**Margaret Arnold –** This video is an introduction to Music Units 1 and 2 - it has changed, you really need to read the study design. This is an opportunity for students to engage meaningfully in all aspects of music. Opportunities in Units 1 and 2 provides students with experiences to guide their Unit 3 and 4 choices. You'll note that performing, creating, analysing, and responding are the same areas of study in each unit. They grow in complexity and in Unit 1 focus on organisation, and in Unit 2 on effect in music. The listed knowledge and skills for each outcome are at the minimum end, and teachers are encouraged to know the backgrounds of individual students, and to differentiate accordingly. The range of technical control, for instance, will vary greatly depending on the background of the individual student in terms of their performance standards.

Some students will be preparing to continue on to Units 3 and 4 performance studies, and teachers should be aware of the potential pathways. There is not an expectation that students in Units 1 and 2 will be having weekly private instrumental lessons, particularly if they're looking to progress to the more general music making music inquiry course in Units 3 and 4. Suggestions of suitable types of works will be made in supporting material. Your cohort of students will be a determining factor, and there should be a balance between familiar music styles and those not yet encountered.

Note in the key knowledge about documenting music graphically, graphic documentation of music can include five notes, staff notation, graphic notation, tablature, annotated track listing, rhythm grids, and so on. This provides a link to the other areas of study too, students can learn and practise these skills in their studied works, in area of Study 3, but also in their own performance works and in their own creating. Such things as using intervals, scales and modes, chord progressions, rhythm, and metre, and so on. These connections should be made to other areas of study. Although banks have recorded examples in various music software applications can assist, be aware of the connections, and be sure to also practise these skills while dealing with the actual music with which the student is engaged in their music making.

In Unit 2, many of the key knowledge and key skills are the same as for Unit 1, but the expectation is that the existing skills are continuing to develop as students grow in confidence, in performing, and creating. Now, having some idea of how music is organised they can increase their understanding to begin to think about how meaning, and or emotion, can be conveyed to an audience, whether by the way you shape your phrases as a performer, or the tone colour of your instrumental choices as a composer, and so on. It's important to make connections between the areas of study.

All music knowledge and skills can be seen as cumulative, the same concepts are revisited but with more complexity and sophistication over, and over, and over again, but every time revealing new things. It really is a spiral. Look ahead to where your students are possibly heading. The focus areas of performing, creating, analysing, and responding underpin Units 1 and 2, and each develops to have different emphases in the various Unit 3 and 4 studies. There are almost limitless opportunities to expand, and the cross-study specifications provide many ideas. These will be different for different music’s performed, composed, heard, or analysed.

In these excerpts from the study design, you can see in compositional devices that the device and the definition on the left-hand side are mandated, but there are also many examples of the techniques and processes that could be used to explore the devices, you and your student will definitely find more. These are techniques and processes that can help provide the vocabulary to describe music. Similarly, each element has been named and defined for this study design, see pages 17-19, and these expected to be known. But the examples of concepts that could be explored depending on the music works are also supplied for each element.

As their listening and performing material grows, students might develop a glossary of terminology that they encounter. No formal prior knowledge is assumed in Units 1 and 2 but can be easily catered for using that spiral approach, concepts are revisited with more complexity and sophistication, over and over again. The new material is in the music they're playing, arranging, composing, or listening to. Ideally, you might attract a whole class of Unit 1 and 2 now that it's open to more students. It means also that students who enjoy engaging with music could at least continue with Units 1 and 2 music, even if they don't intend to pursue music further in their formal education.

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