

B O A R D O F S T U D I E S
NEW SOUTH WALES

Music 1

Stage 6

Syllabus

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1 The Higher School Certificate Program of Study

The purpose of the Higher School Certificate program of study is to:

- provide a curriculum structure which encourages students to complete secondary education
- foster the intellectual, social and moral development of students, in particular developing their:
 - knowledge, skills, understanding and attitudes in the fields of study they choose
 - capacity to manage their own learning
 - desire to continue learning in formal or informal settings after school
 - capacity to work together with others
 - respect for the cultural diversity of Australian society
- provide a flexible structure within which students can prepare for:
 - further education and training
 - employment
 - full and active participation as citizens
- provide formal assessment and certification of students' achievements
- provide a context within which schools also have the opportunity to foster students' physical and spiritual development.

2 Rationale for Music 1 in the Stage 6 Curriculum

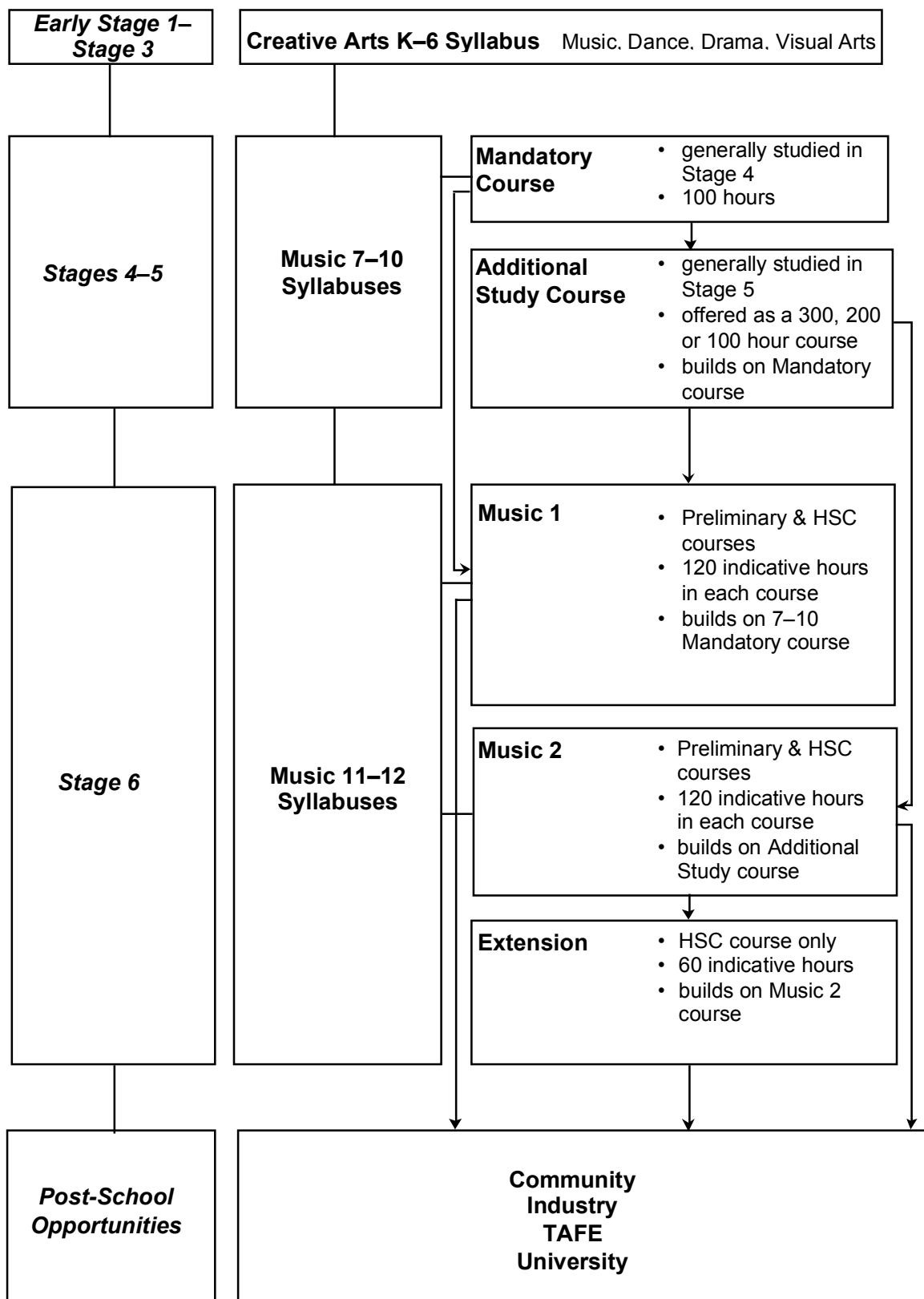
Music occupies a significant place in world cultures and the recorded history of all civilisations. It is a unique symbol system that uses sound to imply meaning and convey information. Music has the capacity to cross cultural and societal boundaries. It plays a variety of important roles in the cultural and spiritual lives of people, which is reflected in its prominent place in society and its immense contribution to the global economy. At an individual level, music is a medium of personal expression that enables the sharing of ideas, feelings and experiences and all students should have the opportunity to develop their musical abilities and potential.

The study of music combines the development of cognitive, psychomotor and affective domains in such a way that all domains contribute equally to the act of making music. It allows for the expression of the intellect, imagination and emotion, the exploration of values, and fosters an understanding of continuity and change, as well as the connections between different times and cultures. The nature of music study also allows students to develop their capacity to manage their own learning, work together with others and engage in activity that reflects the real world practice of performers, composers and audiences.

The purpose of Music 1 is to provide students with the opportunity to acquire knowledge, skills, understanding and attitudes within a broad musical context and encourage the desire to continue learning in formal and informal music settings after school. The course provides students with opportunities to engage in a range of musical styles, including contemporary popular music, and for many, it will serve as a pathway for further training and employment in the music industry or in contemporary music fields.

Music 1 provides an alternative course of study to Music 2 and the curriculum structure is adaptable enough to meet the needs and interests of students with varying degrees of prior formal and informal learning in music. It accommodates the widely differing needs and abilities of students, ranging from the broadly based to the desire to specialise, by allowing flexibility in the topic choice and areas of study. Students may enter the course from the Mandatory course as well as from the Additional Study course.

3 Continuum of Learning for Music 1 Stage 6 Students



The three courses offered at Stage 6 complete the K–12 continuum of Music which includes the *Creative Arts K–6 Syllabus* (1999) and the *Music Years 7–10 Syllabus* (1994).

The *Music Years 7–10 Syllabus* builds on the Music strand of the *Creative Arts K–6 Syllabus* and has the same conceptual base and theoretical underpinnings. It contains a Mandatory and an Additional Study course. The Mandatory course is designed to provide a core experience in music for all students in Years 7–10 and is used to meet the 100 indicative hours required for the School Certificate.

The Additional Study course builds sequentially from the Mandatory course and is designed for students in Years 7–10 who wish to extend their musical experiences and learning. The knowledge and skills gained in the course provide the foundation for music in Stage 6. The course can be implemented as a 100 hour, 200 hour or 300 hour course.

Music 1 builds on the Years 7–10 Mandatory course. It caters for students who have diverse musical backgrounds and musical interests, including those with an interest in popular music. It therefore attracts students with a formal musical background as well as those with only informal experience.

Music 2 builds on the Years 7–10 Mandatory and Additional Study courses and focuses on the study of Western art music. It assumes students have a formal background in music, have developed music literacy skills and have some knowledge and understanding of musical styles.

The Extension course builds on Music 2 and assumes a high level of music literacy, advanced performance skills, composition skills or musicology skills.

Students in Music 1 range from those with beginner instrumental and/or vocal skills to those with highly developed performance skills in a variety of musical styles including contemporary/popular music. Many of the students have highly developed aural skills that have been nurtured through performance by imitation, and skills in improvisation have often been developed through the same process.

Music 1 assumes no prior knowledge of musical notation beyond the basic introduction in the Years 7–10 Mandatory course. It recognises that students who have had no further involvement in Music beyond their introduction in the Mandatory course will need to revisit elementary musical skills and understanding.

4 Aim

The aim of Music 1 Stage 6 is to provide students with the opportunity to acquire knowledge, skills and experiences and to emerge as musically sensitive and capable individuals with the capacity and desire for music to play a significant and continually developing role in their lives.

5 Objectives

The objectives of Music 1 Stage 6 are:

- to develop knowledge and skills about the concepts of music and of music as an art form through performance, composition, musicology and aural activities in a variety of cultural and historical contexts
- to develop the skills to evaluate music critically
- to develop an understanding of the impact of technology on music
- to develop personal values about music.

6 Course Structure

In Music 1, students will study:

- the **concepts** of music
- through the **learning experiences** of performance, composition, musicology and aural
- within the **context** of a range of styles, periods and genres.

Concepts of Music

The content of the syllabus is set out according to the musical concepts of:

- duration
- pitch
- dynamics and expressive techniques
- tone colour
- texture
- structure.

Learning Experiences

The learning experiences through which students understand music are performance, composition, musicology and aural.

Students develop musically through the integration of these learning experiences. These may include:

- | | | |
|---------------|-----------------|------------------|
| • playing | • organising | • observing |
| • singing | • listening | • analysing |
| • moving | • creating | • discriminating |
| • improvising | • recording | • evaluating |
| • discussing | • experimenting | • manipulating |
| • innovating | • responding | |

Contexts

Students will study music in a variety of contexts. These musical contexts (styles, periods and genres) will be studied through specific topics.

Topics available for study:

An instrument and its repertoire
Australian music
Baroque music
Jazz
Medieval music
Methods of notating music
Music and religion
Music and the related arts
Music for large ensembles
Music for radio, film, television and multimedia
Music for small ensembles
Music in education
Music of a culture (Preliminary course)
Music of a culture (HSC course)
Music of the 18th century
Music of the 19th century
Music of the 20th and 21st centuries
Popular music
Renaissance music
Rock music
Technology and its influence on music
Theatre music

Preliminary Course

Students will study at least THREE topics from the list above.

HSC Course

Students will study at least THREE topics from the list above.

The topics must be:

either

THREE topics which are different from those studied in the Preliminary course

or

TWO topics which are different from those studied in the Preliminary course and ONE topic from the Preliminary course which shows greater depth of understanding, explores new repertoire and includes a comparative study.

Note: Principals will be required to certify to this effect.

7 Objectives and Outcomes

7.1 Table of Objectives and Outcomes

Objective: to develop knowledge and skills about the concepts of music and of music as an art form through performance, composition, musicology and aural activities in a variety of cultural and historical contexts.

	Preliminary Outcomes (P)		HSC Outcomes (H)
	<i>Through activities in performance, composition, musicology and aural, a student:</i>		<i>Through activities in performance, composition, musicology and aural, a student:</i>
P1	performs music that is characteristic of the topics studied	H1	performs stylistically, music that is characteristic of topics studied, both as a soloist and as a member of an ensemble
P2	observes, reads, interprets and discusses simple musical scores characteristic of topics studied	H2	reads, interprets, discusses and analyses simple musical scores that are characteristic of the topics studied
P3	improvises and creates melodies, harmonies and rhythmic accompaniments for familiar sound sources reflecting the cultural and historical contexts studied	H3	improvises and composes music using the range of concepts for familiar sound sources reflecting the cultural and historical contexts studied
P4	recognises and identifies the concepts of music and discusses their use in a variety of musical styles	H4	articulates an aural understanding of musical concepts and their relationships in a wide variety of musical styles

Objective: to develop the skills to evaluate music critically.

	Preliminary Outcomes (P)		HSC Outcomes (H)
	<i>Through activities in performance, composition, musicology and aural, a student:</i>		<i>Through activities in performance, composition, musicology and aural, a student:</i>
P5	comments on and constructively discusses performances and compositions	H5	critically evaluates and discusses performances and compositions
P6	observes and discusses concepts of music in works representative of the topics studied	H6	critically evaluates and discusses the use of the concepts of music in works representative of the topics studied and through wide listening

Objective: to develop an understanding of the impact of technology on music.

	Preliminary Outcomes (P)		HSC Outcomes (H)
	<i>Through activities in performance, composition, musicology and aural, a student:</i>		<i>Through activities in performance, composition, musicology and aural, a student:</i>
P7	understands the capabilities of performing media, explores and uses current technologies as appropriate to the topics studied	H7	understands the capabilities of performing media, incorporates technologies into composition and performance as appropriate to the topics studied
P8	identifies, recognises, experiments with and discusses the use of technology in music	H8	identifies, recognises, experiments with, and discusses the use and effects of technology in music

Objective: to develop personal values about music.

	Preliminary Outcomes (P)		HSC Outcomes (H)
	<i>Through activities in performance, composition, musicology and aural, a student:</i>		<i>Through activities in performance, composition, musicology and aural, a student:</i>
P9	performs as a means of self-expression and communication	H9	performs as a means of self-expression and communication
P10	demonstrates a willingness to participate in performance, composition, musicology and aural activities	H10	demonstrates a willingness to participate in performance, composition, musicology and aural activities
P11	demonstrates a willingness to accept and use constructive criticism	H11	demonstrates a willingness to accept and use constructive criticism

7.2 Key Competencies

Music provides a powerful medium for the development of general competencies considered effective for the acquisition of effective, higher-order thinking skills. These skills are necessary for further education, work and everyday life.

Key competencies are embedded in the music curriculum to enhance student learning. The key competencies of ***collecting, analysing and organising information, communicating ideas and information, and planning and organising activities*** are integral to the nature of music education. Students work as individuals and in ensembles in classroom activities, and through this the key competency of ***working with others and in teams*** is addressed. The nature of music requires students to consistently engage in problem solving activities, thus addressing the key competency of ***problem solving***. Patterning, sequencing and the mathematical principles involving shape, volume, density and repetition, are an essential component of aural skills and musical composition and align with the key competency of ***using mathematical ideas and techniques***. Throughout the study of music, students incorporate technological perspectives into their work, which addresses the key competency of ***using technology***.

8 Content: Music 1 Preliminary and HSC Courses

Preliminary Course

Students will develop knowledge and understanding about the use of the following musical concepts:

- duration
- pitch
- dynamics and expressive techniques
- tone colour
- texture
- structure

and skills in performance, composition, musicology and aural within the context of a range of styles, periods and genres.

Students will study at least THREE topics from the list provided on page 11.

HSC Course

Students will develop a greater depth of knowledge and understanding of the concepts of music and skills in performance, composition, musicology and aural within the context of a range of styles, periods and genres.

Students will study at least THREE topics from the list provided on page 11.

The topics must be:

either

THREE topics which are different from those studied in the Preliminary course

or

TWO topics which are different from those studied in the Preliminary course and ONE topic from the Preliminary course which shows greater depth of understanding, explores new repertoire and includes a comparative study.

Students will also choose THREE electives made up of any combination of performance, composition and/or musicology. These three electives must reflect the three topics studied in the HSC course.

Concepts

The concepts provide an overview of musical understanding that students need to develop. An approach to music through the concepts is very significant, as music often displays a distinctively abstract nature, existing without reference to anything else.

Investigating the concepts enables students to examine the ways in which sound is used to create music and apply this to their own experience of performance, composition, musicology and aural.

Developing an understanding of the musical concepts is not an end in itself. The concepts have application in a musical context because different musical styles use the concepts in different ways.

In both the Preliminary and HSC courses, the concepts will be constantly revisited at increasing levels of sophistication. The degree of sophistication will depend on the topics chosen for study and the breadth of musical experiences.

Students learn about *duration*

Duration refers to the lengths of sounds and silences in music and includes the aspects of beat, rhythm, metre, tempo, pulse rates and absence of pulse.

Students should be able to discuss the following aspects of duration as relevant to the music studied:

- beat: the underlying pulse in music
- rhythm: patterns of long and short sounds and silences found in music
- tempo: the speed of the beat. Music may be relatively fast or slow and may become faster or slower
- metre: the grouping of beats. Beats can be grouped in any combination including 2, 3, 4, 5, 6, 7 and so on.

Students should understand and apply the following (where appropriate to the musical context):

- regular and irregular metres
- metric groupings
- tempo
- rhythmic devices such as syncopation, augmentation and diminution
- methods of notating duration, both traditional and graphic.

Students learn about *pitch*

Pitch refers to the relative highness and lowness of sounds. Important aspects include high, low, higher and lower pitches, direction of pitch movement, melody, harmony, indefinite and definite pitch.

Students should be able to discuss the following aspects of pitch as relevant to the music studied:

- high/low: pitches can be comparatively high or low
- direction of pitch movement: up, down, same level
- melody: a horizontal succession of pitches
- harmony: two or more pitches sounding together
- indefinite pitch: untuned sounds, for example, the speaking voice
- definite pitch: tuned sounds, for example, the singing voice.

Students should understand and apply the following (where appropriate to the musical context):

- definite and indefinite pitch
- pitch direction and contour
- pitch patterns
- pitch range and register
- harmony
- methods of notating pitch, both traditional and graphic
- various scales, modes and other ways of organising pitch.

Students learn about *dynamics* and *expressive techniques*

Dynamics refer to the volume of sound. Important aspects include the relative softness and loudness of sound, change of loudness (contrast), and the emphasis on individual sounds (accent).

Expressive techniques refers to the musical detail that articulates a style or interpretation of a style.

Students should understand and apply the following (where appropriate to the musical context):

- a range of dynamics, including gradations
- articulations
- tempo, including gradations
- stylistic indications.

Students learn about *tone colour*

Tone colour refers to that aspect of sound that allows the listener to identify the sound source or combinations of sound sources.

Students should be able to discuss the following aspects of tone colour as relevant to the music studied:

- sound source material, for example, wood, metal, string, skin, electronic and vocal
- method of sound production, for example, blowing, hitting, plucking, scraping and shaking
- combination of sound sources, for example, single voice, multiple voices, voices accompanied or unaccompanied by instruments.

Students should understand and apply the following (where appropriate to the musical context):

- types of instruments and voices
- combinations of voices and instruments
- acoustic sounds
- electronic sounds
- synthesised sounds
- sound production methods
- traditional and non-traditional ways of using sound sources.

Students learn about *texture*

Texture results from the way voices and/or instruments are combined in music.

Students should be able to discuss the following aspects of texture as relevant to the music studied:

- the layers of sound and their function
- the roles of instruments and/or voices.

Students learn about *structure*

Structure refers to the idea of design or form in music. In organising sound the concepts of duration, dynamics, pitch and tone colour are combined in some way for a particular purpose. Structure relates to the ways in which music sounds the same (or similar) and/or different.

Students should be able to discuss the following aspects of structure as relevant to the music studied:

- phrases
- motifs
- riffs/repetitive patterns
- techniques of call and response/question and answer
- traditional and non-traditional patterns of musical structure
- structures used in world music
- structures used in single pieces of music
- multi-movement structures (eg symphony).

Learning Experiences

Performance

Performance refers to participation in any form of practical music making.

The development of performance skills should be fostered by providing extensive performance opportunities in a variety of media, styles and genres according to individual needs, interests and abilities. These should be explored through the contexts.

Students should have experiences in performing:

- solo and as part of an ensemble
- music of various genres, periods and styles
- music representative of the contexts studied
- compositions, arrangements and improvisations
- with different types of technology.

Composition

Composition refers to the organisation of sounds.

The development of knowledge and skills in composing results from continued involvement in a wide range of experiences in class activities. This includes such activities as providing melodic and non-melodic ostinato patterns to songs, adding a bass line to a song, improvising, creating variations on existing melodies or rhythms. These activities could range from the simple to the more complex and at times involves smaller tasks which can be later synthesised into the creation of whole pieces of music.

Development of compositional skills should represent stylistic understanding of the contexts studied. Students will communicate musical ideas with increasing confidence, accuracy and discrimination.

Students should have experiences in:

- experimenting
- improvising
- arranging
- structuring
- notating
- using different types of technology.

Musicology

Musicology refers to the study of musical styles and genres from a number of perspectives. These include the historical, the sociological, the notational and the analytical.

Students should have experiences in:

- identifying and commenting on:
 - duration
 - pitch
 - dynamics and expressive techniques
 - tone colour
 - texture
 - structure
- analysing
- collecting information
- using different types of technology
- investigating some of the cultural contexts of music.

Aural

Aural refers to the ability to discriminate between sounds and to make judgements about their use in a wide range of musical styles, periods and genres.

Aural is an integral part of all activities associated with Performance, Composition and Musicology.

Students should develop skills in order to recognise, analyse and comment on:

- the concepts of music:
 - duration
 - pitch
 - dynamics and expressive techniques
 - tone colour
 - texture
 - structure
- the use of technology
- music of various cultures
- unity, contrast and style

Students' listening experiences should include a wide range of styles, periods and genres.

Contexts

Students will study music in a variety of contexts. These musical contexts (styles, periods and genres) will be studied through specific topics.

The topics provide a vehicle for students to gain greater understanding of the concepts of music and learning experiences. They provide meaningful frameworks that locate music in cultural, historical and social contexts.

Students' experience of the chosen topic must reflect an integrated study across the learning experiences.

The following list represents the topics available for study. The aspects are not prescriptive. They provide springboards for students. Teachers and students should take into account the abilities and interests of students when negotiating topics.

Topic	Suggested aspects for study
An instrument and its repertoire	<ul style="list-style-type: none"> • solo instrumental music • changes to instruments • vocal/instrumental music with or without accompaniment • the impact of technology • the role of improvisation
Australian music	<ul style="list-style-type: none"> • traditional and contemporary music of Aboriginal and Torres Strait Islander peoples • art music • jazz • forms of popular music • multicultural influences • folk music • the impact of technology • the role of improvisation
Baroque music	<ul style="list-style-type: none"> • a style • the music of a composer • a genre • keyboard music • vocal/choral music • the suite • the impact of technology • the role of improvisation

Topic	Suggested aspects for study
Jazz	<ul style="list-style-type: none"> • a style • music of a group • a comparison of styles • music of a solo artist • music of a composer • technology in jazz • the role of improvisation
Medieval music	<ul style="list-style-type: none"> • sacred music • secular music • modality • instrumental music • vocal music • dance and its music • the role of improvisation
Methods of notating music	<ul style="list-style-type: none"> • graphic notation • neumes • guitar tablature • jazz chord charts • rock charts • the impact of technology • the role of improvisation
Music and the related arts	<ul style="list-style-type: none"> • a style across disciplines • influences on a composer's music • a composer's music for dance • a cultural context • installations • the role of technology • the role of improvisation
Music and religion	<ul style="list-style-type: none"> • the music of a religion • spirituals • sacred music • popular music in a religious context • the role of improvisation
Music for large ensembles	<ul style="list-style-type: none"> • instrumental music • choral music • instrumental/vocal combinations
Music for radio, film, television and multimedia	<ul style="list-style-type: none"> • a composer • music in advertising • theme music • historical perspectives • film soundtracks • music for computer games • multimedia productions • the use of technology

Topic	Suggested aspects for study
Music for small ensembles	<ul style="list-style-type: none"> • chamber music • jazz ensembles • rock/pop groups • stage band • vocal ensembles • world music ensembles • the role of technology • the role of improvisation
Music in education	<ul style="list-style-type: none"> • music in early childhood • Kodály, Orff etc • music and movement • vocal/instrumental music • learning and teaching in different cultures • the role of improvisation • the role of technology in music education
Music of the 18th century	<ul style="list-style-type: none"> • a style • music of a composer • a genre • the sonata • the symphony • chamber music • vocal/choral music • the impact of technology • the role of improvisation
Music of the 19th century	<ul style="list-style-type: none"> • a style • the music of a composer • a genre • orchestral music • concerto • art song • choral music • the impact of technology
Music of the 20th and 21st centuries	<ul style="list-style-type: none"> • a style • the music of a composer • a genre • popular music • art music • the impact of technology • the role of improvisation

Topic	Suggested aspects for study
<p>Music of a culture</p> <p><i>In the HSC course students may study this topic in either of the following ways:</i></p> <p><i>i) a different culture from the Preliminary course</i></p> <p><i>ii) a comparative study within the topic (please refer to p 11 for details).</i></p>	<ul style="list-style-type: none"> • traditional and contemporary music • stylistic features • notation • dance and its music • cultural context • instruments and their role • the role of improvisation
<p>Popular music</p>	<ul style="list-style-type: none"> • a style • music of a group • music of a composer • a solo performer • technology in popular music • the role of improvisation
<p>Renaissance music</p>	<ul style="list-style-type: none"> • vocal music • instrumental music • dance and its music • the role of improvisation
<p>Rock music</p>	<ul style="list-style-type: none"> • music of a group • a style • innovations • music of a solo performer • the role of improvisation • technology in rock music • world music • the music of a composer
<p>Technology and its influence on music</p>	<ul style="list-style-type: none"> • the development of musical technologies within a period • music of a composer • computer generated music • technologies utilised by the music industry • technologies used in popular music • the Internet
<p>Theatre music</p>	<ul style="list-style-type: none"> • opera • ballet • musicals • incidental music • rock operas • the work of a composer • the role of technology

Technology

Any instrument can be regarded as a piece of technology — a tool that can be used by a musician to make music. Technological development has always been a feature of music. For example, the improved construction of the piano in the 18th century and the incorporation of valves into brass instruments in the 19th century had a significant impact on the way these instruments were used and the music that was composed for them.

Musicians are avid consumers of new technology and advances during the twentieth century have influenced, and will continue to change, the ways in which musicians work, both in terms of the instruments they play and the means by which they record and share their performances.

Developments in analog and digital electronics have meant that musicians now have access to a wide range of new instruments and sounds as well as the means to record and manipulate sounds in ways which were not possible even a few years ago. Synthesisers, sequencers, non-linear recording and editing systems are the everyday tools of many musicians.

Teachers are encouraged to use a full range of technologies as available to them, in the classroom and in the wider school context. For example:

- a variety of computer hardware and software exists which can be used to teach a range of theoretical, aural and compositional skills
- computers and digital instruments can be linked by MIDI (Musical Instrument Digital Interface) and programs for composing, performing, notating and reproducing music are available
- a convenient file transfer system, the MIDI file, can be used to share musical ideas between members of a class, between students and teachers, or across the Internet
- non-linear recording and editing systems allow for the recording and transformation of musical performances.

Improvisation

Improvisation is the simultaneous creation and performance of music. It has an important function as a tool for developing knowledge, skills and understanding of a variety of aspects of music. The improviser draws on known information and seeks to re-order it to produce something different.

There are many types of improvisation. The role it plays varies in different genres, periods and styles of music. In particular, the performance of most contemporary popular music involves improvisation. It may occur in one section of a piece of music or may be the form of production of the entire piece (particularly in jazz). It can occur in solo or group performances.

Teachers are encouraged to include improvisation as an integral part of both performance and composition activities.

9 Course Requirements

Preliminary course:

- 120 indicative hours are required to complete the Preliminary course.

HSC course:

- 120 indicative hours are required to complete the HSC course.

Exclusions:

- Students may not study both Music 1 and Music 2.
- Music 1 students may not study Music Extension.

10 Assessment and Reporting

10.1 Requirements and Advice

The information in this section of the syllabus relates to the Board of Studies' requirements for assessing and reporting achievement in the Preliminary and HSC courses for the Higher School Certificate.

Assessment is the process of gathering information and making judgements about student achievement for a variety of purposes.

In the Preliminary and HSC courses those purposes include:

- assisting student learning
- evaluating and improving teaching and learning programs
- providing evidence of satisfactory achievement and completion in the Preliminary course
- providing the Higher School Certificate results.

Reporting refers to the Higher School Certificate documents received by students that are used by the Board to report both the internal and external measures of achievement.

NSW Higher School Certificate results will be based on:

- **an assessment mark** submitted by the school and produced in accordance with the Board's requirements for the internal assessment program
- **an examination mark** derived from the HSC external examinations.

Results will be reported using a course report containing a performance scale with bands describing standards of achievement in the course.

The use of both internal assessment and external examination of student achievement allows measures and observations to be made at several points and in different ways throughout the HSC course. Taken together, the external examinations and internal assessment marks provide a valid and reliable assessment of the achievement of the knowledge, understanding and skills described for each course.

Standards Referencing and the HSC Examination

The Board of Studies will adopt a standards-referenced approach to assessing and reporting student achievement in the Higher School Certificate examination.

The standards in the HSC are:

- the knowledge, skills and understanding expected to be learned by students — the *syllabus standards*
- the levels of achievement of the knowledge, skills and understanding — the *performance standards*

Both *syllabus standards* and *performance standards* are based on the aims, objectives, outcomes and content of a course. Together they specify what is to be learned and how well it is to be achieved.

Teacher understanding of standards comes from the set of aims, objectives, outcomes and content in each syllabus together with:

- the performance descriptions that summarise the different levels of performance of the course outcomes
- HSC examination papers and marking guidelines
- samples of students' achievement on assessment and examination tasks.

10.2 Internal Assessment

The internal assessment mark submitted by the school will provide a summation of each student's achievements measured at points throughout the course. It should reflect the rank order of students and relative differences between students' achievements.

Internal assessment provides a measure of a student's achievement based on a wider range of syllabus content and outcomes than may be covered by the external examination alone.

The assessment components, weightings and task requirements to be applied to internal assessment are identified on page 32. They ensure a common focus for internal assessment in the course across schools, while allowing for flexibility in the design of tasks. A variety of tasks should be used to give students the opportunity to demonstrate outcomes in different ways and to improve the validity and reliability of the assessment.

10.3 External Examination

In Music 1 Stage 6 the external examination includes a written paper, performances and submitted works for external marking. The specifications for the examination in Music 1 Stage 6 are on page 35.

The external examination provides a measure of student achievement in a range of syllabus outcomes that can be reliably measured in an examination setting.

The external examination and its marking and reporting will relate to syllabus standards by:

- providing clear links to syllabus outcomes
- enabling students to demonstrate the levels of achievement outlined in the course performance scale
- applying marking guidelines based on established criteria.

10.4 Board Requirements for the Internal Assessment Mark In Board Developed Courses

For each course the Board requires schools to submit an assessment mark for each candidate.

The collection of information for the HSC internal assessment mark must not begin prior to the completion of the Preliminary course.

The Board requires that the assessment tasks used to determine the internal assessment mark must comply with the components, weightings and types of tasks specified in the table on page 32.

Schools are required to develop an internal assessment program that:

- specifies the various assessment tasks and the weightings allocated to each task
- provides a schedule of the tasks designed for the whole course.

The school must also develop and implement procedures to:

- inform students in writing of the assessment requirements for each course before the commencement of the HSC course
- ensure that students are given adequate written notice of the nature and timing of assessment tasks
- provide meaningful feedback on students' performance in all assessment tasks
- maintain records of marks awarded to each student for all assessment tasks
- address issues relating to illness, misadventure and malpractice in assessment tasks
- address issues relating to late submission and non-completion of assessment tasks
- advise students in writing if they are not meeting the assessment requirements in a course and indicate what is necessary to enable the students to satisfy the requirements
- inform students about their entitlements to school reviews and appeals to the Board
- conduct school reviews of assessments when requested by students
- ensure that students are aware that they can collect their Rank Order Advice at the end of the external examinations at their school.

10.5 Assessment Components, Weightings and Tasks

Preliminary Course

Throughout the course, a variety of assessment techniques should be used to assess understanding and level of skill achieved. Assessment should occur in each of the learning experiences **at least once** during the course.

The components and weightings listed below are **not mandatory**. However, it is recommended that the learning experiences are given equal weighting in assessment.

Note: one task may be used to assess two or more learning experiences simultaneously (eg musicology/aural).

The components, suggested weightings and tasks are listed below.

Component	Weighting	Suggested Activities
Performance	25	<ul style="list-style-type: none"> • classroom-based activities in both solo and group performances • demonstration of personal interpretations of music • presentations of performances at concerts • improvisations
Composition	25	<ul style="list-style-type: none"> • improvisations • original compositions • arrangements • <i>viva voce</i> on compositions • composition portfolio
Musicology	25	<ul style="list-style-type: none"> • oral responses • written responses • research tasks • <i>viva voce</i> • musicology portfolio
Aural	25	<ul style="list-style-type: none"> • recognition of concepts exhibited in a variety of musical excerpts • discussion of the use of concepts • written responses to primary source stimulus
Marks	100	

HSC Course

The internal assessment mark for Music 1 is to be based on the HSC course only. Assessment for the HSC course must not begin until the completion of the Preliminary course.

Throughout the course, a variety of assessment techniques should be used to assess understanding and level of skill achieved.

The following components and weightings are **mandatory**.

Component	Weighting	Suggested Activities
Performance Core	10	<ul style="list-style-type: none"> classroom-based activities in both solo and group performances demonstration of personal interpretations of music presentations of performances at concerts performance of original compositions
Composition Core	10	<ul style="list-style-type: none"> improvisations original compositions arrangements <i>viva voce</i> on compositions
Musicology Core	10	<ul style="list-style-type: none"> oral responses written responses research tasks <i>viva voce</i>
Aural Core	25	<ul style="list-style-type: none"> recognition of concepts by listening to a variety of musical excerpts discussion of the use of concepts written responses to primary source stimulus
Elective 1	15	Performance and performance-related activities and/or Composition Portfolio and/or <i>viva voce</i> and Musicology Portfolio
Elective 2	15	
Elective 3	15	
Marks	100	

Tasks are to be set in each of the core components (55% of total marks) at least once during the course.

Tasks are to be set in the three electives (45% of total marks) chosen for study from Performance, Composition and Musicology. Each elective will be evenly weighted.

One task may be used to assess two or more components simultaneously (eg musicology/aural). It is suggested that 3–5 tasks are sufficient to assess the HSC course outcomes.

Performance

In addition to performing repertoire that reflects their nominated contexts, students undertaking performance as an elective will be required to engage in a series of performance related activities throughout the HSC course.

Performance related activities may include:

- performances and critical appraisal of own performances
- critical appraisal of the performances of others
- *viva voce* on interpretation of pieces
- research on repertoire presented as part of the development of the performance.

Composition

Students undertaking composition as an elective study will be required to develop a Composition Portfolio as evidence of the compositional process. The Composition Portfolio will constitute the entire internal assessment for this elective.

The final composition will be marked externally as part of the HSC examination.

The Composition Portfolio should contain:

- information on the decision-making process
- performance considerations
- self-evaluation
- editing
- related listening activities
- composition drafts
- discussions that have informed and guided the compositional process
- the development of their compositional skills.

Musicology

Students undertaking Musicology as an elective study should develop a musicology portfolio to support their preparation for the *viva voce* examination.

The musicology portfolio should contain:

- topic overviews
- evidence of related listening activities
- concept-based analysis and discussion of works studied
- primary source examples, for example, audio and video recording.

Assessing Improvisation

Improvisation has an important role in many Performance and Composition activities. The assessment of improvisation in this syllabus is optional and will depend on the desired outcomes of study.

Strategies for assessment could include:

- *demonstration of understanding of stylistic conventions*
- *expertise in the techniques of improvisation such as the use of harmonic, melodic and/or rhythmic material*
- *appropriateness of materials and techniques used*
- *ability to explain how an improvisation was achieved*
- *ability to notate improvised music*
- *aural analysis of student improvisations*
- *explanation of the role/s of improvisation within a style of music*
- *examination of the change in importance of improvisation across different periods of music*
- *demonstration of understanding of the role of improvisation in cultural contexts.*

10.6 HSC External Examination Specifications

10.6.1 Music 1 HSC Examination Specifications

While more than three topics may be studied during the HSC course, only THREE topics are to be presented for the HSC examination. Candidates must provide brief details on a 'Certification of Course Topics Studied' sheet of the Performance, Composition and Musicology activities undertaken in each of the THREE topics presented for examination in the HSC course.

The 'Certification of Course Topics Studied' sheet is supplied by the Board of Studies and handed to the examiners at the commencement of the practical examination.

Core **(40 marks)**

Practical Examination — Core **(10 marks)**

Maximum performance time: 5 minutes

All candidates will perform ONE piece on an instrument of their choice or voice. The piece may be a solo or an ensemble item.

In the case of an ensemble item, the part performed by the candidate in the ensemble must be clearly displayed.

The piece must represent ONE of the THREE topics studied in the HSC course as nominated on the 'Certification of Course Topics Studied' sheet.

Written Examination — Core **(30 marks)**

Length of examination: 45–60 minutes

The examination will consist of FOUR questions.

Each question may consist of several parts.

All questions will be compulsory.

The questions will relate to musical excerpts broadly reflecting the range of topics offered for study.

Electives **(60 marks)**

Electives available for the examination are Performance, Composition and Musicology.

Each elective has a mark value of 20. Candidates may choose **any combination** of electives to the mark value of 60.

Examples of combinations of electives:

Composition, Performance, Musicology
Composition, Composition, Composition
Musicology, Musicology, Performance etc

Candidates must represent in their choice of electives each of the THREE topics studied during the HSC course as nominated on the 'Certification of Course Topics Studied' sheet.

For example:

Elective 1	—	Topic 1
Elective 2	—	Topic 2
Elective 3	—	Topic 3

Performance and Musicology electives will be examined at the same time as the core practical examination. Composition electives will be examined in the form of submitted works.

Performance — Elective *(20 marks)*

Maximum performance time: 5 minutes

Candidates will perform ONE piece for each Performance elective. The piece must represent ONE of the THREE topics studied in the HSC course, as nominated on the 'Certification of Course Topics Studied' sheet.

The performance may be a solo or an ensemble item. In the case of an ensemble item, the part played by the candidate must be clearly displayed.

If more than one Performance elective is presented, each performance must represent a different topic from within the THREE topics studied in the HSC course, as nominated on the 'Certification of Course Topics Studied' sheet.

Composition — Elective *(20 marks)*

Maximum composition length: 4 minutes

Candidates will submit ONE original composition for each Composition elective.

The Composition must represent ONE of the THREE topics studied in the HSC course, as nominated on the 'Certification of Course Topics Studied' sheet.

If more than one Composition elective is presented, each Composition must represent a different topic from within the THREE topics studied in the HSC course, as nominated on the 'Certification of Course Topics Studied' sheet.

TWO copies of the written score and recording must be made. ONE copy of the written score and recording is to be submitted to the Board of Studies and the second copy and Composition Portfolio should be retained at the school. This copy should be available if necessary during the HSC examination marking operation.

A Composition Portfolio is to be developed as a record of the compositional process. This Portfolio may be requested by the Board of Studies to validate authorship of the composition.

The dates for submission will be notified by the Board.

The marking of submitted compositions is based on both the written score and the recording. NOTE: The recording is used as a guide to the intention of the composer and therefore the technical quality will not be taken into consideration.

Musicology — Elective

(20 marks)

Length of *viva voce*: 10 minutes

Candidates will prepare and present ONE *viva voce* for each Musicology elective.

The *viva voce* must represent ONE of the THREE topics studied in the HSC course, as nominated in the 'Certification of Course Topics Studied' sheet.

Candidates may specialise within a topic. Candidates must demonstrate an understanding of the use of the concepts of music in the topic studied. Students may demonstrate their understanding by using relevant musical examples.

Candidates will present to examiners one copy of the '*Viva Voce* Outline Summary Sheet' outlining the area of study for examination. The candidate may keep a copy of the same Outline Summary Sheet for their own use in the examination.

If more than one Musicology elective is presented, each *viva voce* must represent a different topic from within the THREE topics studied in the HSC course, as nominated on the 'Certification of Course Topics Studied' sheet.

The areas of the examination comprise the following:

1. Submitted Works

The following submitted works will be sent to the Board of Studies for marking (date to be advised annually in the *Board Bulletin*):

- Composition elective

2. Practical Examination — Core and Elective

The practical examination:

- Core Performance
- Elective Performance
- Elective Musicology (*viva voce*)

will be marked by itinerant examiners on dates to be advised annually in the *Board Bulletin*. Schools will be notified of their specific examination dates.

3. Written Examination — Core

The written examination in:

- Aural skills

will be examined within the general HSC schedule of examinations.

10.6.2 Music 1 HSC Examination Specifications – General Information

Performance

Students will be assessed on the musical effectiveness of their performance at the time of the examination. Students should be able to demonstrate in performance an understanding of the stylistic features of music representing topics studied.

A performance must be accompanied unless a work was composed to be performed unaccompanied.

Accompaniments may be live or pre-recorded. In the case of pre-recorded accompaniments, the part of the candidate must be clearly displayed and **must not** be included on the tape.

Electronic instruments may be used as solo instruments or as an accompaniment or as part of an ensemble.

The legitimate use of technology such as synthesisers, MIDI-controlled instruments (sequencers, drum machines, electronic percussion and samplers) and recorded accompaniment (digital audio tapes and audio tapes) must be appropriate to the performance.

The use of technology should not delay the examination process. Sound and balance checks should be carried out before the examination begins. Candidates' programs should be organised to accommodate scheduled flow of one or more students utilising the same technology.

No person other than the performers and examiners is permitted in the examination venue. Ensemble members, accompanists and page turners are permitted for the duration of the piece in which they are involved.

A form will be supplied by the Examination and Certification Branch of the Board of Studies on which all students will list the title of the piece, the composer, the course topic represented, performance times of the items and the order of performance. This form will be handed to the examiners at the commencement of the practical examination.

Students must adhere to time limits. Failure to do so will result in loss of marks.

Note: Performance (core) and Performance (elective) will be examined in the same examination session.

Composition

For the purpose of the Higher School Certificate examination, the term 'Composition' applies to original works. The composition should be of a musically substantial nature and should reflect an understanding of the stylistic features of the topic that it represents.

The marking of submitted compositions is based on both the written score and the recording. The recording is used as a guide to the intentions of the composer, and therefore the technical quality will not be taken into consideration. All details necessary to realise the score must be included on the submitted manuscript. Traditional and non-traditional notation is acceptable. If non-traditional notation is used, a key should accompany the score. Scores may be printed by computer. Page and bar numbers are to be included on each work and instruments/voices should be labelled on each page opening.

A statement of authenticity will be required, signed by the student, teacher and principal to validate the authenticity of the composition. This statement is to be included with the submitted composition. Compositions will be submitted to the Board of Studies. Specific dates will be notified by the Board.

Compositions must adhere to time limits. Failure to do so will result in loss of marks.

Musicology

The Musicology *viva voce* is a two-way discussion between examiner and student in which the student must demonstrate an understanding of the concepts of music in the topics studied. The *viva voce* must have a musical focus based on extensive listening. Students may focus on a specific area of the topic studied, which they will outline for the examiners on the 'Viva Voce Outline Summary Sheet'.

Students must demonstrate their understanding of musical concepts and stylistic features of music studied by referring to relevant musical examples, which they may bring into the examination — these may include the use of cued tapes, compact discs, scores and/or an instrument/voice to demonstrate relevant musical points.

Neither cue cards nor prepared notes are to be brought into the examination apart from the 'Viva Voce Outline Summary Sheet' supplied by the Board of Studies. The *viva voce* will be based on the Outline Summary Sheet and will focus on students' understanding of musical concepts within the music and topic studied.

10.7 Summary of Internal and External Assessment

Internal Assessment	Weighting	External Assessment	Weighting
<p>Core</p> <ul style="list-style-type: none"> • <i>Performance</i> • <i>Composition</i> • <i>Musicology</i> • <i>Aural</i> 	<p>55</p> <p>10</p> <p>10</p> <p>10</p> <p>25</p>	<p>Core</p> <ul style="list-style-type: none"> • <i>Performance (one piece)</i> • <i>Aural Skills (consisting of written answers to musical stimuli)</i> 	<p>40</p> <p>10</p> <p>30</p>
<p>Electives</p> <p><i>Three Electives each worth 15 marks.</i></p> <p>Any combination of Performance and/or Composition and/or Musicology</p> <ul style="list-style-type: none"> • <i>Performance (performance and performance related activities)</i> • <i>Composition (composition portfolio)</i> • <i>Musicology (viva voce and musicology portfolio)</i> 	<p>45</p> <p>15</p> <p>15</p> <p>15</p>	<p>Electives</p> <p><i>Three Electives each worth 20 marks.</i></p> <p>Any combination of Performance and/or Composition and/or Musicology</p> <ul style="list-style-type: none"> • <i>Performance (one piece)</i> • <i>Composition (one submitted work)</i> • <i>Musicology (one viva voce)</i> 	<p>60</p> <p>20</p> <p>20</p> <p>20</p>
MARKS	100	MARKS	100

10.8 Reporting Student Performance Against Standards

Student performance in an HSC course will be reported against standards on a course report. The course report contains a performance scale for the course describing levels (bands) of achievement, an HSC examination mark and the internal assessment mark. It will also show, graphically, the statewide distribution of examination marks of all students in the course.

Each band on the performance scale (except for band 1), includes descriptions that summarise the attainments typically demonstrated in that band.

The distribution of marks will be determined by students' performances against the standards and not scaled to a predetermined pattern of marks.

11 Post-school Opportunities

The study of Music provides students with knowledge, understanding and skills that form a valuable foundation for a range of courses at university and other tertiary institutions.

In addition, the study of Music assists students to prepare for employment and full and active participation as citizens. In particular, there are opportunities for students to gain recognition in vocational education and training. Teachers and students should be aware of these opportunities.

Recognition of Student Achievement in Vocational Education and Training (VET)

Wherever appropriate, the skills and knowledge acquired by students in their study of HSC courses should be recognised by industry and training organisations. Recognition of student achievement means that students who have satisfactorily completed HSC courses will not be required to repeat their learning in courses in TAFE NSW or other Registered Training Organisations (RTOs).

Registered Training Organisations, such as TAFE NSW, provide industry training and issue qualifications within the Australian Qualifications Framework (AQF).

The degree of recognition available to students in each subject is based on the similarity of outcomes between HSC courses and industry training packages endorsed within the AQF. Training packages are documents that link an industry's competency standards to AQF qualifications. More information about industry training packages can be found on the National Training Information Service (NTIS) website (www.ntis.gov.au).

Recognition by TAFE NSW

TAFE NSW conducts courses in a wide range of industry areas, as outlined each year in the *TAFE NSW Handbook*. Under current arrangements, the recognition available to students of Music 1 in relevant courses conducted by TAFE is described in the *HSC/TAFE Credit Transfer Guide*. This guide is produced by the Board of Studies and TAFE NSW and is distributed annually to all schools and colleges. Teachers should refer to this guide and be aware of the recognition available to their students through the study of Music 1 Stage 6. This information can be found on the TAFE NSW website (www.tafensw.edu.au/mchoice).

Recognition by other Registered Training Organisations

Students may also negotiate recognition into a training package qualification with another Registered Training Organisation. Each student will need to provide the RTO with evidence of satisfactory achievement in Music 1 Stage 6 so that the degree of recognition available can be determined.

12 Glossary

comparative study	A comparative study will demonstrate greater depth of understanding when students revisit a topic from the Preliminary course. This study must include exploration of new repertoire.
contexts	The musical contexts (styles, periods and genres) will be studied through specific topics.
duration	Duration refers to the lengths of sounds and silences in music and includes the aspects of beat, rhythm, metre, and tempo, pulse rates and absence of pulse.
dynamics and expressive techniques	<p>Dynamics refers to the volume of sound. Important aspects include the relative loudness and softness of sounds, changes in loudness (contrast) and the emphasis on individual sounds (accent).</p> <p>Expressive techniques refers to the musical detail that articulates a style or interpretation of style.</p>
external assessment	External assessment is used throughout this document to refer to the external HSC examination.
formative assessment	Formative assessment is the process of monitoring student performance progressively during a course of instruction. Rather than simply testing students at the end of a long period (a term or year), teachers test them after small segments of instruction. The main purpose of formative assessment is to allow teachers to identify problems that students are having, so they can re-teach or change their methods of instruction.
integrated study	Teachers are encouraged to teach the Syllabus through an integration of the learning experiences of Performance, Composition, Musicology and Aural.
internal assessment	Internal assessment is used throughout this document to refer to school-based assessment.
learning experiences	A term used throughout the syllabus to refer to Performance, Composition, Musicology and Aural.
music for multimedia productions	Music for multimedia productions refers to the study of music and its relationship to the various combinations of media. For example: radio, film, television, CD-ROMs, computer games, software soundtracks and slides/audio-visual productions.

pitch	Pitch refers to the relative highness or lowness of sounds. Important aspects include high, low, higher and lower pitches, direction of pitch movement, melody, harmony, definite and indefinite pitch.
portfolio	A portfolio is a collection of examples of students' learning experiences and outcomes collected over a period of time. It may contain examples of the process towards a finished product or a series of tasks aimed at developing specific knowledge and skills and a number of finished products.
spiral curriculum	The spiral curriculum refers to a learning process that involves revisiting recurring knowledge and skills with increasing depth and complexity.
structure	Structure refers to the design or form in music.
summative assessment	Achievement tests that are given towards the end of a course of instruction are referred to as summative assessment. Summative assessment is useful for determining students' ability to integrate areas of knowledge and skill. As summative assessment comes after a long period of instruction, it allows the teacher to measure only a representative sample of learning outcomes included in the course. There are three general purposes of this assessment: measuring student outcomes, certifying student mastery and assigning grades.
texture	Texture refers to the layers of sound that make a composition and the function of each of those layers.
tone colour	Tone colour refers to that aspect of sound that allows the listener to identify the sound source or combinations of sound sources.