the extent to which they can:
- correctly support evidence of their findings on the history or description of the selected instrument
- confidently perform an arranged piece of music using the instruments selected.

12.3 Music Technology

The learning and teaching of this unit requires practice and presentation of music works encouraged through the study of sound production and recording. A variety of recording techniques and technologies will be introduced to enable acquirement of skills and knowledge.

Teachers: Recording can be done using a variety of technologies. Some of the options includes using handheld recorders, 4-8 track analogue equipment or digital equipment such as computers. Use local resources to teach this content.

Sound production techniques and principles

Suggested activities
- describe recording terminologies
- setting up sound system in preparation for recording
- record using analogue equipment such as handheld recorders or 4-track machine
- record using digital equipment such as computers
- describing instruments and equipment used in sound production and recording
- produce music for commercial purposes (advertisement or promos)

Assessment task
- Describe basic audio set up.
- Display musical equipment and instrument chart.

Assessment criteria

Students will be assessed on the extent to which they can:
- accurately describe basic audio set up
- correctly state musical equipment and instruments.

Basic mixing principles

Audio mixing

In every music performance pleasant, attractive and good sound is achieved when mixing is effectively done.

Teachers: Audio or sound can be mixed in a variety of ways. It can be mixed within the system if recording is done digitally or mixed manually if there is an outdoor performance or recording.

Suggested activities
- set up sound system and explain process of signal flow
- conduct recording using either mono, two track, four track, eight track, and multi-track recorders
- participate in audio mixing

Suggested assessment tasks
- Set up sound recording equipment.
- record using analogue and digital method, mono or two-track and/or Multi-track.
- Describe basic audio set up.
- Display musical equipment and instrument chart.
- Set up PA system.
- Mix, control, balance sound on PA systems or a sound source.

Assessment criteria

Students will be assessed on the extent to which students can:

- set up sound and recording equipment (analogue or digital) correctly
- use peripherals, identify equipment and explain signal flow
- control, mix and balance the sound for performance and recording
- accurately describe basic audio set up
- correctly state musical equipment and instruments
- correctly describe and illustrate signal flow
- connect or link equipment correctly
- adjust or mix or balance and control of overall sound.

12.4 Papua New Guinean Music Studies 2

A study of these music styles will assist students gain an understanding of various string band music practices from the four regions of Papua New Guinea.

String-band music

Suggested activities
- study string-band music from different regions, areas and localities
- perform selected string-band music from a selected region of the country
- describe and present history of a string band from a selected area
- compose, arrange and perform original pieces

Suggested assessment task
- Written description and presentation of history of a selected string band.
- Performance of an arranged piece of string band music.

Assessment criteria

Students will be assessed on the extent to which they can:

- correctly support evidence of their findings on the history or description of the selected string band or artist
- confidently perform an arranged piece of string band music
- creatively perform an arranged original composition.

Pawa-band music

Teachers: The development of pawa-band music in Papua New Guinea will stimulate interest from students. Activities can lead to documentation of pawa bands and artists from the four regions of the country. Use local resources to draw information.

Suggested activities
- describe pawa-band music
- interview pawa-band members from the local area and produce profile of the band
- perform cover version from a selected pawa-band style
- visit a local studio or a music concert and study the type of music played

Suggested assessment task
- Written description and presentation of history of a pawa band.
- Perform an arranged cover version of pawa-band music.
- Compose and arrange a pawa-band music style
- Record and produce a pawa-band music style song

Assessment criteria

Students will be assessed on the extent to which they can:

• correctly support evidence of their findings on the history or description of the selected pawa-band or an artist.

• confidently perform an arranged piece of pawa-band music

• creatively perform an arranged original composition of pawa-band music style

• creatively produce or perform a cover version.

Oom-Cha music

Oom-Cha is the name given to a style of music that incorporates other styles of music, such as Papua New Guinean traditional, string-band and Western forms or styles of music. Oom-Cha is characterised with a dominant upbeat in the bass complementing the drums.

Suggested activities

• describe Oom-Cha music

• study Oom-Cha music and compare features with Papua New Guinean traditional contemporary music

• interview Oom-Cha artists from the local area and produce band profile

• perform cover version from a selected Oom-Cha band style

• visit a local studio or a music concert and observe the performance of Oom-Cha artists and produce a report

• arrange and record an Oom-Cha piece of music

Suggested assessment task

• Describe characteristics of Oom-Cha music.

• State Oom-Cha practising artists in Papua New Guinea and other Pacifica countries.

• Compose and arrange Oom-Cha music.

• Perform Oom-Cha music.

Assessment criteria

Students will be assessed on the extent to which they can:

• accurately describe Oom-Cha music in Papua New Guinea

• creatively present an arranged or rearranged Oom-Cha music piece

• logically differentiate Oom-Cha music from Papua New Guinean traditional contemporary music and other styles of music.

Contemporary music

Students will be encouraged to study other styles and forms of music in Papua New Guinea; for example, *choirs, peroveta, ute* styles.

Teachers: 'Contemporary' music is the name given to foreign imported styles of music performed by Papua New Guinean artists. With the emphasis on originality, cover versions with influence of foreign reggae, rap or pop or any other are classified 'contemporary'.

Suggested activities

- listen to, observe and perform other styles and forms of music
- listen to a variety of contemporary music performed by Papua New Guinean artists and state which foreign style of music has influenced them
- arrange and perform selected style of music

Suggested assessment tasks

- Describe characteristics of contemporary music in Papua New Guinea.
- State contemporary practising musicians in Papua New Guinea and other Pacific countries.
- Compose and arrange contemporary style of music.
- Perform contemporary music.
- Produce and record contemporary music.

Assessment criteria

Students will be assessed on the extent to which they can:

- accurately describe contemporary music in Papua New Guinea
- creatively present an arranged or rearranged contemporary music piece
- logically differentiate contemporary music from Oom-Cha music and Papua New Guinean traditional contemporary music.

Recording and reporting

All schools must meet the requirements for maintaining and submitting student records as specified in the *Grade 12 Assessment, Examination and Certification Handbook.*

Recording and reporting student achievement

When recording and reporting student achievement you must record the achievement of the students in each unit and then, at the end of the year, make a final judgment about the overall achievement, or progress towards achievement, of the learning outcomes. To help you do this, descriptions of the levels of achievement of the learning outcomes are provided in the 'Learning outcome performance standards' table.

When reporting to parents, the school will determine the method of recording and reporting. In an outcomes-based system, student results should be reported as levels of achievement rather than marks.

Levels of achievement

The level of achievement of the learning outcomes is determined by the students' performance in the assessment tasks. Marks are given for each assessment task with a total of 100 marks for each 10-week unit, or 50 marks for each five-week unit. The marks show the student's level of achievement in the unit, and hence their progress towards achievement of the learning outcomes. There are five levels of achievement:

- Very high achievement
- High achievement
- Satisfactory achievement
- Low achievement
- Below minimum standard.

A very high achievement means, overall, that the student has an extensive knowledge and understanding of the content and can readily apply this knowledge.

In addition, the student has achieved a very high level of competence in the processes and skills and can apply these skills to new situations.

A high achievement means, overall, that the student has a thorough knowledge and understanding of the content and a high level of competence in the processes and skills.

In addition, the student is able to apply this knowledge and these skills to most situations.

A satisfactory achievement means, overall, that the student has a sound knowledge and understanding of the main areas of content and has achieved an adequate level of competence in the processes and skills.

A low achievement means, overall, that the student has a basic knowledge and some understanding of the content and has achieved a limited or very limited level of competence in the processes and skills.

Below the minimum standard means that the student has provided insufficient evidence to demonstrate achievement of the learning outcomes.

	Achievement level				
Total marks	**Very high achievement**	**High achievement**	**Satisfactory achievement**	**Low achievement**	**Below minimum standard**
600	540–600	420–539	300–419	120–299	0–119
500	450–500	350–449	250–349	100–249	0–99
400	360–400	280–359	200–279	80–199	0–79
300	270–300	210–269	150–209	60–149	0–59
200	180–200	140–179	100–139	40–99	0–39
100	90–100	70–89	50–69	20–49	0–19
60	54–60	42–53	30–41	12–29	0–11
50	45–50	35–44	25–34	10–24	0–9
40	36–40	28–35	20–27	8–19	0–7

Sample format for recording Music assessment task results over two years

Student name:

	Grade 11 assessment task results		
Unit	**Assessment task**	**Mark**	**Student mark**
11.1			
11.2			
11.3			
11.4			
11.5			
	Total marks Grade 11	**300**	

Student name:

Grade 12 assessment task results			
Unit	Assessment task	Marks	Student mark
12.1			
12.2			
12.3			
12.4			
	Total marks Grade 11	300	
	Total marks Grade 11 and 12	600	

Learning outcomes and levels of achievement

Levels of achievement in Grade 11 and Grade 12 are recorded and reported against the learning outcomes. The performance standards for the levels of achievement are described in the table on pages 14 and 15.

Steps for awarding final student level of achievement

1. Assess tasks using performance standards and assessment criteria and marking guides.
2. Record results for each task.
3. Add marks to achieve a unit result and term result.
4. Add term marks to get a year result.
5. Determine the overall achievement using the achievement level grid.
6. Report results using the learning outcome performance standards.

The following is an example of reporting using the learning outcomes performance standards descriptors.

Using the learning outcomes performance standards descriptors

Student:	**Michael**
Subject:	**Music**
School-based assessment:	**High achievement**

This assessment means that Michael:
Reads complex music notation, writes music using appropriate notation and listens to a range of music from a variety of styles and cultures
Uses some imagination to create and recreate ideas when composing, arranging and performing music compositions and arrangements
Demonstrates knowledge and understanding of the fundamentals of music and selects and proficiently applies a range of relevant skills and techniques to produce music
Demonstrates good skills and techniques to perform a range of traditional music, traditional–contemporary and other styles or forms of music from Papua New Guinea
Demonstrates good skills and techniques to perform music as solo and in a variety of ensembles
Demonstrates very good planning, research and presentation skills and a sound understanding of a range music issues both locally and globally
Demonstrates broad entrepreneurial knowledge and understanding of the music industry and selects and applies a wide range of entrepreneurial skills and techniques

Useful resource books and websites

Bamford, A 2004, *The Music Book*, Heinemann Auckland NZ

Blyth, A 2002, *Presto 1 – A Junior Music Series*, Longman, Melb. Victoria

Blyth, A 1999, *Presto 2 – An Intermediate Music Resource*, Longman, Melb, Victoria

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Dulcie, H, 1985, *Master Your Theory Grade Two* EMI Music Pub. Queensland. Aust

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Galatis,A, 2007, Teach Yourself Song writing Mix Media Production London UK

Goehr, L, 2008. Elective Affinities: Musical Essay on the History of Aesthetic Theory. USA.

Gourlay, K, 1974, Institute of Papua New Guinea Studies*) A Bibliography of Traditional Music in Papua New Guinea –*, Port Moresby,

Grassel, J, 2002, Jazz Guitar Standards (Book/CD), Hal Leonard, USA.

Hodykinson W,, 2007, Song Man Bloombury, Australia

Jackson, MW 2006, 'Harmonious Triads : Physicists, Musicans, and Instrument Makers', Nineteenth Century German, USA

Kanter, D., 2003, *Art Escapes: Daily exercises and inspirations for discovering greater activity and artistic confidence*, North Light Books, Ohio, USA

Marshall, C. 2002, *Interpreting Arts – A guide for students*, Macmillan Australia

NDOE, 1987, *Expressive Arts –What, Why, How,* National Department of Education - *Traditional Music Studies*, Waigani

Nile, D. 1988, *Papua New Guinea Music Collection*, INDOE, Waigani Papua New Guinea

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http://www.booktopia.com.au

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http://shop.ebay.com.au

http://en.wikipedia.org/wiki/Book

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*www.**book**decor.com*

*www.**books**illustrated.com.au*

*www.**book**worm.com.au*

*boomerang**books**.com.au*

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Duvelle, F, 1975, Institute of Papua New Guinea Studies), *Music Archive of the Institute of Papua New Guinea*, Port Moresby,

Education Department, Western Australia, 1995, *The Art Outcomes and Standard Framework. Australia*

F.M.U, 2002, *The state of Education in Papua New Guinea*, NDOE, Waigani

Gourlay, K, 1974, Institute of Papua New Guinea Studies *A Bibliography of Traditional Music in Papua New Guinea*, Port Moresby,

I.E.A., 1998, *The Arts Curriculum*, IEA of Papua New Guinea, Boroko, PNG

Matane, P., 1986, *A Philosophy of Education for Papua New Guinea*, Ministerial Committee Report, NDOE, Waigani

Mayer, R 2004, 'Should there be a three-strikes rule against pure discovery learning? The case for guided methods of instruction', *American Psychologist*, vol 59, no. 1, pp. 14–19. Waxmann Verlag Pub. USA

National Department of Education -1989/1990, *Traditional Music Studies*, Waigani,

NDOE, 2002, *National Assessment and Reporting Policy*, NDOE, Waigani

NDOE, 2002, National Curriculum Statement, NDOE, Waigani

Glossary for Music

Accent	The emphasis of certain beats in music by playing them louder than other beats (strong beat)
Aesthetic	Finding beauty in objects or actions
Balance	Matching shapes, weights, sounds–there is no difference in shape, weight or sound
Balanced	Giving each strand equal consideration in terms of teaching time and students demonstration of outcomes (treating strands equally)
Beat	The ongoing regular movement or pulse in music
Body percussion	Sounds made by the body; for example, clap, stamp, click
Composition	Putting all the parts of a work together as a whole, as in music composition
Conflict	Opposing ideas that cause disagreement or friction between people
Contrast	Showing difference in shapes, sounds, actions together
Creative	Making, designing, inventing, producing, art works, dance and drama or music that has never been before (original)
Critical	Expressing opinions about art works
Cumulative	Building on earlier work so it gets better or bigger
Duration	How long or short sound lasts
Dynamics	Changing from soft to loud, loud to soft music, slow to fast, fast to slow
Focus	Aiming or looking towards one point
Generalist	A teacher teaching all subjects
Improvise	To make up in place of the real thing; for example, PVC pipes used as a kundu drum
Integrate	To join different things into one
Interact	Discussing, talking, or working with others
Kinaesthetic	Moving
Media	Newspaper, books, film, radio, television
Melody	Tune, sequence of sounds that are sung made of words and phrases
Moving to sound	Changing position in response to sound: sway, step, jump, and so on
Music	Is made up of sounds and silences
Notation	Written symbols to show different sounds in music
Ostinato	Pattern of sounds repeated over and over
Pattern	Are formed when shapes are repeatedly drawn, painted, stamped and so on
Pitch	How high or low a note of sound is
Repertoire	Collection, stock, repertory, reserve, store, repository, supply
Rest	When there is silence, no sound, in music, being part of the piece of music
Rhythm	Regular, repeated pattern of beat underlying music
Round	A song with singers starting at different times, usually systematically

Sequential	Arranged in order
Styles	Ways or manners of expressing ideas, writing or doing something
Symbol	A sign or thing representing a sound, object, action
Technique	A particular way of making an work
Tempo	Speed of music, fast or slow
Tone	Lightness or darkness of a colour
Tone colour	How sound is made
Vocational	Something done to earn money
Volume	The amount of sound

Glossary for assessment

Syllabus outcomes, criteria and performance standards, and examination questions have key words that state what students are expected to be able to do. A glossary of key words has been developed to help provide a common language and consistent meaning in the syllabus and teacher guide documents.

Using the glossary will help teachers and students understand what is expected in responses to examinations and assessment tasks.

Account	Account for: state reasons for, report on. Give an account of: narrate a series of events or transactions
Analyse	Identify components and the relationship between them; draw out and relate implications
Apply	Use, utilise, employ in a particular situation
Appreciate	Make a judgment about the value of
Assess	Make a judgment of value, quality, outcomes, results or size
Calculate	Ascertain or determine from given facts, figures or information
Clarify	Make clear or plain
Classify	Arrange or include in classes or categories
Compare	Show how things are similar or different
Construct	Make; build; put together items or arguments
Contrast	Show how things are different or opposite
Critically (analyse or evaluate)	Add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to (analysis or evaluation)
Deduce	Draw conclusions
Define	State meaning and identify essential qualities
Demonstrate	Show by example
Describe	Provide characteristics and features
Discuss	Identify issues and provide points for and/or against
Distinguish	Recognise or note or indicate as being distinct or different from; to note differences between
Evaluate	Make a judgement based on criteria; determine the value of
Examine	Inquire into
Explain	Relate cause and effect; make the relationships between things evident; provide why and/or how
Extract	Choose relevant and/or appropriate details
Extrapolate	Infer from what is known
Identify	Recognise and name
Interpret	Draw meaning from
Investigate	Plan, inquire into and draw conclusions about

Justify	Support an argument or conclusion
Outline	Sketch in general terms; indicate the main features of
Predict	Suggest what may happen based on available information
Propose	Put forward (for example, a point of view, idea, argument, suggestion) for consideration or action
Recall	Present remembered ideas, facts or experiences
Recommend	Provide reasons in favour
Recount	Retell a series of events
Summarise	Express, concisely, the relevant details
Synthesise	Putting together various elements to make a whole

Appendix: Sample tests

Grade 11 Music Test: Rhythm Studies (11.1)

In constructing tests, take consideration of the percentage weighting of the assessment tasks (30% Theory and 70% Practical) as well as the suggested overall points allocation. For Rhythm Studies, 100 marks is suggested to contribute to the overall 400 marks. This means there will be 4 tests out 25 that can be spread out in the 4 terms.

Rhythm Theory Test (Score____/25)

Multiple Choice Questions and composing rhythms

1. The total value of two minim notes, 3 quarter notes and a dotted minim note is equal to: (1 mark)

   a) 6 beats b) 8 beats   c) 10 beats   d) 12 beats

2. Compose your own music rhythms by using notes and rests in the following time signatures. For every rhythm, each bar of music has to have a different rhythm. (4 marks)

a) 3
   4

b) 4
   4

3. Explain in your own words what an *anacrusis* is and write out your own rhythm using *anacrusis* and the *correct gr* 4 *ng of notes* in   time. (3 marks)
                                                                            4

   _____
   _____
   _____
   _____

Practical rhythm Test

Composing or arranging and perform music rhythms

1. Students listen to rhythms that the teacher will perform and they transcribe or notate these rhythms below accordingly. (8 marks)

c) 3
   4

d) 4
   4

2. Students perform the following rhythms to the teacher to be assessed. (9 marks)

e) 2
   4

f) 4
   4

Instrument Theory Test for Guitar Studies   (score____/25)

Part 1: Multiple Choice Questions and identifying notational music (7 marks)

1. When strings 1, 3 and 5 are played in open position, the sounds they make are:

   a) E, G, and A sounds   b) E, B and G sounds c) A, B and C sounds d) E, F and G sounds

2. The sound produced by playing the 2nd string on the first fret of the guitar is correctly written on

   a) the first leger line of the treble staff

   b) the first line of the treble staff

   c) the third space of the treble staff

   d) the third line of the treble staff

3. Complete the table below by naming the *correct string* and *fret* that is used to play the described notes or sounds. Write in your answers in the second column. Number 1 has been done for you as an example.

Description of music notes or sounds written on the treble staff	The guitar string and fret that will be used to play the note or sound.
The music note written on the *first leger line* of the treble staff is correctly played on the guitar using	String 5, fret 3 (5.3)
The music note written on the *first line* of the treble staff is correctly played on the guitar using	
The music note written on the second space of the treble staff is correctly played on the guitar using	
The music note written on the 4th space of the treble staff is correctly played on the guitar using	
The music note written on the 3rd line of the treble staff is correctly played on guitar using	
The music note written on the 1st leger above the treble staff is correctly played on guitar using	

Sample guitar practical test

1. Students are to read from the staff and play to the teacher the following exercise. The teacher points to each of the notes on the staff one at a time and students play to the teacher these notes using the guitar (criteria will be similar to the criteria for number 2 shown below)

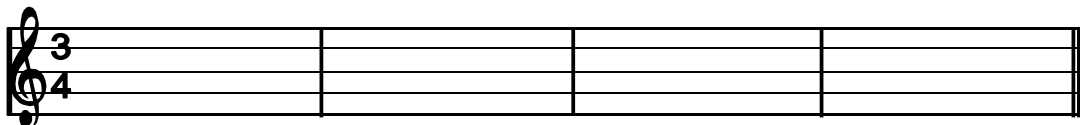   *8 marks*

2. Students are given reading and playing exercises (similar to the above) that they take time to practise and these they perform to the teacher to be assessed using the following criteria:

   10 marks

Assessment criteria: to be used by teacher to mark students' performance					
Student name	Accuracy 2 marks	Fluency 2 marks	Tone quality 2 marks	Overall musicianship 4 marks	Total marks 10
1. Aine Biau					
2. Bisa Rina					
3. Peso Dina					

Unit 12.2: Instrument Studies

Technical assessment on *sight reading* and *scales*

a) Sight reading using the instrument – Key of C major   *10 marks*

b) Playing the C major scale – ascending and descending (criteria will be similar to that of the assessment task below)

Sight reading sample

Performing learnt musical pieces

Students are given music pieces that they take time to practice and these they perform to the teacher to be assessed using the following criteria:

15 marks

Assessment criteria: to be used by teacher to mark students' performance					
Student name	**Accuracy 3 marks**	**Fluency 3 marks**	**Tone quality 3 marks**	**Overall musicianship 9 marks**	**Total marks 15**
1. Aine Biau					
2. Bisa Rina					
3. Peso Dina					

Sample aural test

(a) Write this rhythm. It will be played six times. You then have one minute to finish writing. After that it will be played once more.   *2 marks*

(b) Write this melody. It will be played six times. You them have one minute to finish writing. After that it will be played once more.   *2 marks*
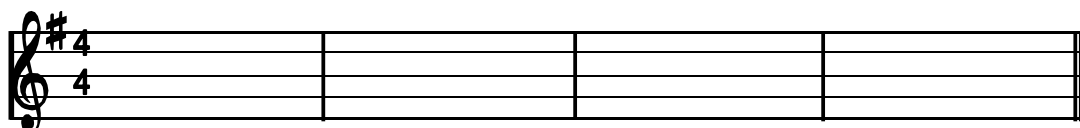
Complete this piece by

1. adding the missing bars in the correct places
2. writing the missing chords (C, F or G) in the circles

One example has been done. Each chord is used more than once.

The piece will be played six times. You then have one minute to finish writing. After that it will be played once more.

6 marks