

Unit 3, Outcome 3 Aural & Theory Knowledge and Skills Table

From the 2011–2015 VCE Study Design for Music Performance Unit 3

Pages 32 to 35 (Aural & Theory only)



AREA OF STUDY 3

Musicianship

In this area of study students systematically develop music theory knowledge and skills in aural comprehension and analysis. They develop and refine their ability to **identify, recognise, notate** and **transcribe** short music excerpts, as well as to **re-create** short sections of music by **singing, humming** and/or **playing**. Students practise and refine their ability to **notate music by hand**. They develop an understanding of ways expressive elements of music can be **interpreted** in the performance of music works. They apply this knowledge to their **analysis** of ways in which Australian performers have interpreted a variety of works by Australian composers/songwriters that have been created after 1910.

Outcome 3

On completion of this unit the student should be able to identify, re-create, notate and transcribe short excerpts of music, and discuss the interpretation of expressive elements of music in pre-recorded works.

Note blue text was taught in Unit 1, red in Unit 2, green in Unit 3.

Italics means it is a “practical” aspect.

UNIT 3	AURAL KNOWLEDGE	AURAL SKILLS	THEORY KNOWLEDGE	THEORY SKILLS
GENERAL All in Treble & bass clef unless otherwise stated	• <i>a system to assist the singing of scales, intervals, chords, melodic phrases, rhythmic phrases & diatonic chord progressions</i>			
			• music notation conventions including: – pitch identification, key signatures, accidentals & chord symbols – rhythmic notation of semibreve, minim, crotchet, quaver, semi-quaver & associated rests, simple & compound time signatures, bar lines, rhythmic grouping & beaming	
	• <i>use a system to sing intervals, scales, short melodic phrases & chord-tone arpeggios</i>			• use conventional music notation to write intervals, scales

INTERVALS	<p>– sound of ascending & descending major, minor, perfect diminished & augmented intervals within the compass of one octave presented aurally, in isolation & in melodic contexts</p>	<ul style="list-style-type: none"> • identify the size & quality of intervals that are presented aurally, in isolated & melodic contexts 	<p>– naming conventions used to identify size & quality of intervals</p>	<ul style="list-style-type: none"> • identify the size & quality of intervals that are presented in writing, in isolated & melodic contexts
			<p>–structure of ascending & descending major, minor & perfect diminished & augmented intervals within the compass of one octave presented aurally, in isolation & in melodic contexts</p>	
SCALES/ MODES	<p>– sound of ascending & descending forms of the major, natural minor, harmonic minor, melodic minor & chromatic scales, major (do) pentatonic, minor (la) pentatonic & blues (minor pentatonic plus flat 5) dorian & mixolydian modes</p>	<ul style="list-style-type: none"> • identify ascending & descending major, natural minor, harmonic minor, melodic minor & chromatic scales, major (do) pentatonic, minor (la) pentatonic & blues (minor pentatonic plus flat 5) dorian & mixolydian modes that are presented aurally 	<p>– naming conventions used to identify scale degrees – concepts of tonality & key</p>	<ul style="list-style-type: none"> • identify ascending & descending major, natural minor, harmonic minor, melodic minor & chromatic scales, major (do) pentatonic, minor (la) pentatonic & blues (minor pentatonic plus flat 5) dorian & mixolydian modes that are presented in writing
			<p>–intervallic structure of ascending & descending forms of the major, natural minor, harmonic minor, melodic minor & chromatic scales, major (do) pentatonic, minor (la) pentatonic & blues (minor pentatonic plus flat 5) dorian & mixolydian modes</p>	

<p>MELODY</p>	<ul style="list-style-type: none"> • use a process to imitate &/or improvise on three or four note melodic motifs by singing, humming or playing 	<ul style="list-style-type: none"> • recognise & identify the tonality of a melody that is based on a major, melodic minor, major pentatonic or minor pentatonic scale, or a dorian or mixolydian mode presented aurally 		<ul style="list-style-type: none"> • recognise & identify the tonality of a melody that is based on a major, melodic minor, major pentatonic or minor pentatonic scale, or a dorian or mixolydian mode which is presented in writing
	<ul style="list-style-type: none"> • use a process to imitate by singing, humming or playing, a two-bar diatonic or modal melodic phrase that is presented as either a recording or as a live performance, accurately reproducing intervallic & rhythmic characteristics 	<ul style="list-style-type: none"> • use conventional music notation to transcribe up to two bars of a four-bar diatonic melody that is based on a major or melodic minor scale, in keys that use up to three sharps or three flats, presented in treble clef, in simple duple, simple triple, simple quadruple or compound duple meter & where the pitch of the first note & the rhythm of the melody are given & which is presented with a bass line & a chordal &/or rhythmic accompaniment 		
		<ul style="list-style-type: none"> • aurally recognise & identify from a series of written alternatives, two bars from a four-bar melody in treble clef presented without a key signature, with an accompanying bass line & where the melody is based on a major, melodic minor, major pentatonic or minor pentatonic scale, or a dorian mixolydian mode 		

<p>CHORDS</p>	<p>– sound of major, minor, augmented, diminished suspended 4th chords, major 7th, minor 7th, & dominant 7th chords half diminished/minor 7 flat 5 & diminished 7th chords</p>	<p>• identify major, minor augmented, diminished triads, & suspended 4th & 7th chord types presented aurally in block harmony or as arpeggios</p>	<p>–intervallic structure of major, minor, augmented, diminished suspended 4th chords, major 7th, minor 7th, & dominant 7th chords half diminished/minor 7 flat 5 & diminished 7th chords</p>	<p>• identify major, minor augmented, diminished triads, & suspended 4th & 7th chord types presented in writing</p>
<p>CHORD PROGRESSIONS</p>	<p>– sound of tonic (I major), I major 7th, supertonic (ii minor), ii minor 7th, mediant (iii minor), iii minor 7th, sub-dominant (IV major), IV major 7th, dominant(V major), dominant 7th chord sub-mediante (vi minor) vi minor 7th, leading note (vii diminished) & vii half-diminished/minor 7 flat 5 triads in a major key</p>	<p>• identify in writing, diatonic progressions of up to four chords in major keys or in harmonic minor keys that use up to three sharps or three flats, that use combinations of root position triads & 7th chords, that are presented homophonically; beginning on the tonic chord & that conclude with common cadences ending on the tonic, dominant or submediante chords</p>	<p>– naming conventions used to identify quality & diatonic function of chords within a key</p>	
	<p>– sound of (excluding 7th chords built on the first & third degrees) tonic (i minor), supertonic (ii diminished), ii half-diminished/minor 7 flat 5 mediant (III augmented), sub-dominant (iv minor), iv minor 7th dominant (V major), dominant 7th chord sub-mediante (VI major) VI major 7th leading note (vii diminished) & vii diminished 7th triads in a harmonic minor key</p>	<p>• aurally recognise & identify from a series of written alternatives, up to three chords from a four chord, diatonic progression that is in a major key or a harmonic minor key, uses up to three sharps or three flats, is presented homophonically, uses combinations of root position triads & 7th chords & begins on the tonic chord</p>	<p>– strategies to identify & notate diatonic, root position chord progressions in major keys & in harmonic minor keys</p>	

			<p>–structure & function of tonic (I major), I major 7th, supertonic (ii minor), ii minor 7th, mediant (iii minor), iii minor 7th, sub-dominant (IV major), IV major 7th, dominant(V major), dominant 7th chord sub-mediante (vi minor) vi minor 7th, leading note (vii diminished) & vii half-diminished/minor 7 flat 5 triads in a major key</p>	
			<p>–structure & function of (excluding 7th chords built on the first & third degrees) tonic (i minor), supertonic (ii diminished), ii half-diminished/minor 7 flat 5 mediant (III augmented), sub-dominant (iv minor), iv minor 7th dominant (V major), dominant 7th chord sub-mediante (VI major) VI major 7th leading note (vii diminished) & vii diminished 7th triads in a minor key where the basis for chord building is the harmonic minor scale</p>	

RHYTHM	<ul style="list-style-type: none"> • strategies to identify & notate simple & compound rhythm patterns 		<ul style="list-style-type: none"> • naming conventions used to identify rhythmic values 	
	<ul style="list-style-type: none"> • <i>use a process to imitate &/or improvise on two- or three-bar rhythmic patterns by clapping, tapping or playing</i> 	<ul style="list-style-type: none"> • aurally recognise, & identify from a series of written alternatives, two bars of rhythm from a two-part eight bar phrase presented by non-pitched percussion instruments in two parts & in simple duple, simple triple, simple quadruple or compound duple triple & quadruple meters 	<ul style="list-style-type: none"> • conventions of rhythmic notation including grouping & beaming 	
	<ul style="list-style-type: none"> • use a process to imitate by clapping, tapping or playing, regular & syncopated rhythm patterns of two- to four-bars in simple, compound &/or asymmetric meters 	<ul style="list-style-type: none"> • transcribe rhythms of up to two bars from an excerpt that is no longer than eight bars, & that is Presented with up to four single-line parts in simple duple, simple triple, simple quadruple or compound duple meter 	<ul style="list-style-type: none"> • organisation, value & subdivision of beat & pulse in simple duple, triple & quadruple meters & compound duple triple & quadruple meters & asymmetric meters with 5 pulses per bar 	