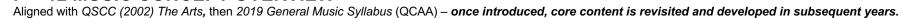
## St Andrew's Anglican College P – 12 MUSIC CONCEPT OVERVIEW





	Prep	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10	Year 11	Year 12
	QSCC – Level 1 by the end of Year 1		QSCC – Level 2 by the end of Year 3		QSCC – Level 3 by the end of Year 5		QSCC – Level 4 by the end of Year 6	QSCC – Level 5 by the end of Year 8		QSCC – Level 6 by the end of Year 10		QCAA Music 2019 v.1.	1.2
<b>Duration</b> (Beat and Rhythm)	Recognise beat/no beat     Fast/slow     Imitate simple rhythms	Differentiate between beat and rhythm  In the state of t	Accent and barlines  4 3 and 4	• J • ‡ 7 • Ties in simple time	Accent and barlines         Compound time:	• Simple time combinations:		·m		Crotchet-based meters:  \$\frac{1}{3} \left \frac{7}{4} \]  Minim-based	Quaver-based meters and associated groupings:      § § § §	Mixed meters     Additive meters	Polyrhythm/cross- rhythm     Polymetre
	Long/short sounds     One/two sounds on a beat)     Rhythmic ostinato		•,,,,	• Fermata	\$ \$ \\	•				meters and associated groupings:	8 8 8		
	,				• Dots and ties in simple and compound time	•vr •rv				•577			
<b>Pitch</b> (Melody, Harmony and Tonality)	High/low     Imitate simple melody	Sing simple diatonic melodies Recognise major/minor Melodic contour Patterns containing so, mi, la	• do pentatonic	Play simple diatonic melodies on recorder Whole step, half step Treble clef notation E, G, A, B, C <sup>1</sup> , D <sup>1</sup>	Extended do pentatonic scale (and notation for own instrument in MIP using treble, alto, bass clefs)     Major 2 <sup>nd</sup> and minor 3 <sup>rd</sup> intervals     Major 3 <sup>rd</sup> intervals	Perfect 4 <sup>th</sup> and 5 <sup>th</sup> intervals	In pentatonic In the late of	C, D, G, F major and related harmonic minor scales     Major, minor and perfect intervals to octave     Bass clef notation     Chords and	Chords and progressions ii and V7 in known major keys     Tone/semitone construction of major and harmonic minor	A, Bb and Eb major and related harmonic minor keys and scales     All intervals found in major and harmonic minor scales     Perfect and plagal cadences	Melodic minor scales in known keys     Diminished and augmented intervals     Chromaticism in melody writing     Modulation	Motif     Primary and secondary harmony; consonance, dissonance, cadence points in all keys     Countermelody     Church modes	Innovative use of pitch Leitmotif Extended harmony, including dissonance, extended harmony (e.g. parallel chords, jazz harmony, added-
					<ul> <li>Treble clef notation – middle C, D, F#</li> <li>Whole step, half step</li> </ul>			progressions using I, IV and V in known major keys, and chords i, iv, v and V in known minor keys  Melodic sequence		• Harmonising diatonic melodies     • Passing and auxiliary notes     • Transposition	Imperfect and interrupted cadences     Use of chromatic chords     Added-note chords: M7th, m7th	Non-Western scale forms and their construction	note chords, extended chords, tone clusters) and chromaticism • Experimental scale forms, tone row and whole-tone scales • Added- note/extended harmony
Expressive Devices	Loud/soft	Changes in volume	• Piano (p), forte (f)		Crescendo/ decrescendo Staccato, legato Mezzo forte (mf), mezzo piano (mp) Pianissimo (pp), fortissimo (ff) Slurs	Accents (>)	Signs and terms encountered in repertoire sung and played			Szforzando (sfz)     Phrasing     Stylistic indicators     Expressive     techniques (e.g.     vibrato)	Ornamentation Glissando 'Doits', falls, scoops and slides and associated jazz devices	Signs and terms encountered in repertoire sung and played and they ways they communicate meaning	
Texture			Thick and thin texture Melody	Rhythmic and melodic ostinato     Rounds/canons     Rhythmic accompaniments	Homophonic texture     Accompaniment     Partner songs			Polyphonic texture     Heterophonic texture				Monophonic texture	Densities in innovative styles
Timbre	Speaking voice and singing voice	Voice as instrument     Auxiliary percussion	Mallet percussion	Recorder     Instruments of the orchestra	String timbres (arco and pizzicato)  Woodwind, brass and percussion timbres		• Ukulele	Cross-cultural timbres     Electronic timbres	Popular timbres	Combination of sound sources, such as single voice, multiple voices, voices accompanied and unaccompanied, vocal and instrumental techniques and manipulation of	Timbres     associated with     jazz     Orchestral timbres,     and qualities in     ranges and     registers     (tessitura)	Vocal and instrumental techniques and manipulation of sound, as encountered in repertoire,     Non-Western timbres     Roles of instruments and	
Structure	Same/different structures     Question and answer phrase structures	• Introduction	Same, similar and different phrase structures	• Canon	Repeat sign     Binary and ternary forms     Verse-chorus structures     First- and second-time endings	Rondo form     da capo al fine, dal segno	• 12-bar blues 'form'	Looping     Drop, build     Call and response	Instrumental/solo, bridge, break, outro in popular song	Unity and contrast	Theme and variations	Structures and forms that support the communication of meaning	Additive forms     Looping, phasing and irregular phrasing