The Arts –
Music

Victorian Curriculum F–10 Version 2.0

Authorised and published by the Victorian Curriculum and Assessment Authority
Level 7, 200 Victoria Parade
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# Introduction

## Rationale

In music, sounds are combined and shaped into a meaningful form. Music has the capacity to motivate, inspire and enrich the lives of all students. Students participate in music learning individually and collectively as listeners, composers and performers. Music learning is embodied learning. It has a significant and unique impact on the creative, sensorimotor, cognitive, emotional, sociocultural and personal competencies of students.

Music exists distinctively in every historical and contemporary culture, and is a basic, shared expression and communication of human experience. Sharing music and ideas about music across cultures, times, places and/or other contexts builds knowledge and enhances empathy, and fosters understanding of other cultures, times, places and contexts. Engagement with music from diverse settings develops an understanding that the same music can be deeply moving for many people and yet have different meaning for each.

Music is a significant element in the diversity and continuity of local and global cultures, particularly the cultures of Aboriginal and Torres Strait Islander Peoples. Through music, they express connection to Country and Place, challenge the impact of other cultures on their ways of knowing, being, doing and becoming, contribute to the global music community and advocate for change.

Students’ active participation in music, through continuous and developmentally sequential music learning, encourages skills and aesthetic knowledge of increasing depth and complexity over time. Through performing, composing and listening with intent to music, students have access to knowledge, skills and understanding that can be gained in no other way. Music learning enhances students’ capacity to perceive and understand musical concepts, and to recognise music’s contribution in shaping their identity and their ability to explore personal, local and global issues and ideas. Learning in the Music curriculum is aurally based and can be understood without any recourse to notation; learning to read and write music in traditional and graphic forms enables students to access a wide range of music as independent learners. Through the study of Music, students increasingly value the power of music in its ability to transform the heart, soul, mind and spirit of individuals and communities.

## Aims

The Music curriculum aims to develop students’:

* confidence to be creative, innovative, thoughtful, skilful and informed musicians
* skills to listen, improvise, compose, interpret, perform and respond with intent and purpose
* aesthetic knowledge and respect for music and music practices across global communities, cultures and musical traditions
* understanding of music as an aural art form, its relationship with other art forms and contributions to cultures and societies.

## Structure

The Music curriculum is presented as one curriculum level at Foundation and then in 2-level bands from Levels 1 to 10.

Music comprises 4 interrelated strands:

* Exploring
* Developing Practices
* Creating
* Presenting.

### Exploring

In this strand, students learn as listeners, composers and performers. They explore:

* diverse examples of how, where and why people create, make, perform, present and respond to music
* the contexts and roles of music in the lives of individuals and groups across cultures, times, places and communities
* the diversity and significance of music for Aboriginal and Torres Strait Islander Peoples, cultures and communities
* how music communicates cultural and aesthetic knowledge, purpose, meaning and emotion
* how music develops empathy and understanding of multiple perspectives.

Students respond using music practices and forms, imagery, sounds, movement, language and digital tools. They listen with intent and use listening skills and imagination to develop ideas in response to stimuli such as music they have listened to, observations, feelings, experiences and research. They explore ways of using and manipulating the elements of music and compositional devices.

### Developing Practices

In this strand, students develop practices and skills for listening to, composing, performing and responding to music. They develop knowledge and understanding through play, imagination, experimentation, creative and critical thinking, and practice. They use their voices, instruments, safe practice principles and guidelines, materials such as scores and sheet music, amplification equipment and digital tools as appropriate to develop creative and critical practices including:

* creative skills and confidence for interpreting, performing and composing music, using the elements of music, listening and aural skills, vocal and instrumental techniques, and available materials and digital tools
* critical skills for listening to, observing, reflecting on, analysing and evaluating their own and others’ music practices, using language/terminology and embodied practices.

### Creating

In this strand, students as artists apply music-specific or multi-arts creative processes to compose music and interpret music for performance. As audiences, they reflect on their work as it develops, for example through observation, using aural skills, analysis, reflection and evaluation.

Individually and collaboratively, using available voices, instruments (acoustic, electric, digital and environmental) and digital tools, students manipulate and exploit elements of music to:

* compose in forms and styles of interest and relevance through songwriting, improvisation, genre-specific forms such as chamber music, music production, arranging/re-imagining, music for specific purposes or occasions, or music for multi-arts works
* interpret music composed and performed by others
* use manual and digital tools to notate, document and record their compositions and interpretations.

### Presenting

In this strand, students perform their compositions and interpretations of music composed by other people in informal and formal settings in available physical or virtual spaces. Some performances will be refined; others will be presentations or demonstrations of work in progress. Students:

* plan, select, design and rehearse their presentations and performances
* use technical skills and manipulate expressive elements of music to engage audiences and communicate intentions.

### Achievement standards

Achievement standards describe what students are typically able to understand and do, and they are the basis for reporting student achievement.

In Music, students progress along a learning continuum that provides the first achievement standard at Foundation, and then at Levels 2, 4, 6, 8 and 10.

### Content descriptions

In Music, content descriptions sequence and describe the knowledge, understanding and skills that teachers need to teach and students are expected to learn.

### Elaborations

Elaborations are examples that provide guidance on how the curriculum may be transformed into a classroom activity or learning opportunity. They are provided as advisory material only.

## Learning in Music

### Elements of music

The elements of music underpin all Music learning. These are duration/time (including tempo, rhythm and metre), pitch, tone colour/timbre, texture, structure/form, dynamics and articulation.

Musical ideas are conceived, organised and shaped by aspects and combinations of the elements of music. Other elements of music may be included, particularly at Levels 9 and 10, for example elements to align with senior secondary courses.

### Listening

Throughout their Music learning, students listen to, experience, analyse, evaluate, perform and compose music from diverse cultures, styles, traditions and contexts. They learn to recognise their subjective preferences and appreciate other people’s diverse perspectives of music.

Students’ approaches to composing and interpreting music as performers are informed by their responses to music that they experience. As they develop their music knowledge and skills, students develop their own musical voice as composers and their own style as performers.

Purposeful or intentional listening skills engage the listener’s mind, senses and emotions. They are used when listening for enjoyment, analysing, responding to, reflecting on, evaluating, composing and performing music. Aural skills are listening skills used to identify and analyse specific elements of music, such as the duration of a note, the interval (distance) between 2 notes or the structure/quality of a chord. Aural skills complement purposeful or active listening and can be used when listening, composing and performing.

### Composing

Composing describes the practices and processes used to create music works. It can include, for example, songwriting, improvising, arranging/re-imagining/re-inventing, music production and/or generating. Composing involves creative processes such as developing ideas or intentions, identifying purpose, evaluating and analysing ideas from other music, manipulating elements of music to organise and shape musical ideas, and using compositional devices to structure or extend the music.

### Notating, documenting and recording

Notating, documenting and recording involves using available and relevant methods and tools to preserve music for future use. Forms and methods of notating, documenting and recording include staff notation, graphic notation, scores, charts, lead-sheets, and audio and audiovisual recordings. These forms and methods are often associated with genres or styles. Notating, documenting and recording can involve using symbols, images and digital tools.

### Performing

Students perform for audiences of one or more in informal settings such as in classes or instrumental lessons, to peers or teachers. They may also present formal performances in a school or public setting. Formats for performances include live (indoor or outdoor), streamed and recorded.

### Instruments

Students use available instruments for performing and composing. Instruments can include voice or body, acoustic or electric string, wind, percussion, keyboard instruments, digital instruments and environmental sounds.

### Viewpoints

In Music, students respond to musical experiences and ideas through the practices of listening, composing and performing. Throughout their Music learning, students use questionsbased on viewpoints (personal and imaginative, cultures and worlds, conventions and structure) as an inquiry tool for considering their responses and music practice from multiple perspectives, as artists or as audiences. Students can use questions based on viewpoints to:

* structure their reasoning and reflecting
* explore ideas and make decisions
* explore and develop empathy for multiple perspectives
* express and celebrate identities, ideas and meaning
* think deeply about their own music practices and works and music composed and performed by others that they experience.

As they create and respond to music works and experiences, students develop questions to explore ideas, perspectives and meaning. They think and make decisions as artists and as audiences. Questions based on viewpoints encourage students to consider a range of perspectives and to think deeply about their own music works and music created by others.

# Curriculum

## Foundation

### Level description

In Foundation, learning in Music builds on the Victorian Early Years Learning and Development Framework (VEYLDF) and each student’s prior learning and experiences. The curriculum allows for play-based approaches that integrate arts learning experiences across the Arts disciplines and/or specialist teaching. There are examples in the elaborations for each discipline and examples that span across the disciplines.

In Foundation, students explore music by learning to listen and respond to music, becoming aware of the elements of beat, rhythm, pitch, dynamics and tempo as they sing, play, improvise and move to music. They learn to feel the beat, sing with pitch awareness and discriminate between sound and silence, loud and soft, and fast and slow. Working individually and collaboratively with peers and teachers, students draw on their imaginations, stimulus materials such as images, short stories, poems, and real-life experiences. They share their work with peers in informal settings such as the classroom.

Students talk about music that they hear in the community, identifying what they enjoy and why, and learn that the arts are central to all cultures. They reflect on their music experiences verbally and in embodied ways.

In Foundation, the focus is on students:

* exploring and responding to music they encounter at home, at school and in the community through listening and performing; for example, singing songs and moving to music
* developing creative and critical practices and skills by experimenting with instruments and voices to discover different ways of producing sound to accompany songs and singing games
* using music elements such as beat, rhythm, tempo, pitch and dynamics to create specific effects when making music with voice, body or instrument
* sharing music they have learnt and/or composed in informal settings.

### Achievement standard

By the end of Foundation, students describe the music they listen to at school, at home and in the community, identifying what they enjoy and why. Students sing with pitch awareness and respond to the beat and simple rhythm patterns. They explore contrasting sounds and improvise with them, using imagination and skills to create music. They sing and play instruments to communicate their experiences and ideas.

### Content descriptions and elaborations

#### Strand: Exploring

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| explore how and why music is important for people and communities VC2AMUFE01 | * sharing observations of music performances they have participated in or heard in the community, for example by asking questions such as ‘Where is this music from?’ and ‘Why was it made?’
* exploring how facial expressions, gestures and other ways of moving, and voice and language can communicate emotions and feelings in artworks, for example characters in songs, chants or dances from different times and cultures
* identifying music works and experiences in their lives, such as songs they sing, dances or drama they watch or perform, animations, computer games or music videos they encounter at school or in community settings, and sharing ideas and feelings about the works with peers and teachers
* singing songs that are used for celebrations, such as school songs, anthems, sports teams’ songs, birthday songs and songs that help teach content or concepts from other learning areas, such as health messages
* describing how they have used different qualities of sound to represent ideas in a soundscape, for example instrumentation, high/low, long/short or loud/soft
 |
| explore ideas for music through playVC2AMUFE02 | * playing games involving rhyme to explore beat and rhythm
* improvising movement to represent rhythmic patterns in songs and games
 |

#### Strand: Developing Practices

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| use play, imagination, music knowledge and processes to discover possibilities and develop ideas VC2AMUFD01 | * using questions such as ‘What did this music make you think about and why?’ as a starting point for making decisions about how music will be performed, drawing on teacher guidance provided in response to their music-making
* practising techniques for singing songs and playing classroom instruments, for example through music games
* singing and playing music to explore the expressive possibilities of their voices and instruments, including experimenting with speaking and singing voices to recognise the differences, and attempting to match them in pitch and quality
* improvising patterns and soundscapes and documenting them; for example, using graphic notation to represent different qualities of sounds in music they are improvising, such as high/low or long/short
* improvising movement to represent rhythmic patterns in songs they are learning
* creating long, short, loud and soft sounds with their voices or instruments
 |

#### Strand: Creating

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| create music that communicates ideas and explores meaningVC2AMUFC01 | * creating music in a range of forms to communicate ideas from lived personal or social experiences; for example, composing a song or chant about a favourite food or activity
* creating music in response to inspiration from sources such as play, imagination, observation, literature and artworks from their cultures and communities
* extending and varying known songs, chants or rhymes; for example, changing words, interpreting without using voice, adding movements/actions or improvising rhythmic patterns as accompaniment using body percussion
* devising a chant or rap to learn the steps in a process or that a fictional hero character from an animated series or a text could use to communicate a health or sustainability message, recording the chant or rap using an available digital device and sharing it live or via a school-managed space such as a learning management system
 |

#### Strand: Presenting

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| share their music with audiences VC2AMUFP01 | * sharing their music work with their teacher and responding to prompts such as ‘What is going on in your work?’, ‘Tell me the story of what is happening’ and ‘What did you enjoy about rehearsing and performing this work?’
* performing songs, soundscapes, chants or raps using music skills they have learnt and practised, such as listening and aiming to match the starting pitch, staying in time with the group or following the agreed plan; for example, following a graphic score when performing a soundscape
* taking images of class arts events (with permission from the people involved), creating an image sequence to document the occasion and adding sound, for example the teacher imports the images to a software program and students use instruments and voices to create a soundscape to accompany them
* experimenting with different dynamics and tempi to make decisions about what best communicates an intended mood or feeling
 |

## Levels 1 and 2

### Band description

In Levels 1 and 2, students listen to and experiment with a range of sounds. They develop skills in imagining, creating and performing music that explores their ideas about the world. They work individually and in collaboration with peers and teachers, drawing on their imagination, works of fiction, real-life experiences and learnings from across the curriculum to support their engagement in Arts learning as artists and as audiences.

Students explore music that they experience at home or school or through family and community events. They connect with composers and/or performers who live and work in the local community and beyond, for example by experiencing live or virtual performances.

In Levels 1 and 2, the focus is on students:

* exploring and responding to:
* music across cultures, communities and other contexts through listening and performing; for example, singing songs or moving to music
* examples of music composed and/or performed by Aboriginal and Torres Strait Islander Peoples
* developing creative and critical practices and skills:
* in creative practices for composing and performing, such as skills for listening, singing and playing instruments, and, as appropriate, using notation such as graphic notation
* in critical practices for observing, reflecting on and responding to music they experience (including music they compose and/or perform)
* composing, singing and playing instruments using the elements of music, such as duration/time (beat, rhythm and tempo), pitch, dynamics and expression, texture and/or timbre
* performing and sharing music they have learnt and/or composed in informal settings such as classroom presentations.

### Achievement standard

By the end of Level 2, students identify where they experience music. They describe where, why and how people across cultures, communities and other contexts experience music. Students demonstrate listening skills when hearing and when making music. They use the elements of music to improvise and/or compose music. They share their music-making with audiences in informal settings.

### Content descriptions and elaborations

#### Strand: Exploring

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| explore where, when, why and how people across cultures, communities and other contexts experience music, including music composed and performed by Aboriginal and Torres Strait Islander PeoplesVC2AMU2E01 | * exploring ways that people in their local community are making and experiencing music, using viewpoint questions such as ‘What instruments and voices can I hear?’ and ‘How is this music similar to or different from other music I listen to?’
* listening to and talking about a variety of music that features instruments and/or voices from diverse contexts and cultures
* describing shapes and patterns in music they have listened to, composed or performed; for example, clapping a repeating rhythmic pattern in a song
* identifying where they might experience music in their lives and community and discussing their experiences
* identifying where and how they can experience music composed and/or performed by Aboriginal and Torres Strait Islander Peoples
 |

#### Strand: Developing Practices

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| develop listening skills and skills for singing and playing instrumentsVC2AMU2D01 | * experimenting with their speaking and singing voices to create a range of expressive effects; for example, varying dynamics or exploring different ways of sliding, scooping, bending, snapping or blending to create mood and atmosphere
* playing music games or taking part in activities to develop skills in listening, composing and performing
* participating in singing games or activities that involve pitch awareness or matching pitch
* listening to features of music such as dynamics or articulation and replicating or varying what they hear
* playing games that involve repeating or extending a given idea, such as a melodic or rhythmic pattern
* developing listening skills for specific purposes, such as listening to count-ins, listening to hear that their voice or part is blending when playing or singing with others, or being quiet when listening to music
 |

#### Strand: Creating

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| select and combine elements of music when composing and practising music for performanceVC2AMU2C01 | * contributing to decisions about how to interpret the elements of music, such as tempo (duration/time), dynamics and/or articulation, when performing songs, chants, rhymes or instrumental music
* improvising and making decisions about how to combine sounds to create compositions by combining pitch and rhythm patterns, improvising melodies and drone accompaniments, and making decisions about instrumentation, articulation, texture and dynamics
* using voices and body percussion to create music that features contrasting examples of elements of music, such as sound/silence, fast/slow, long/short, high/low and loud/soft
* notating or documenting patterns or soundscapes; for example, using graphic notation and/or using an available device to record work in progress so that they can listen and make decisions about what to do next
 |

#### Strand: Presenting

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| sing and play music to communicate to audiences in informal settingsVC2AMU2P01 | * making decisions about how and where to sit or stand in a performance space in response to prompts such as ‘Can we see cues or signals from other performers or a conductor more easily if we are standing in curved or straight rows?’ or ‘Can we perform an instrumental part more accurately or comfortably when standing or sitting?’
* singing songs, performing chants or raps or playing instrumental music they have learnt or composed for an audience of peers and teachers
* following agreed decisions about how the music should sound, such as using a singing voice rather than speaking voice, holding beaters or instruments in ways that produce clear and clean sound and performing at the agreed tempo
* listening intentionally and respectfully during performances and, when invited, participating in the performance by using body percussion (clapping, tapping, stamping) or singing
 |

## Levels 3 and 4

### Band description

In Levels 3 and 4, students continue to explore music they hear at home, school or through family and community. They connect with composers and performers through live or virtual performances, and take inspiration from the world around them to create music individually and collaboratively with peers and teachers.

In Levels 3 and 4, the focus is on students:

* exploring and responding to music from different cultures, times and places:
* through listening to and singing songs such as those used in children's games or for storytelling
* by learning about how music is used in popular culture and media
* by learning about music composed and/or performed by Aboriginal and Torres Strait Islander Peoples that communicates their connection to and responsibility for Country and Place
* developing creative and critical skills for music-making:
* by learning skills for listening, singing and playing instruments, using a variety of notation such as graphic notation
* through reflecting on and responding to music they experience, including music they compose and perform
* composing, creating and making music using different instruments, their voice and body, and the elements of music such as beat and rhythm, tempo, pitch, dynamics and expression, texture and timbre
* presenting or performing music they have learnt and/or composed in informal settings, such as their classroom, or sharing in safe online classrooms.

### Achievement standard

By the end of Level 4, students identify and describe how elements of music are used in music they compose and/or perform. They recall where, when, why and how music is created and presented across cultures, times, places and other contexts, including the music of Aboriginal and Torres Strait Islander Peoples. Students use listening skills when performing, composing and listening to music. Students use music knowledge and skills to create music in a range of forms that communicates ideas, perspectives and meaning. They perform their work in formal and informal settings.

### Content descriptions and elaborations

#### Strand: Exploring

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| explore where, when, why and how music is composed and performed across cultures, times, places and other contextsVC2AMU4E01 | * exploring the role of music in different cultural traditions and celebrations, such as Aboriginal and Torres Strait Islander ceremonies, Lunar New Year and Christmas, and discussing how music is used to create a festive atmosphere and bring people together, using viewpoint questions such as ‘How are different types of music (from different cultures, times and places) used for different purposes?’
* investigating the history of music and how it has evolved over time, from ancient music traditions to contemporary pop music, and discussing the social and cultural factors that have influenced these changes
* exploring the different types of music used in media, such as film and television soundtracks, and discussing how music is used to enhance the mood, create tension or evoke emotions in the audience
* listening to music from people in their own community and talking about how it makes them feel and what they like about it
 |
| explore how Aboriginal and Torres Strait Islander Peoples use music to communicate their connection to and responsibility for Country and PlaceVC2AMU4E02 | * exploring a diverse range of music by Aboriginal and Torres Strait Islander musicians to understand their connection to and responsibility for Country and Place, including listening to music with lyrics about Country and Place or music used for dances that communicate knowledge about Country and Place; for example, asking viewpoint questions such as ‘How can Aboriginal and Torres Strait Islander musicians who have created music highlight their connection to Country and Place?’
* using music as a starting point for discussing different ways of seeing and telling stories
* learning from Aboriginal and Torres Strait Islander Peoples about how they use music to communicate their connection to Country and Place, culture and people, including resources such as interviews and podcasts featuring Aboriginal and/or Torres Strait Islander people talking about their music and performances
* creating music that communicates a connection to Country and Place to tell a story about a special place in the local community and exploring how certain feelings can be created through music
 |

#### Strand: Developing Practices

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| develop listening skills and skills for working with elements of music when singing and playing instrumentsVC2AMU4D01 | * developing the skill of singing in tune by listening to a note and matching it with their voice through activities such as singing games or call-and-response songs
* exploring the elements of music with the use of their voice and how it can be used in different ways such as speaking, singing, rapping or chanting softly or loudly and using warm-up activities and games to practise this skill
* experimenting with different dynamics (volumes), tempi (speeds) and articulation when singing and playing instruments to create different moods in music
* discussing and exploring the use of the elements of music in different pieces of music, such as identifying the melody, rhythm, accompaniment and tone colours, and how they contribute to the overall effect of the music
* practising reading staff, graphic and invented notation while rehearsing and performing, and exploring options for visually representing sounds
 |

#### Strand: Creating

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| work with elements of music to communicate ideas, perspectives and/or meaning when composing and practising for performance VC2AMU4C01 | * writing lyrics or melodies for songs, raps or chants to communicate an idea, and using formats such as graphic or staff notation, a lead-sheet or an audio recording to notate, document or record their work
* using available technologies to create accompaniments; for example, improvising patterns (body percussion, classroom instruments) and recording as a loop or using digital tools to notate or document music appropriate to the style
* improvising phrases of music on an instrument to practise known notes and rhythmic patterns or to extend the range of notes they can play on an instrument
* manipulating the elements of music, such as dynamics and tempi, to express different characters or dramatic action and emotions when composing music for a screen-based work or to accompany drama, such as a retelling of a familiar children’s story
 |

#### Strand: Presenting

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| sing and play music they have learnt and/or created to audiences in formal and informal settingsVC2AMU4P01 | * performing music such as unison songs, rounds and instrumental music arranged for small ensembles that feature melody and accompaniment parts, such as ostinato or drones
* introducing performances by sharing information such as the intended purposes of their compositions with others, and documenting how they used the elements of music when composing and/or performing
* planning and rehearsing their music for a live or virtual performance; for example, deciding where the performers will stand and how they will begin and end, practising following cues from the music and other members of the group, and planning how to introduce their performances to audiences using spoken, written or audiovisual formats
* refining their compositions and performances based on peer and teacher suggestions and with a focus on specific music techniques such as ways to hold beaters to elicit the required sound from a percussion instrument and exploiting specific elements of music
 |

## Levels 5 and 6

### Band description

In Levels 5 and 6, students engage with music, composers and/or performers across cultures, times, places and other contexts.

They take opportunities to engage with living composers and performers and their music by experiencing live or recorded/streamed performances.

They continue to use stimulus materials such as images, events, texts, questions and observations as inspiration for their own composing and performing. These experiences support students to develop aesthetic knowledge across cognitive, sensory, emotive and physical domains, and to value music works and practices from diverse cultures.

In Levels 5 and 6, the focus is on students:

* exploring and responding to:
* music from local, regional, national and global cultures and contexts that shows ways that the elements of music can be used to communicate ideas, for example by listening to and/or learning songs or instrumental pieces
* music that showcases ways in which Aboriginal and Torres Strait Islander musicians are continuing and revitalising cultures
* developing creative and critical practices and skills:
* by engaging in creative practices for composing and performing such as skills for listening, singing and playing instruments, and using notation as appropriate, for example graphic or staff notation or lead-sheets
* by engaging in critical practices such as using aural skills and reflecting on and responding to music they experience, including music they compose and perform
* composing and practising music for performance:
* through manipulating the elements of music to arrange a known melody or compose for an instrument they are learning
* by singing and playing instruments and using aural skills to support these processes
* presenting or performing music they have learnt and/or composed in informal and formal settings, such as spaces within the school, including, as appropriate, the classroom and school-hosted digital spaces such as a school learning management system.

### Achievement standard

By the end of Level 6, students demonstrate how elements of music contribute to music they compose, perform and experience. They recall how music composed and/or performed across cultures, times, places and other contexts communicates ideas, perspectives and meaning. They identify how music is used to continue and revitalise cultures, including in the works of Aboriginal and Torres Strait Islander Peoples.

Students demonstrate listening and aural skills when listening, composing and performing. They select and use elements of music and compositional devices to compose music that communicates ideas, and when practising music for a performance, and documenting and/or recording the music they compose. They perform music in formal and informal settings, identifying different audiences.

### Content descriptions and elaborations

#### Strand: Exploring

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| explore ways that the elements of music are combined to communicate meaning in music across cultures, times, places and other contexts including from Aboriginal and Torres Strait Islander PeoplesVC2AMU6E01 | * listening to music that uses a range of instrumentation or forms (such as song forms, theme and variations, binary, verse chorus, cumulative), describing the use of elements, identifying roles of instruments (melody or accompaniment), and exploring different versions such as reimagined versions with viewpoint questions, for example ‘How does this music draw on music traditions or styles from other times, cultures or locations?’
* evaluating and discussing (using their own words and learnt music terminology) personal preferences for music from a range of contexts and cultures in music they play or hear, or music they encounter in their lives, including screen-based content
* identifying and describing features of music that create effects, including manipulation of elements of music, use of devices such as riffs, and specific instrumental techniques such as strumming or plucking
* listening to and/or performing and responding to music from a variety of contexts and cultures, such as Asian cultures, using their own words and learnt music terminology, and giving reasons for their opinions, discussing what they like about the music and hypothesising as to why they think the composer/performer chose to write/perform it
* considering ways in which music is used in celebrations, ceremonies or rituals at their school or in their local community, and how it is used to give structure to the occasion or to communicate themes such as identity or belonging
* investigating the range of music styles and instruments that living Aboriginal and Torres Strait Islander composers and/or performers are using in their work, making sure to investigate the local area first, and to highlight the culturally appropriate use of instruments
 |
| explore ways Aboriginal and Torres Strait Islander Peoples use music to continue and revitalise culturesVC2AMU6E02 | * investigating how Aboriginal and Torres Strait Islander composers and/or performers share knowledge about their culture as part of performances, for example a Welcome to Country or Acknowledgement of Country before a performance, or sharing information about the language they are using in their performance or their inspiration for composing a song or instrumental work
* viewing a performance at a Tanderrum and talking with a representative from the local Koorie community about how the performance strengthens culture
 |

#### Strand: Developing Practices

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| develop listening skills and skills for working with elements of music to achieve expressive effects when composing, singing and playing instrumentsVC2AMU6D01 | * developing vocal and/or instrumental skills by focusing on specific elements of music such as copying rhythmic or melodic patterns, phrases or melodies and using them in improvisations
* combining listening and performance skills to hear other parts when singing or playing in a group and adjusting their own volume to achieve a balanced sound
* exploring vocal/instrumental techniques they can use to manipulate elements of music to create contrast, repetition and balance in their compositions; using focused listening skills to evaluate the effects they are creating; practising and refining techniques required to achieve accuracy; and making decisions about how to refine their ideas to accommodate their level of technical skill
* practising techniques for singing and playing to develop vocal and/or instrumental skills in solo and ensemble music, for example to accurately interpret rhythm and pitch, to create and vary mood or atmosphere, and using observations from listening and questions based on viewpoints to set goals, track progress or explore areas of interest
 |

#### Strand: Creating

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| work with elements of music and use compositional devices to communicate ideas, perspectives and meaning when composing and practising music for performance, and, as appropriate to the style, document and/or record the music they composeVC2AMU6C01 | * working collaboratively to compose music in response to an image, theme or question
* improvising and experimenting with combinations of sounds and/or digital tools to create moods and atmosphere
* rehearsing a range of unison and part music individually and/or in an ensemble, and using listening skills and questions based on viewpoints to assist decision-making about how specific elements of music will be interpreted and to refine their work
* using a limited range of pitches to compose melodies for a selected instrument such as one they are learning to play, for example a pitch range that only uses notes they can play
* using voices and instruments or notation software to create a score for performance by voice and instruments
 |

#### Strand: Presenting

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| rehearse and perform music in a range of forms they have learnt and/or composed to audiences in informal and formal settingsVC2AMU6P01 | * rehearsing and refining performances to engage audiences and communicate ideas, viewpoints and/or meaning, for example by asking questions such as ‘How can I share my feelings with the audience?’
* providing and responding to feedback to refine performances and compositions, for example by discussing how performers communicate the composer’s dynamic intentions and the mood of the music using questions such as ‘How did that performer get that sound?’
* considering the layout and sound quality of performance spaces when planning live performances
* presenting performances via digital platforms including, if appropriate, interacting with audiences using platforms such as the school intranet or website, and considering online safety protocols; for example, streaming or uploading recordings of performances and posing questions for the audience to respond to in a chat space
 |

## Levels 7 and 8

### Band description

In Levels 7 and 8, learning in Music builds on each student’s prior learning and experiences. Students learn in and through the music practices of listening, composing and performing. They use their music knowledge and skills in purposeful and creative ways and continue to develop their connection with and contribution to the world as composers, performers and audiences. They work individually and in collaboration with peers and teachers.

Students explore music in local, regional, national and global contexts such as music used in multi-arts, transdisciplinary or hybrid forms, or music from countries or regions of Asia. They take opportunities to engage with living composers and performers and expand their awareness of the diversity of music practices, genres and/or styles.

In Levels 7 and 8, the focus is on students:

* exploring and responding to:
* music and music practices across cultures, times, places and other contexts, for example through listening to and evaluating their own music practices or analysing performances and compositions created or presented by others
* the diversity of music created by Aboriginal and Torres Strait Islander Peoples and how this work demonstrates respect for Indigenous Cultural and Intellectual Property (ICIP) rights
* developing practices and skills:
* through creative practices and diverse skills for listening, vocal and instrumental performance, and composition in music genres and/or styles of interest, and interpreting and manipulating the elements of music, such as duration/time (including beat and rhythm, tempo, pulse, simple/compound metre), pitch, dynamics and expression, form and structure, timbre and texture
* through critical practices for reflecting, analysing, evaluating and responding to their own work and the work of others; for example, considering how to apply knowledge of music styles or structures in compositions, developing interpretations of music composed by others, evaluating their own performances
* composing in forms and genres such as songwriting, solo and/or ensemble instrumental music, music production, arranging or re-imagining, and developing interpretations of solo and/or ensemble music works for performance, using listening skills and available digital tools as appropriate
* presenting performances of music to audiences, for example a specific target audience.

### Achievement standard

By the end of Level 8, students analyse how the elements of music and compositional devices are manipulated in music they compose, perform and experience. They describe ways music from across cultures, times, places and other contexts communicates ideas, perspectives and meaning, including in the works of Aboriginal and Torres Strait Islander Peoples. They identify and describe how and why respectful approaches are used in composing, performing and responding to music.

Students exploit elements of music and compositional devices and demonstrate listening and aural skills to compose music that communicates ideas, perspectives and meaning. They document/notate and/or record the music they compose. They manipulate elements of music when performing their own and others’ music. They demonstrate performance skills when performing music for audiences.

### Content descriptions and elaborations

#### Strand: Exploring

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| investigate ways composers and performers use the elements of music and compositional devices in music composed across cultures, times, places and other contexts, including in the music of Aboriginal and Torres Strait Islander musiciansVC2AMU8E01 | * accessing and researching music through live or recorded/streamed performances to analyse performers’ interpretations of composers’ intentions such as tempo choices, instrumentation, feel or articulation
* listening to live or recorded music and identifying stylistic characteristics such as how elements of music are manipulated and how compositional devices are used, then using this information to describe features of style and inform performance in that style
* listening to and identifying how elements of music are manipulated in music composed by a range of composers, with the intention of drawing attention to social issues or values through music, such as protest song or nationalistic music
* researching and discussing the influence of social, cultural and historical developments relating to specific styles, forms or traditions and incorporating these into their composition and/or performance, for example by asking questions such as ‘How does this music relate to its social context, makers and audiences?’
 |
| explore the diversity of music composed and performed by Aboriginal and Torres Strait Islander musicians, considering culturally appropriate and respectful approaches to Indigenous Cultural and Intellectual Property rightsVC2AMU8E02 | * exploring ways that Aboriginal and Torres Strait Islander composers and/or performers communicate their ideas and messages across communities and cultures, for example by asking questions such as ‘What are the impacts of this musician’s/these musicians’ music?’ or ‘What music styles or genres is this musician drawing on in creating their own music?’
* investigating when, how and why copyright and/or Indigenous Cultural and Intellectual Property rights might be relevant to their practice as, for example, listeners, songwriters, composers and/or performers
* exploring what protocols for protecting Indigenous Cultural and Intellectual Property rights exist to help students make ethical choices about how they use music as listeners or creators, for example by asking questions such as ‘Who wrote this music?’, ‘May I use ideas from this song, and do I need permission to do so?’, ‘When can I use Aboriginal and Torres Strait Islander languages or stories in song lyrics?’, ‘Has the Aboriginal or Torres Strait Islander artist been paid for me to listen to this?’ and ‘When was the music composed?’
 |

#### Strand: Developing Practices

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| develop and practise listening skills and vocal and/or instrumental skills and techniques for manipulating elements of music to achieve expressive effectsVC2AMU8D01 | * experimenting with ways to use instrumental/vocal techniques to manipulate elements of music to achieve intended effects, and notate or document their ideas as a reference for future performances or composition
* practising technical and expressive skills such as intonation, pitch and rhythmic accuracy, phrasing or shaping dynamics and articulation to communicate expressive intent using voices and/or instruments
* experimenting with ways digital tools can be used when arranging musical ideas or creating effects; for example, using digitally produced parts alone or in combination with voice/vocalisation or other instruments
* using a listening journal format to document ideas for compositions, interpretations, re-imaginings or performances
 |
| reflect on, analyse and document their own and others’ music to inform choices they make as composers and performers about how they will manipulate elements of music and/or compositional devicesVC2AMU8D02 | * practising using aural skills and music terminology to identify and describe technical and expressive elements of music when songwriting, in an instrumental music lesson or in a discussion with peers or a teacher
* practising ways to use aural and visual cues when playing or singing in an ensemble, paying attention to chords or phrases that indicate place within a structure (aural) or gestures indicating tempo or entries (visual)
* using focused listening and selected aural skills to evaluate the use of elements of music when listening to a recording for the purpose of making decisions about how they will interpret the music
 |

#### Strand: Creating

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| interpret music in a variety of forms and styles, manipulating elements of music and employing relevant vocal and/or instrumental techniquesVC2AMU8C01 | * investigating and trialling ways of realising stylistic features when rehearsing, by incorporating effects such as distortion, decay or delay, or using accent
* interpreting music that is notated/documented in a range of formats, such as graphic or interactive scores, staff notation or tablature (TAB) and recordings to develop an arrangement of a song
* manipulating sound quality by applying understanding of the range of sounds/timbres that different instruments, voice types and digital tools can produce
 |
| compose using the elements of music and compositional devices to communicate ideas, perspectives and meaning, and notate, document and/or record the musicVC2AMU8C02 | * writing songs or instrumental music to communicate ideas or opinions about themes or issues
* combining and manipulating the elements of music in ways that are characteristic of selected styles, creating, and notating, documenting and/or recording a composition using available digital tools
* using patterns such as harmonic, rhythmic or melodic patterns as the basis for improvisation or composition; for example, creating a composition entirely from loops or recording a series of loops (ostinati/repeating patterns) and then composing or improvising additional melodic lines
* using software to notate, document and/or record compositions in formats that are appropriate to a genre, style or instrument, such as chord charts or percussion notation
 |

#### Strand: Presenting

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| rehearse and perform music to audiences using relevant vocal and/or instrumental techniques and performance skills VC2AMU8P01 | * rehearsing a range of music in solo and ensemble activities for performance to a variety of audiences
* performing with correct posture, understanding that the body is part of the performance, standing or sitting as appropriate for the instrument, ensemble, audience and any technology in use such as a microphone, and using correct posture and techniques for tone production
* planning performances, rehearsing and performing their own vocal and/or instrumental compositions individually or in a group, and paying attention to expressive skills that convey stylistic understanding, such as articulation and accents
* experimenting with different ways of staging a performance to communicate ideas and intentions to an audience
 |

## Levels 9 and 10

### Band description

In Levels 9 and 10, learning in Music continues to build on each student’s prior learning and experiences as they develop their capability and confidence across the practices of Music: listening, composing and performing, and developing a personal voice as composers, performers and audiences. They continue to use music knowledge and skills in purposeful and creative ways that are informed by their engagement with the work of living composers and performers from local, regional, national and global contexts such as countries or regions in Asia, including the use of music in multi-arts, transdisciplinary or hybrid forms. This awareness of diverse music practices, genres and/or styles informs their own music practices. They work collaboratively with peers and teachers.

In Levels 9 and 10, the focus is on students:

* exploring and responding to:
* music and music practices from a range of cultures, times, places and other contexts, for example through listening and evaluating their own music practices or analysing performances and compositions created or presented by others
* ways in which music created and/or performed by Aboriginal and Torres Strait Islander Peoples celebrates and challenges multiple perspectives of Australian identity
* developing practices and skills:
* through building and extending creative practices for listening, including aural skills, vocal and/or instrumental performance, and composition in music genres and/or styles of interest, and interpreting and manipulating the elements of music, such as duration/time (for example, beat and rhythm, tempo, pulse, simple/compound metre, syncopation), pitch, dynamics and expression, form and structure, timbre and texture
* through building and extending critical practices by taking opportunities to reflect, evaluate or respond to their own work and the work of others; for example, considering how to apply knowledge of music genres/styles or structures in compositions, developing interpretations of music composed by others or evaluating their own performances
* composing in genres/forms such as songwriting, solo and/or ensemble instrumental music, music production, arranging or re-imagining, and developing interpretations of solo and/or ensemble music works for performance, using aural skills and/or available digital tools as appropriate
* presenting performances to audiences and using appropriate performance styles for the music and the context of the performance.

### Achievement standard

By the end of Level 10, students analyse and evaluate ways the elements of music and compositional devices are exploited to engage audiences in music they compose, perform and experience. They investigate ways music from across cultures, times, places and other contexts communicates ideas, perspectives and meaning, including the practices of Aboriginal and Torres Strait Islander musicians. They evaluate how music is used to celebrate and challenge perspectives of Australian identity, including those of Aboriginal and Torres Strait Islander Peoples.

Students demonstrate listening skills relevant to the styles in which they are working when composing, arranging and performing. They document/notate and/or record their music. They manipulate elements of music appropriate to the style when performing their own or others’ music. They use music elements and compositional devices to compose music that communicates ideas, perspectives and meaning. They demonstrate performance skills when performing music for audiences.

### Content descriptions and elaborations

#### Strand: Exploring

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| investigate composers’ and performers’ use of elements of music, compositional devices and/or vocal and instrumental techniques to develop personal voice in music from a range of cultures, times, places and other contexts, including music by Aboriginal and Torres Strait Islander PeoplesVC2AMU10E01 | * investigating ways that composers and performers use the elements of music and compositional devices, and work collaboratively to communicate ideas and create effects to influence or evoke an emotional response in audiences through observing and reviewing performances, focusing on how elements of music and compositional devices are used to structure compositions and how composers and/or performers manipulate elements of music to evoke an emotional response
* investigating how composers and performers use instrumentation or instrumental techniques, for example by considering how dynamics and expressive techniques are being used or manipulated to communicate style-specific effects or extended techniques, and listening to a diverse range of music and comparing use of techniques or treatment of specific elements of music
* comparing ways that people in a range of contexts have used music in times of conflict and change
* using viewpoints to ask questions when considering how composers and/or performers develop their personal style or work collaboratively
 |
| investigate ways musicians, including Aboriginal and Torres Strait Islander performers and/or composers, celebrate and challenge multiple perspectives of Australian identity through music VC2AMU10E02 | * examining innovation in the ways that Aboriginal and Torres Strait Islander composers and/or performers are contributing to Australian contemporary music, including intercultural collaborations
* investigating how Aboriginal and Torres Strait Islander songwriters, performers and/or composers working in genres such as choral, orchestral or chamber music use music to share knowledge, educate, protest, advocate for change or express opinions and beliefs
* considering intentions/motivations in music composed and/or performed by Aboriginal and Torres Strait Islander musicians that challenge people to act on issues such as climate change, environmental protection, social justice, racism or youth homelessness, for example music presented in a themed performance program
* using and annotating a map of Aboriginal and Torres Strait Islander language groups to identify where Aboriginal and Torres Strait Islander composers and/or performers are working and providing short descriptions of their music
 |

#### Strand: Developing Practices

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| develop, practise and refine the use of listening skills and style-specific vocal and instrumental skills and techniques to interpret music and communicate expressive effectsVC2AMU10D01 | * working collaboratively to develop ensemble skills, such as listening carefully to establish and maintain balance across parts, for example when performing in a duo, trio, acoustic or amplified ensemble
* identifying challenging sections in music they are learning in solo or ensemble settings and developing necessary technical skills and stamina to control performance, achieve accuracy and fluency, and communicate stylistic understanding
* mapping a planned approach to interpret dynamics (for example, using observations from another performance or analysis of the work and identifying sections or points where the loudest and softest dynamics will be employed), then practising to realise the plan
* developing technical and expressive facility and control when using voice and/or an instrument(s); for example, undertaking a systematic approach to developing and extending vocal or instrumental skills
 |
| reflect on, analyse, evaluate and document their own and others’ music to inform choices they make as composers and performers about how they will interpret and manipulate elements of music and/or compositional devicesVC2AMU10D02 | * listening to, analysing and comparing the performance practices of others to shape and refine their own interpretation and performance of a piece of music, evaluating preferences and developing practice strategies to achieve their own goals
* using listening, aural skills and understanding of the information provided in scores, charts or lead-sheets to develop interpretations of repertoire in a range of styles
* exploring the concept of developing a personal voice when composing and/or performing
* using focused listening, aural or memory skills to identify, sing or play and/or notate/document music ideas, such as pitch and rhythmic patterns, intervals, scales and common chord progressions, for future use in compositions and/or performances
* developing and refining the use of aural skills relating to tuning/intonation that they can use in real time to improve levels of accuracy and control when performing
 |

#### Strand: Creating

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| interpret music in a variety of forms and styles, manipulating the elements of music and compositional devices, and using style-specific vocal and instrumental techniques to communicate ideas, perspectives and/or meaningVC2AMU10C01 | * rehearsing and refining their ability to control technical and expressive qualities in solo and/or ensemble music to achieve accuracy and fluency, and to communicate stylistic understanding
* experimenting with and comparing how the elements of music and compositional devices are used to communicate musical intentions in traditional, digital or graphic scores from different styles
* identifying stylistic conventions relevant to music they are learning, and planning and practising to apply the conventions as relevant in their performance of music in those styles; for example, using information from composers or performers or analysis undertaken by other musicians or commentators
* selecting, interpreting and practising a performance program that focuses on a particular social or historical theme, music style or the work of a composer or performer(s), for example a solo or ensemble program
 |
| compose music, exploiting and combining elements of music and compositional devices relevant to chosen styles and forms to communicate ideas, perspectives and/or meaning and notate, document and/or record the musicVC2AMU10C02 | * evaluating how different traditions, styles or contexts affect the way people respond to a piece of music and using this information to compose a new piece of music designed to appeal to a specific audience or fulfil a specific purpose
* experimenting with options for using instrumentation, dynamics and expressive techniques to develop the texture of a composition
* working collaboratively to compose songs or instrumental music, for example a song cycle, music theatre work or music for a film, animation or video game, music that explores issues related to a historical or current event, pop songs, digital compositions or dance tracks
* analysing how elements of music are typically used in a music style and using findings as a guide when arranging or re-imagining music
 |

#### Strand: Presenting

| Content descriptionsStudents learn to: | ElaborationsThis may involve students: |
| --- | --- |
| rehearse and present planned performances of music they have learnt and/or composed to audiences, using relevant vocal and instrumental techniques and performance stylesVC2AMU10P01 | * recording and evaluating performances using digital tools; for example, listening to a recording of their own performances and identifying areas for improvement
* performing their own music compositions and, as appropriate, using scores or visual material and reflecting on and evaluating personal or audience responses to the music; for example, asking questions such as ‘How did choices related to tempo, dynamics, articulation or instrumentation allow the ensemble to achieve the intended effects in their performance?’
* rehearsing and presenting planned performances, and then reflecting on and evaluating how each performance may have been different and which was more successful with audiences and why
* planning and presenting performances in a range of physical or virtual spaces, including providing audiences with information about the music, the performers and the ideas that the performers are intending to communicate
 |