

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

**Music 2**  
and  
**Music Extension**  
Stage 6

**Syllabuses**

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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 2 and Extension in the Stage 6 Curriculum**

### **Music 2**

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. It has the capacity to cross cultural and societal boundaries. Music plays a variety of important roles in the cultural and spiritual lives of people that 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 in 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.

While students will develop knowledge and skills that pertain to each of the individual areas of performance, composition, musicology and aural, the integration of experiences in these areas acts as a tool towards the understanding and manipulation of the concepts of music in different musical contexts.

The purpose of Music 2 is to provide students with the opportunity to build on the knowledge, skills, understanding and attitudes gained in Music 7-10 and encourage the desire to continue learning in formal and informal music settings after school. The course provides students with opportunities to extend their musical knowledge with a focus on Western art music and it will serve as a pathway for further formal study in tertiary institutions or in fields that use their musical knowledge.

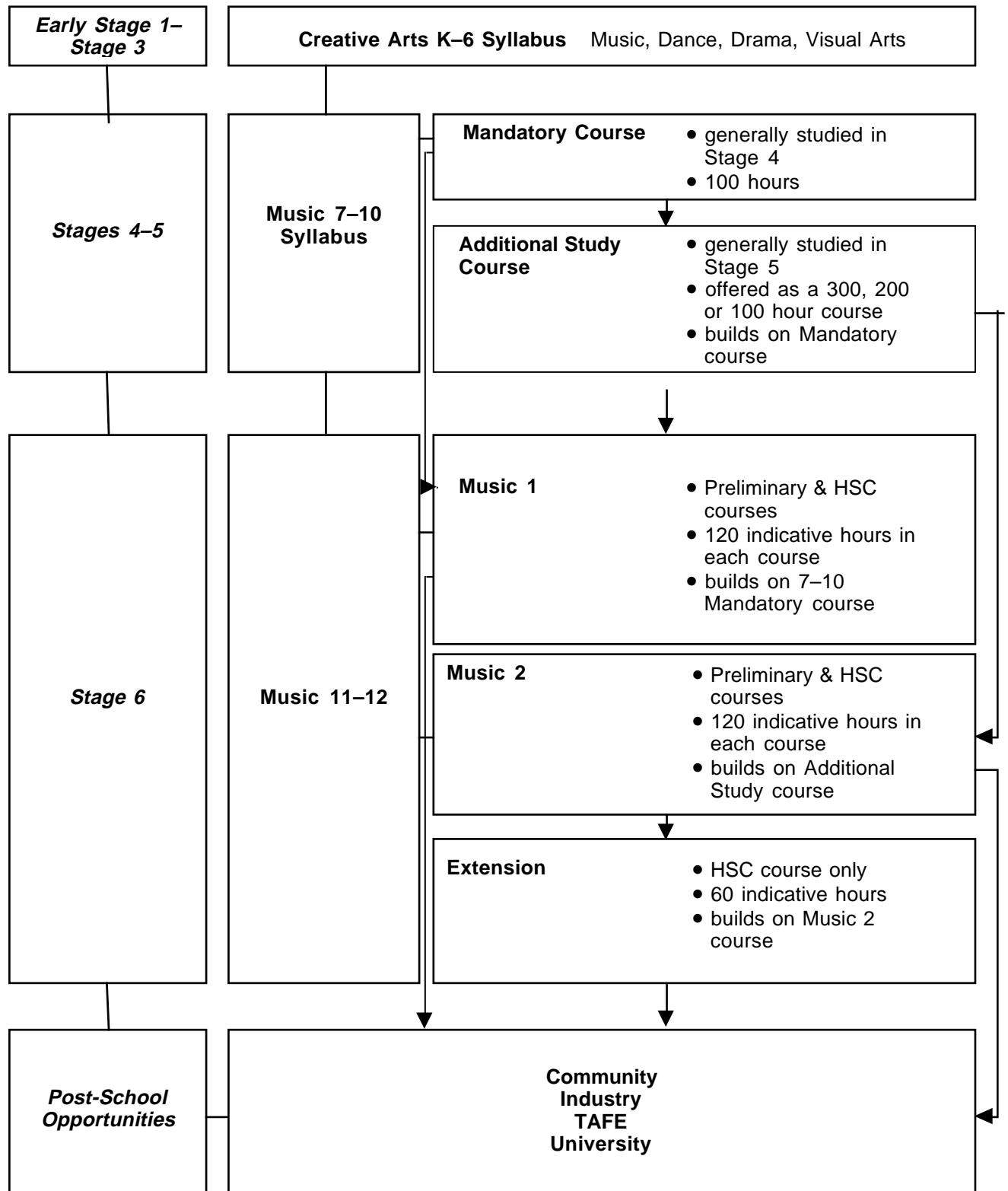
The curriculum structure is adaptable enough to meet the needs and abilities of students with a range of interests, extending from the broadly based to the desire to pursue and develop more specialised knowledge and skills. Most students will enter the course from the Additional Study course.

### **Music Extension**

Students with an extended history of formal music involvement frequently reach a high level of musical sophistication and desire to specialise in their senior school years. The purpose of the Extension course is to expand studies undertaken in Music 2 and is designed to focus the continuing development and refinement of student's advanced music knowledge and skills towards independent musicianship.

The Extension course offers a high degree of specialisation in Performance, Composition or Musicology in which each student follows an individual program of study. It provides an opportunity for musically and academically talented students to undertake a rigorous music study commensurate with their academic and musical sophistication.

### 3 Continuum of Learning for Music 2 and Extension 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 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 and provides multiple entry points for senior students. It caters for students who have diverse musical backgrounds and musical interests, including those with an interest in studying popular music. It therefore attracts students with informal and formal musical backgrounds.

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.

Music 2 focuses on Western art music but requires students to place this study in a broader musical context. It provides opportunities for students to develop knowledge, skills and understanding in a wide range of musical styles and contexts, and a structure in which they can pursue an area of specialisation.

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



# Music 2



## **4 Aim**

The aim of Music 2 is to provide students with the opportunity to build on their musical knowledge and skills, and to emerge as musically sensitive and critical individuals with the capacity and desire for music to play a significant and continually developing role in their lives.

## **5 Objectives**

Students will gain understanding of the musical concepts through the integration of experiences in performance, composition, musicology and aural.

The objectives of Music 2 Stage 6 are:

- to continue to develop musical knowledge and skills, an understanding of music in social, cultural and historical contexts, and music as an art form through performance, composition, musicology and aural activities
- to develop the ability to synthesise ideas and evaluate music critically
- to develop an awareness and understanding of the impact of technology on music
- to develop personal values about music.

## 6 Course Structure

In the Preliminary and HSC music courses, students will study:

- The **concepts** of music
- through **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.

Revisiting these concepts, at increasing levels of difficulty, leads to the ability to synthesise musical ideas and understanding, and to evaluate music critically.

### Learning Experiences

The learning experiences are performance, composition, musicology and aural.

Students develop skills through the integration of these learning experiences. These experiences will continue to involve:

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

## Contexts

The contexts of music (styles, periods and genres) will be studied through specific topics.

## Preliminary Course

Students will study the mandatory topic and ONE additional topic.

MANDATORY TOPIC: Music 1600-1900

ADDITIONAL TOPICS: Students will study ONE additional topic from the list below:

- Australian music
- music of a culture
- medieval music
- renaissance music
- music 1900–1945
- music 1945 – music 25 years ago.

## HSC Course

Students will study the mandatory topic and ONE additional topic.

MANDATORY TOPIC: Music of the last 25 years (Australian focus)

ADDITIONAL TOPICS: Students will study ONE additional topic from the list below which will be different from the topic studied in the Preliminary course:

- music of a culture (different from Preliminary course study)
- medieval music
- renaissance music
- baroque music
- classical music
- music in the nineteenth century
- music 1900–1945
- music 1945 to music 25 years ago.

## 7 Objectives and Outcomes

### 7.1 Table of Objectives and Outcomes

**Objective:** to continue to develop musical knowledge and skills, an understanding of music in social, cultural and historical contexts, and music as an art form through activities of performance, composition, musicology and aural

	Preliminary Outcomes (P)		HSC Outcomes (H)
P1	<i>Through activities in performance, composition, musicology and aural, a student:</i> confidently performs repertoire, that reflects the mandatory and additional topics, both as a soloist and as a member of an ensemble	H1	<i>Through activities in performance, composition, musicology and aural, a student:</i> performs repertoire that reflects the mandatory and additional topics and addresses the stylistic and technical demands of the music as a soloist and as a member of an ensemble
P2	demonstrates an understanding of the concepts of music, by interpreting, analysing, discussing, creating and notating a variety of musical symbols characteristically used in the mandatory and additional topics	H2	demonstrates an understanding of the relationships between combinations of the concepts of music, by interpreting, notating, analysing, discussing, composing and evaluating combinations of musical symbols reflecting those characteristically used in the mandatory and additional topics
P3	composes, improvises and analyses melodies and accompaniments for familiar sound sources in solo and/or small ensembles	H3	composes works focusing on a range of concepts, for familiar and unfamiliar sound sources, solo, small and large ensembles, or using a variety of musical structures
P4	creates, improvises and notates music which is representative of the mandatory and additional topics and demonstrates different social, cultural and historical contexts	H4	stylistically creates, improvises, arranges and notates music which is representative of the mandatory and additional topics and demonstrates different social, cultural and historical contexts
P5	analyses and discusses compositional processes with stylistic, historical, cultural and musical considerations	H5	analyses, discusses, evaluates and clearly articulates compositional processes with stylistic, historical, cultural, social and musical considerations

**Objective:** to develop the ability to synthesise ideas and evaluate music critically.

	<b>Preliminary Outcomes (P)</b>		<b>HSC Outcomes (H)</b>
P6	<p><i>Through activities in performance, composition, musicology and aural, a student:</i></p> <p>discusses and evaluates music making constructive suggestions about performances and compositions</p>	H6	<p><i>Through activities in performance, composition, musicology and aural, a student:</i></p> <p>discusses, constructively criticises and evaluates performances and compositions of others and self with particular reference to stylistic features of the context</p>
P7	<p>observes and discusses in detail the concepts of music in works representative of the mandatory and additional topics</p>	H7	<p>critically evaluates and discusses in detail the concepts of music in works representative of the mandatory and additional topics</p>

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

	<b>Preliminary Outcomes (P)</b>		<b>HSC Outcomes (H)</b>
P8	<p><i>Through activities in performance, composition, musicology and aural, a student:</i></p> <p>understands the capabilities of performing media, explores and uses current technologies as appropriate to the contexts studied</p>	H8	<p><i>Through activities in performance, composition, musicology and aural, a student:</i></p> <p>understands the capabilities of performing media, incorporates technologies into compositions and performances as appropriate to the contexts studied</p>
P9	<p>identifies, recognises, experiments with, and discusses the use of technology in music</p>	H9	<p>identifies, recognises, experiments with, and discusses the uses and effects of technology in music</p>

**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>
P10	performs as a means of self expression and communication	H10	performs as a means of self expression and communication
P11	demonstrates a willingness to participate in performance, composition, musicology and aural activities	H11	demonstrates a willingness to participate in performance, composition, musicology and aural activities
P12	demonstrates a willingness to accept and use constructive criticism	H12	demonstrates a willingness to accept and use constructive criticism

## 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 2 Preliminary and HSC Courses

### Concepts

The concepts of music are duration, pitch, dynamics and expressive techniques, tone colour, texture and structure.

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 contexts chosen for study.

Using aural awareness as the basis, students should have experiences in singing, playing, composing, improvising, listening, recognising, memorising, reading, notating and moving in relation to all the concepts.

### 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.*

Requirements as set out in the *Music Years 7-10 Syllabus*, both Mandatory and Additional, should be consolidated and extended to include understanding and application of:

- metre, eg regular, simple and compound, irregular metres, mixed metre, polymetre
- tempo
- rhythmic devices, eg syncopation, anacrusis, diminution, augmentation and polyrhythms
- methods of notating duration
- notes and rests.



## Students will learn about pitch

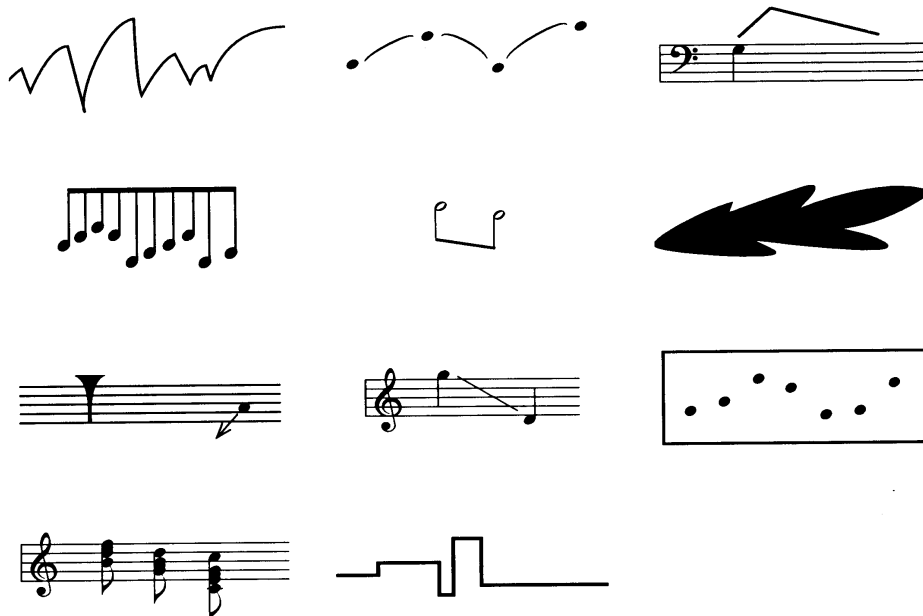
*Pitch refers to the relative highness and lowness of sounds. Important aspects include high, low, higher and lower pitches, direction of pitch movement, melody, harmony, indefinite and definite pitch.*

Requirements as set out in the *Music 7-10 Syllabus*, both Mandatory and Additional, should be consolidated and extended to include understanding and application of:

- graphic and traditional notation
- the variety of clefs encountered in scores
- pitch direction and melodic contour
- definite and indefinite pitch
- diatonic scales
- other forms of tonality which may include polytonality, bitonality, whole tone, tone row, experimental scale forms, microtonal scales
- chromaticism
- diatonic harmony including triads, the dominant seventh, secondary sevenths, and inversions in both major and minor keys
- modal harmony
- cadences
- modulation and tonicisation
- pitch conventions in a variety of cultures.

Through study of the mandatory topic, **Music of the last 25 years (Australian Focus)**, students should have experiences in music which involve current as well as traditional forms of notation. As part of the mandatory topic, students should study new methods of pitch notation either as written symbols or as a computer generated representations.

Some examples of this could be:



Composers often provide explanations of contemporary symbols in the score.

### **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.*

Requirements as set out in the *Music 7-10 Syllabus*, both Mandatory and Additional Study, should be consolidated and extended to include understanding and application of:

- a range of dynamics including gradations
- the meanings of the most commonly used dynamic signs and directions
- commonly used terms indicating expression
- tempo, including gradations
- articulation
- finer degrees of:
  - phrasing
  - dynamics
  - articulation
- stylistic indications
- ornamentation
- electronic manipulation of sounds.

### **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.*

Requirements as set out in the *Music 7-10 Syllabus*, both Mandatory and Additional Study, should be consolidated and extended to include understanding and application of:

- recognition of the tone colours of:
  - individual voices and instruments
  - combinations of voices and instruments
- acoustic sounds
- electronic sounds
- synthesised sounds
- techniques to manipulate tone colour
- commonly used directions for instrumental and vocal techniques
- methods of sound production.

### **Students learn about *texture***

*As texture is the result of the way voices and/or instruments are combined in music. Students should be able to discriminate between different layers of sound and types of texture, and the ways it is created and used.*

Students should be able to aurally and visually discriminate the strands which create the texture of music and should understand the use of the following in creating the layering of sounds:

- the linear and vertical arrangement of music
- commonly used terms to describe texture
- thematic material
- harmony
- voicing
- influences of articulation
- register
- range
- the roles of instruments and voices.

### **Students learn about *structure***

*Structure refers to the idea of design or form in music. In organising sound, the elements of duration, dynamics, pitch and tone colour are combined in some way for a particular purpose. Unity and variety are produced by the use of repetition and contrast. Structure, therefore, relates to the ways in which music sounds the same (or similar) and/or different.*

Requirements as set out in the *Music 7-10 Syllabus*, both Mandatory and Additional, should be consolidated and extended to include understanding and application of:

- aspects of structure such as unity and contrast
- the use of standard patterns
- structures which do not conform to standard patterns
- larger multi-movement structures, for example, sonata, symphony, suite, concerto
- structures in different cultures.

## Learning Experiences

Students will constantly be involved in the integration of learning experiences in Performance, Composition, Musicology and Aural in both the Preliminary and HSC courses.

### Performance

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

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

A repertoire of pieces, reflecting and representative of the mandatory and additional topics, should be developed, together with associated composition, musicology and aural activities. Students should gain experience in both solo and ensemble performance at an appropriate level. Provision should be made for more advanced performers to work at higher levels, including preparation and presentation of recital programs.

Students should have experiences in performing:

- music of various genres and styles representative of the topics studied
- original compositions
- music studied in listening activities where appropriate
- accompaniments of class or other school music making activities
- improvisations
- using 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 rock song, writing a variation on an existing melody, adding a counter-melody, spontaneously adding harmony to a melody and so on. These activities should range from the simple to the more complex and at times involve smaller tasks that can later be synthesised into the creation of whole pieces of music. This should include both group and individual work.

Development of compositional skills must represent stylistic understanding of topics studied.

Students should communicate musical ideas with increasing confidence, accuracy and discrimination through:

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

In composition, it is essential that scores contain all musical details necessary for the adequate preparation of a performance according to the accepted conventions of media and style.

## **Musicology**

*Musicology refers to the study of musical styles, periods and genres. This occurs through listening, score observation, analysis, performance and composition.*

In developing musicological skills, students should have experiences in:

- expanding their abilities to read and interpret musical notation appropriate to various media, styles and periods
- identifying and commenting on the following concepts and their relationships:
  - duration (rhythm, tempo, metre, beat)
  - pitch (melody, tonality/atonality, harmony)
  - dynamics and other expressive techniques
  - tone colour
  - texture
  - structure
- understanding of:
  - period
  - style
  - genre
  - cultural contexts
- making judgments in relation to:
  - style and aspects of style
  - unity
  - contrast.

## **Aural**

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

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

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

- duration (rhythm, tempo, metre, beat)
- pitch (melody, tonality/atonality, harmony)
- dynamics and other expressive techniques
- tone colour
- texture
- structure

and make judgements in relation to:

- style and aspects of style
- unity
- contrast.



## Contexts

The study of music within this course will involve an **integrated approach** which explores the relationships between Performance, Composition, Musicology and Aural. This should include:

- performances
- annotated drafts of compositions
- compositional activities
- discussion of works heard in class, concerts etc
- score analysis
- summary of understanding of the topic
- evidence of research
- concept-based analysis of works studied.

## Preliminary Course

In the Preliminary course, students study the mandatory topic plus ONE additional topic.

**MANDATORY TOPIC: Music 1600–1900**

Students will:

- develop a broad understanding of the stylistic characteristics of music from 1600–1900
- study at least FIVE different works in detail (it is not necessary to study all movements of a multi-movement work)
- study the following THREE periods of music - baroque, classical and nineteenth century music
- study at least ONE genre from each of the following lists

### Baroque

concerto grosso  
solo concerto  
suite  
sonata  
solo repertoire  
opera  
oratorio  
cantata  
song

### Classical

chamber music  
sonata  
symphony  
concerto  
vocal/choral music  
opera  
solo repertoire

### 19th Century Music

art song  
symphony  
concerto  
sonata  
suite  
chamber music  
overture  
ballet  
vocal/choral music  
orchestral music  
opera  
solo repertoire

## ADDITIONAL TOPICS — PRELIMINARY COURSE

Students must study a number of works that represent an aspect or aspects of the topics.

Topic	Suggested aspects for study
Australian music	<ul style="list-style-type: none"> <li>• traditional and contemporary music of Aboriginal and Torres Strait Islander peoples</li> <li>• art music</li> <li>• jazz</li> <li>• forms of popular music</li> <li>• music from diverse cultural backgrounds</li> <li>• music for theatre, radio, film and television</li> <li>• multimedia music</li> </ul>
Music of a culture	<ul style="list-style-type: none"> <li>• traditional and contemporary music</li> <li>• stylistic features</li> <li>• notation</li> <li>• dance and its music</li> <li>• cultural context</li> <li>• role of improvisation</li> </ul>
Medieval music	<ul style="list-style-type: none"> <li>• sacred music</li> <li>• secular music</li> <li>• modality</li> <li>• instrumental music</li> <li>• vocal music</li> <li>• dance and its music</li> </ul>
Renaissance music	<ul style="list-style-type: none"> <li>• vocal music</li> <li>• instrumental music</li> <li>• dance and its music</li> <li>• music of a composer</li> </ul>
Music 1900-1945	<ul style="list-style-type: none"> <li>• a style</li> <li>• a range of styles</li> <li>• a genre</li> <li>• a composer</li> <li>• role of improvisation</li> <li>• impact of technology</li> </ul>
Music 1945 to music 25 years ago	<ul style="list-style-type: none"> <li>• a style</li> <li>• a range of styles</li> <li>• a genre</li> <li>• a composer</li> <li>• role of improvisation</li> <li>• impact of technology</li> </ul>

## **HSC Course**

In the HSC course, students study the mandatory topic plus ONE additional topic.

**MANDATORY TOPIC:** Music of the last 25 years (Australian focus)

Students must:

- consider current practices in music
- focus on particular styles or genres
- study at least FIVE different works in detail (it is not necessary to study all movements of a multi-movement work)
- focus on Australian music, although developments worldwide should not be neglected
- investigate some of the different cultural contexts which influence contemporary music

The study of this topic must include:

(a) art music (as distinct from traditional and popular music)

(b) at least ONE other area within the topic from:

- popular music
- music in radio, film, television and multimedia
- jazz
- music for theatre.

## ADDITIONAL TOPICS - HSC COURSE

Students must study a number of works that represent an aspect or aspects of the topics.

Topic	Suggested aspects for study
Music of a culture	<ul style="list-style-type: none"> <li>• traditional and contemporary music</li> <li>• stylistic features</li> <li>• notation</li> <li>• dance and its music</li> <li>• cultural context</li> <li>• role of improvisation</li> </ul>
Medieval music	<ul style="list-style-type: none"> <li>• sacred music</li> <li>• secular music</li> <li>• modality</li> <li>• instrumental music</li> <li>• vocal music</li> <li>• dance and its music</li> </ul>
Renaissance music	<ul style="list-style-type: none"> <li>• vocal music</li> <li>• instrumental music</li> <li>• dance and its music</li> <li>• music of a composer</li> </ul>
Baroque music	<ul style="list-style-type: none"> <li>• instrumental music</li> <li>• choral music</li> <li>• music of a composer</li> <li>• role of improvisation</li> <li>• impact of technology</li> </ul>
Classical music	<ul style="list-style-type: none"> <li>• concerto</li> <li>• chamber music</li> <li>• sonata</li> <li>• symphony</li> <li>• vocal music</li> <li>• music of a composer</li> <li>• impact of technology</li> </ul>
Nineteenth century music	<ul style="list-style-type: none"> <li>• vocal music</li> <li>• music of a composer</li> <li>• tonality and its breakdown</li> <li>• orchestral music</li> <li>• impact of technology</li> </ul>

Music 1900-1945	<ul style="list-style-type: none"> <li>• a style</li> <li>• a range of styles</li> <li>• a genre</li> <li>• treatment of tonality</li> <li>• music of a composer</li> <li>• role of improvisation</li> <li>• impact of technology</li> </ul>
Music 1945 to music 25 years ago	<ul style="list-style-type: none"> <li>• a style</li> <li>• a range of styles</li> <li>• a genre</li> <li>• treatment of tonality</li> <li>• music of a composer</li> <li>• role of improvisation</li> <li>• impact of technology</li> </ul>

## 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, often produced within stylistic parameters in accordance with harmonic, rhythmic, melodic and structural expectations.

There are many types of improvisation. The role it plays varies in different genres, periods and styles of music. Improvisation may be the basis of a musical style, as in jazz, or form an aspect of a style, such as in extemporisation over a figured bass. It may occur in one section of a piece of music or may be the form of production of the entire piece. It can occur in solo or in group performance.

Some musical genres require an understanding of notational systems as well as the place of improvisation within the style, for example, the realisation of jazz charts.

Improvisation has an important function in music education as a tool for developing knowledge, skills and understanding of a variety of aspects of music. Teachers are encouraged to include it 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.
- Students must study Music 2 to gain access to the Music Extension course.

## 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 examinations 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 learnt 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 39. 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 2 Stage 6, the external examinations includes, for the core component, a written paper, performance and submitted composition, and for the elective component, an additional composition or performance or submitted essay for external marking. The specifications for the examination in Music 2 Stage 6 are on pages 44-45.

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 97.

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 learning experience 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.

Component	Weighting
Performance	25
Composition	25
Musicology	25
Aural	25
<b>Marks</b>	<b>100</b>

It is **suggested** that assessment should occur as follows:

- assessment tasks throughout the course — 60%
- end of Preliminary course assessment — 40%

**Note:** One task may be used to assess two or more components simultaneously, eg a musicology/aural task.

*Suggested assessment tasks throughout the Preliminary course — 60%*

Learning Experiences	Suggested Activities
Performance	<ul style="list-style-type: none"> <li>• solo or ensemble performance/s which may take the form of a concert presentation, an evaluation of video and/or taped performance or an integrated project</li> <li>• <i>viva voce</i> which may take the form of a discussion and score analysis of works performed</li> <li>• written reviews which may take the form of evaluation of other performances</li> </ul>
Composition	<ul style="list-style-type: none"> <li>• an original composition which may take the form of a workshop presentation</li> <li>• formal discussion of works played in class by other students</li> <li>• <i>viva voce</i> which may take the form of a discussion and analysis of a workshop presentation</li> <li>• analysis of concerts, radio programs, recordings etc, showing an understanding of compositional techniques</li> <li>• the development of a composition portfolio</li> <li>• an analysis of the progress of student composition from tape/MIDI recordings</li> </ul>
Musicology	<ul style="list-style-type: none"> <li>• short written responses to primary source stimulus based on the concepts of music and their cultural contexts</li> <li>• essay questions (both prepared and/or under exam conditions)</li> <li>• research assignments</li> <li>• score analysis (both prepared and/or unprepared)</li> <li>• <i>viva voce</i></li> <li>• presentation of research materials at class seminars</li> </ul>
Aural	<ul style="list-style-type: none"> <li>• short written responses to primary source stimulus based on the concepts of music and their cultural contexts</li> <li>• transcribing sound into notation</li> <li>• sight singing</li> <li>• oral responses to primary source stimulus</li> <li>• aural analysis</li> </ul>

*Sample end of Preliminary course assessment — 40%*

<b>Learning Experiences</b>	<b>Suggested Activities</b>
Performance	<ul style="list-style-type: none"> <li>• TWO pieces solo and/or ensemble</li> </ul>
Composition	<ul style="list-style-type: none"> <li>• ONE composition to show an understanding of harmonic, melodic and rhythmic skills as related to the mandatory topic. Composition should show a developing individual interpretation of the stylistic features of the style which it represents</li> </ul>
Musicology	<ul style="list-style-type: none"> <li>• musicological understanding should be assessed in an aural context. In response to an aural excerpt, students should:               <ul style="list-style-type: none"> <li>– answer a score reading question related to an unprepared work</li> <li>– produce written responses (short paragraphs and/or essay) to show an understanding of the mandatory and/or additional topics</li> </ul> </li> </ul>
Aural	<ul style="list-style-type: none"> <li>• responses to a recorded musical performance involving recognition and discrimination in the areas of duration, tone colour, structure, dynamics and expressive techniques, pitch and texture</li> </ul>

### **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.*

## HSC Course

Assessment for the HSC course must not begin until the completion of the Preliminary course.

The internal assessment mark for Music 2 is to be based on the HSC course only. Final assessment should be based on a range and balance of assessment tasks.

Assessment Requirements
Music 2 — a single mark out of 100

Throughout the course, a variety of assessment techniques should be used to assess understanding and level of skill achieved. Tasks should be set in each of the components *at least once* during the course.

The components and weightings listed below are **mandatory**.

The core components should be assessed and weighted equally.

One elective should be assessed.

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

Component	Weighting
<b>Core</b>	
Core Performance	20
Core Composition	20
Core Musicology	20
Core Aural	20
<b>Elective</b>	
One elective from Performance, Composition or Musicology	20
<b>Marks</b>	<b>100</b>

**Assessment of core components — 80%**

The following tasks could be considered for use in assessment.

Learning Experience	Suggested Activities
Performance	<ul style="list-style-type: none"><li>• solo or ensemble performance/s which may take the form of a concert presentation, an evaluation of video and/or taped performance or an integrated project</li><li>• <i>viva voce</i> which may take the form of a score analysis of work performed</li><li>• written reviews which may take the form of an evaluation of other performances</li></ul>
Composition	<ul style="list-style-type: none"><li>• an original composition which may take the form of a workshop presentation</li><li>• formal discussion of works played in class by other students</li><li>• <i>viva voce</i> which may take the form of a workshop presentation</li><li>• analysis of concerts, radio programs, recordings etc, showing an understanding of compositional techniques</li><li>• the development of a composition portfolio</li><li>• an analysis of the progress of student composition from tape/MIDI recordings</li></ul>
Musicology	<ul style="list-style-type: none"><li>• short written responses to primary source stimulus based on the concepts of music and their cultural contexts</li><li>• essay questions (both prepared and/or under exam conditions)</li><li>• research assignments</li><li>• score analysis (both prepared and/or unprepared)</li><li>• <i>viva voce</i></li><li>• presentation of research materials at class seminars</li></ul>
Aural	<ul style="list-style-type: none"><li>• short written responses to primary source stimulus based on the concepts of music and their cultural contexts</li><li>• transcribing sound into notation</li><li>• sight singing</li><li>• oral responses to primary source stimulus</li><li>• aural analysis</li></ul>

## Core Composition Portfolio

School assessment must be based on the Composition portfolio. This portfolio is developed and compiled by the student as part of the process that leads to the submission of a composition for external examination.

The Composition portfolio will form the *entire* internal assessment.

The *final composition* will be marked in the HSC examination.

## Assessment of Composition Portfolios

Composition portfolios will not be examined externally. A Composition portfolio may, however, be requested as evidence to validate authorship of a candidate's examination submission.

The Composition portfolio must show evidence of the compositional process by containing details of:

- draft compositions with annotations of teacher's comments
- background listening, musicological observations and performance within the style
- the decision-making process
- the development of compositional skills
- performance considerations
- notational systems utilised, adapted and/or invented
- reflections on the composition
- evidence of technological processes used, eg audio tapes, video tapes, computer print-outs, if relevant
- appraisals of stages of own composition
- teacher appraisals.



### ***Assessment of elective components — 20%***

One elective is to be chosen from Performance or Composition or Musicology.

#### **Performance — Elective**

School assessment should show evidence of at least TWO of the following:

- concert practice
- integrated task involving performance, musicology and aural skills
- critical appraisal of own performances using video tape in order to reflect on preparedness, technical skill, interpretation, interpretive decisions, presentation
- critical appraisal of the performances of others in order to reflect on preparedness, technical skill, interpretation, interpretive decisions, presentation
- *viva voce* on interpretation of two pieces
- research on repertoire presented as part of the development of the performance.

#### **Composition — Elective**

School assessment must be based on the Composition portfolio. This portfolio is developed and compiled by the student as part of the process that leads to the submission of a composition for external examination.

The Composition portfolio will form the *entire* internal assessment.

The *final composition* will be marked in the HSC examination.

#### **Assessment of Composition Portfolios**

Please refer to Assessment of Composition Portfolios for Music 2 - Core Composition, page 41.

#### **Musicology — Elective**

School assessment must be based on the Musicology portfolio. This portfolio is developed and compiled by the student as part of the process of musicological research that leads to the submission of an essay for external examination.

The musicology portfolio will form the *entire* internal assessment.

The *final essay* will be assessed in the HSC examination.

## **Assessment of Musicology Portfolios**

Musicology portfolios will not be examined externally. A Musicology portfolio may, however, be requested as evidence to validate authorship of a candidate's examination submission.

Musicology portfolios will be used by the teacher for internal school assessment. The Musicology portfolio will form the entire internal assessment for the Musicology elective.

The Musicology portfolio should show evidence of the process of musicological research. The following tasks are suggested for inclusion in the Musicology portfolio.

- topic overview and scope planning of the essay
- research assignments
- background listening, musicological observations and research within the topic
- original concept-based analysis of works selected for background study that focus on primary sources and acknowledge cultural contexts
- essay plan showing the formulation and development of the argument with analytical support
- draft essays with annotations of students' own critical evaluations and teacher observations
- annotated bibliographies
- critical reflections on the writings of others, eg concert reviews, articles, critiques, books, theses, concert programs etc
- research materials presented at class seminars.

## 10.6 HSC External Examination Specifications

### 10.6.1 Music 2 HSC Examination Specifications

The HSC examination only examines content of the HSC course.

The table below shows the structure of the examination.

<b>Core</b> <i>(70 marks)</i>	<b>Elective</b> <i>(30 marks)</i> (students choose ONE elective)
Performance Core <i>(20 marks)</i>	Performance Elective
<i>and</i>	<i>or</i>
Composition Core <i>(15 marks)</i>	Composition Elective
<i>and</i>	<i>or</i>
Musicology Core and Aural Skills Core <i>(35 Marks)</i>	Musicology Elective

#### **Core** **(70 marks)**

##### **Performance — Core** (20 marks)

A practical test consisting of two parts — Part (a) and Part (b).

**Maximum performance time: 5 minutes**

##### **Part (a)**

Students will perform on an instrument, or voice, ONE piece representing the mandatory topic: Music of the last 25 years (Australian Focus). *(15 marks)*

##### **Part (b)**

Students will sight-sing a piece of music selected by the examiners from a prescribed set of sight-singing examples. *(5 marks)*

**Note:** The vocal sight reading test will be approximately eight bars in length and will have a vocal range suited to the student. The test may be performed to the given words, or on any open vowel, or sol-fa or solfege. It will be based on the rhythmic vocabulary given on page 19 of the syllabus. It may be in a major or minor key or mode and contain all intervals up to and including the octave, but excluding augmented intervals and the major seventh.

The examiner will give the tonic chord and the starting note once after handing the test to the student and once again, immediately before the student sings it. The student will have up to two minutes reading time.

### **Composition — Core**

(15 marks)

#### **Maximum composition length: 2 minutes**

Students will submit ONE original composition. This must represent the mandatory topic: Music of the last 25 years (Australian Focus).

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 while 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 and Aural Skills — Core**

(35 marks)

This will be in the form of one written examination within the general HSC schedule of examinations. The total length of the examination will not exceed one and a half hours.

- The examination will consist of FOUR questions.
- Each question may consist of several parts.
- All questions will be compulsory.
- The questions will relate to one or more musical excerpts in any style.
- Sections of score(s) will be provided in the examination. Candidates may be required to respond to some questions by answering onto the score(s).
- Questions may be set on the mandatory and additional topics.

## ***Electives***

***(30 marks)***

Candidates will present ONE elective for the examination.

### **Performance — Elective**

**Maximum performance time: 10 minutes**

Performance elective candidates will perform TWO pieces of music for instrument(s) or voice.

One piece must represent the additional topic studied in the HSC course.

One piece must represent either the mandatory topic or the same additional topic studied in the HSC course.

If candidates choose to perform in an ensemble, the part performed by the candidate must be clearly displayed.

OR

### **Composition — Elective**

**Maximum composition length: 3 minutes**

Students will submit ONE original composition representing the additional topic studied during the HSC course. The composition should be of a musically substantial nature and should reflect an understanding of the stylistic features of the topic which it represents. It should show evidence of a personal interpretation beyond purely imitative writing.

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 while 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.

OR

## **Musicology — Elective**

**Length of essay: 1500 words.**

Musicology elective candidates will submit ONE essay of 1500 words on an aspect of the additional topic studied in the HSC course, or on a comparison of styles between the mandatory topic and the additional topic studied in the HSC course.

TWO copies of the Musicology essay must be made. ONE copy of the Musicology essay is to be submitted to the Board of Studies while the second copy and portfolio should be retained at the school. This copy should be available if necessary during the HSC examination marking operation.

A Musicology portfolio is to be developed as a record of the musicological process. This portfolio may be requested by the Board of Studies to validate authorship of the essay.

The dates for submission will be notified by the Board.

***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 core
- Composition elective
- Musicology elective

**2. Practical Examination — Core and Elective**

The practical examinations in:

- Performance core, including sight-singing
- Performance elective

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:

- Musicology core and Aural skills core

will be examined within the general HSC schedule of examinations.

## 10.6.2 Music 2 HSC Examination Specifications — General Information

### Performance (Core and Elective)

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 the 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 term 'ensemble' refers to any piece presented by two or more performers that specifically demonstrates the individual candidate's use and understanding of ensemble skills. In ensemble performances the student is permitted to undertake a non-solo part, provided that the musical contribution can be clearly identified in the performance.

The legitimate use of technology such as synthesisers, MIDI-controlled instruments (sequencers, drum machines, electronic percussion and samplers) and recorded accompaniment 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 (Core and Elective)**

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 making 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, bar numbers and all performance directions 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 (Elective)**

Musicology essays should demonstrate use of primary sources (eg scores, recordings, interviews, concerts) in a detailed investigation of music studied. Students should demonstrate an understanding of the use of musical concepts and their cultural contexts in the music studied. Relevant musical examples (chosen to illustrate important points) and quotations should convincingly support statements made in the essay. These may be presented in the body of the essay as short score extracts and/or short recorded excerpts.

Students are advised to choose an area of study for which they have access to primary sources and to begin their study with an overview of the topic based on these sources. Students should then narrow the scope of the topic, focus on specific works or an aspect of the music or style. The essay should focus on specific musical concepts in the music studied, in their cultural contexts and present an in-depth analysis of the music.

Essays should be typed. Each typed A4 page equals approximately 200 words of 12 point, double-spaced type. Each essay must include page numbers and a progressive word count every 100 words.

Bibliography/discography, footnotes/end notes etc, must be included but will not be included in the word count.

*Essays must adhere to word lengths. Failure to do so will result in loss of marks.*

## 10.7 Summary of Internal and External Assessment

Internal Assessment	Weighting	External Assessment	Weighting
<b>Core</b>	<b>80</b>	<b>Core</b>	<b>70</b>
<i>Performance</i> performance and performance-related activities	20	<i>Performance</i> performance of 1 piece 15 sight singing 5	20
<i>Composition</i> composition-portfolio	20	<i>Composition</i> submitted work	15
<i>Musicology</i> musicology and related activities	20	<i>Musicology/Aural Skills</i> integrated assessment of musicology/aural skills short answers	35
<i>Aural</i> aural-related activities	20	extended answers responses to musical stimuli	
<b>Electives</b>	<b>20</b>	<b>Electives</b>	<b>30</b>
<i>Performance</i> (performance and performance-related activities)		<i>Performance</i> (performance of 2 pieces)	
OR		OR	
<i>Composition</i> (composition portfolio)		<i>Composition</i> (one submitted work)	
OR		OR	
<i>Musicology</i> (musicology portfolio)		<i>Musicology Elective</i> (one submitted work)	
<b>Marks</b>	<b>100</b>	<b>Marks</b>	<b>100</b>

## **10.8 Reporting Student Performance against Standards**

Students performance in an HSC course will be reported against standards on a course report. The course report includes a performance scale for the course describing levels (bands) of achievement, an HSC mark located on the performance scale, an internal assessment mark and an examination 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' performance against the standards and not scaled to a predetermined pattern of marks.



# Music Extension



## **11 Aim**

The aim of the Music Extension course is to provide challenging and rigorous opportunities for musically and academically talented students to assist them in the realisation of their potential as performers, composers or musicologists.

## **12 Objectives**

Students will specialise further in ONE of the learning experiences of performance or composition or musicology. Students have the opportunity to pursue excellence in a particular area of interest and expertise in the contexts of their choosing.

The objectives of the Music Extension course are:

- to refine knowledge and skills associated with performance, composition or musicology
- to expand critical aural knowledge and skills in all musical experiences.

## **13 Course Structure**

As an extension of studies in Music 2, students will develop and expand aural awareness and understanding through their specialisation in Performance or Composition or Musicology. Each student will follow an individual program of study which will be negotiated between the teacher and student.

## 14 Objectives and Outcomes

### 14.1 Table of Objectives and Outcomes

**Objective:** to refine knowledge and skills associated with performance, composition or musicology.

<b>Performance Outcomes</b>	<b>Composition Outcomes</b>	<b>Musicology Outcomes</b>
<i>Through performance and related activities a student:</i> 1. performs with highly developed technical skill and stylistic refinement as both a soloist and as an ensemble member	<i>Through composition and related activities a student:</i> 1. composes with highly developed technical skill and stylistic refinement demonstrating the emergence of a personal style	<i>Through musicology and related activities a student:</i> 1. presents an extended essay demonstrating mastery of research, argument and data from primary and secondary sources
2. leads critical evaluation and discussion sessions on all aspects of his/her own performances and the performances of others	2. leads critical evaluation and discussion sessions on all aspects of his/her own compositions and the compositions of others	2. leads critical evaluation and discussion sessions on all aspects of his/her own research and essay work and on the research and essays of others
3. articulates sophisticated arguments supported by musical evidence and demonstrates independence of thought with regard to the interpretation of music performed	3. articulates sophisticated arguments supported by musical evidence and demonstrates independence of thought with regard to compositional processes, techniques and devices used, showing the emergence of a personal style	3. articulates sophisticated arguments supported by musical evidence and demonstrates independence of thought in the development of a hypothesis and argument in the chosen area of research
4. demonstrates a sophisticated understanding of the concepts of music and their relationship to each other with reference to works performed	4. demonstrates a sophisticated understanding of the concepts of music and their relationship to each other with reference to works composed	4. demonstrates a sophisticated understanding of the concepts of music and their relationship to each other with reference to research undertaken and essay writing
5. presents concert and recital programs, which includes solving problems concerning programming, organisation and management of concert practice and program direction	5. presents, discusses and evaluates the problem-solving process with regard to composition and the realisation of the composition	5. presents, discusses and evaluates the problem-solving process and the development and realisation of a research project



**Objective:** to refine and expand critical aural knowledge and skills in all musical experiences.

Performance Outcomes	Composition Outcomes	Musicology Outcomes
<i>Through performance and related activities, a student:</i> 6. critically analyses the use of musical concepts to present a stylistic interpretation of music performed	<i>Through composition and related activities, a student:</i> 6. critically analyses the use of musical concepts to present a personal compositional style	<i>Through musicology and related activities, a student:</i> 6. critically analyses the use of the musical concepts to articulate their relationship to the style analysed

## 14.2 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 carefully 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**.

## 15 Content: Music Stage 6 Extension Course

Students in Music Extension will develop a deeper understanding of the characteristics of musical styles, periods and/or genres through their specialisation in Performance, Composition or Musicology. In addition, students will extend their musical understanding through a more detailed study of the relationship between the musical concepts of:

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

The Extension course study is intended as a refinement and sophistication of the skills within the learning experiences of either Performance or Composition or Musicology, which should be demonstrated as follows:

### Performance

- high level technical and interpretive skill
- solo/group performances and presentations
- ensemble direction
- refinement of the skill of critical appraisal of own performances
- refinement of the skill of critical appraisal of the performance of others
- program development
- an increasing understanding of musical style
- concert practice and management.

### Composition

- establishing a convincing personal musical style
- sophisticated and constructive critical appraisals of own compositions and the compositions of others
- refining the skill of analysing the works of other composers through the use of musical concepts
- ensemble direction in the performance of own compositions
- discussion of ideas that have led to the development of a composition
- compiling a composition portfolio.

## **Musicology**

- refining research skills
- refining transcription and notation skills
- refining the skill of analysing works through the use of musical concepts
- refining the skill of critical appraisal of own writing and the writing of others
- an increasing understanding of style
- an increasing understanding of cultural context
- refining essay writing skills (ie stating an hypothesis, development of hypothesis supported by musical evidence, reaching a conclusion)
- refining evaluation skills
- compiling a musicology portfolio.

## **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, often produced within stylistic parameters in accordance with harmonic, rhythmic, melodic and structural expectations.

There are many types of improvisation. The role it plays varies in different genres, periods and styles of music. Improvisation may be the basis of a musical style, as in jazz, or form an aspect of a style, such as in extemporisation over a figured bass. It may occur in one section of a piece of music or may be the form of production of the entire piece. It can occur in solo or in group performance.

Some musical genres require an understanding of notational systems as well as the place of improvisation within the style, for example, the realisation of jazz charts.

Improvisation has an important function in music education as a tool for developing knowledge, skills and understanding of a variety of aspects of music. Teachers are encouraged to include it as an integral part of both performance and composition activities.

## 16 Course Requirements

### **Extension Course:**

- 60 indicative hours are required to complete the Extension course.

### **Exclusions:**

- Students must study Music 2 to gain access to the Music Extension course.

## 17 Assessment and Reporting

### 17.1 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 examinations 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.

## **17.2 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 65. 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.

## **17.2 External Examination**

In Music Extension Stage 6, the external examinations consists of a performance or a submitted composition or a submitted essay for external marking. The specifications for the examination in Music Extension Stage 6 are on page 68.

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.

### **17.4 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 65.

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.



## 17.5 Assessment Components, Weightings and Tasks

### Extension Course

Assessment Requirements
Music Extension Course: a single mark out of 50

Students choose ONE learning experience of Performance or Composition or Musicology. They will be assessed in the component of their choice.

Two assessment tasks should be set during the course and weighted equally.

Component	Weighting
Performance Extension — TWO assessment tasks	25 + 25
<b>or</b>	
Composition Extension — TWO assessment tasks	25 + 25
<b>or</b>	
Musicology Extension — TWO assessment tasks	25 + 25
<b>Marks</b>	<b>50</b>

### Performance — Extension

In addition to performance, internal school assessment should be based on at least two of the following:

- concert practice
- integrated task involving performance, musicology and aural skills
- critical appraisal of own performances using video tape in order to reflect on preparedness, technical skills, interpretation and interpretive decisions
- critical appraisal of the performances of others in order to reflect on preparedness, technical skills, interpretation and interpretive decisions
- *viva voce* on interpretation of two pieces
- research on repertoire presented as part of the development of the performance.

## **Composition — Extension**

School assessment must be based on the Composition portfolio. The portfolio is to be developed and compiled by the student as part of the process that leads to the submission of a composition for external assessment.

The Composition portfolio will form the entire internal assessment for the Composition option and should be assessed at two different stages during the course.

The *final composition* will be marked in the HSC examination.

### **Assessment of Composition Portfolios**

Composition portfolios will not be examined externally. A Composition portfolio may, however, be requested as evidence to validate authorship of a candidate's examination submission.

The Composition portfolio must show evidence of the compositional process by containing details of:

- concept analysis of works chosen for study as part of the development of compositional ideas
- details showing reflection and appraisals of compositions
- the development of their compositional skills
- performance considerations
- discussions, both oral and written, that have informed and guided the compositional process
- drafts, revisions and alterations made during the compositional process
- evidence of technology processes used if relevant.

## **Musicology — Extension**

School assessment must be based on the Musicology portfolio. The portfolio is to be developed and compiled by the student as part of the process of musicological research that leads to the submission of an essay for external assessment.

The Musicology portfolio will form the entire internal assessment for the Musicology option and should be assessed at two different stages during the course.

The *final essay* will be marked in the HSC examination.

## **Assessment of Musicology Portfolios**

Musicology portfolios will not be examined externally. A Musicology portfolio may, however, will be requested as evidence to validate authorship of a candidate's examination submission.

The Musicology portfolio must show evidence of the process of musicological research. The following tasks are suggested for inclusion in the Musicology portfolio.

- topic overview and scope, planning of the essay
- research assignments
- background listening, musicological observations and research within the topic
- original concept-based analysis of works selected for background study focusing on primary sources and acknowledging cultural contexts
- essay plan showing the formulation and development of the hypothesis with analytical support
- draft essays with annotations of students' own critical evaluations and teacher observations
- annotated bibliographies
- critical reflections on the writings of others, eg concert reviews, articles, critiques, books, theses, concert programs etc
- research materials presented at class seminars.

## **Assessing Improvisation**

*Improvisation could play an important role in the activities associated with Performance and Composition Electives. The assessment of improvisation in this syllabus is optional and will depend on the desired outcomes of study and may 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.*

## 17.6 HSC External Examination Specifications

### 17.6.1 Music Extension HSC Examination Specifications

Students must choose ONE of the following:

#### **Performance — Extension**

***(50 marks)***

**Maximum performance time: 20 minutes**

Students will perform THREE contrasting pieces of music on instrument(s) or voice.

- One of the pieces must be an ensemble item. *(20 marks)*  
The part played by the candidate in the ensemble must be clearly displayed.
- Two solo pieces. *(15 marks each piece — total 30 marks)*

OR

#### **Composition Extension**

***(50 marks)***

**Maximum combined time of the two pieces/movements: 6 minutes**

Students will submit TWO original contrasting pieces or movements. (25 marks each composition.)

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 while 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.

OR

## **Musicology Extension**

**(50 marks)**

**Length of essay: 3000 words**

Students will submit one essay of 3000 words on an aspect or aspects of music that they have studied in depth.

TWO copies of the Musicology essay must be made. ONE copy of the Musicology essay is to be submitted to the Board of Studies while the second copy and portfolio should be retained at the school. This copy should be available if necessary during the HSC examination marking operation.

A Musicology portfolio is to be developed as a record of the musicological process. This portfolio may be requested by the Board of Studies to validate authorship of the essay.

The dates for submission will be notified by the Board.

***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 in the *Board Bulletin*):

- Composition extension
- Musicology extension

### **2. Practical Examination**

The practical examination in:

- Performance extension

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

## **17.6.2 Music Extension 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 the 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 term 'ensemble' refers to any piece presented by two or more performers that specifically demonstrates the individual candidate's use and understanding of ensemble skills. In ensemble performances the student is permitted to undertake a non-solo part, provided that the musical contribution can be clearly identified in the performance.

The legitimate use of technology such as synthesisers (analog and digital), MIDI-controlled instruments (sequencers, drum machines, electronic percussion and samplers) and recorded accompaniment 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, 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 total performance time limits. Failure to do so will result in loss of marks.*

## **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.

The making 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, bar numbers and all performance directions 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**

Musicology essays should demonstrate use of primary sources (eg scores, recordings, interviews, concerts) in a detailed investigation of music studied. Students should demonstrate an understanding of the use of musical concepts and their cultural contexts in the music studied and be able to state a hypothesis and draw valid conclusions to their research. Relevant musical examples (chosen to illustrate important points) and quotations should convincingly support statements made in the essay. These may be presented in the body of the essay as short score extracts and/or short recorded excerpts.

Students are advised to choose an area of study for which they have access to primary sources and to begin their study with an overview of the topic based on these sources. This will enable them to narrow the scope of the topic and to formulate a relevant hypothesis, to focus on specific works, an aspect of music or a style and to form their own conclusions. The essay should focus on specific musical concepts in the music studied, in their cultural contexts and present an in-depth analysis of the music which is relevant to the stated hypothesis.

Essays should be typed. Each typed A4 page equals approximately 200 words of 12 point, double-spaced type. Each essay must include page numbers and a progressive word count every 100 words.

Bibliography/discography, footnotes/end notes etc must be included but will not be included in the word count.

*Essays must adhere to word lengths. Failure to do so will result in loss of marks.*

## 17.7 Summary of Internal and External Assessment

Internal Assessment	Weighting	External Assessment	Weighting
<b>Performance extension</b> 2 tasks of performance and performance related activities (25 + 25)  OR  <b>Composition extension</b> Composition portfolio – assessed at two different points (25 + 25)  OR  <b>Musicology extension</b> Musicology portfolio — assessed at two different points (25 + 25)	50	<b>Performance extension</b> 3 contrasting pieces ensemble piece      20 piece 1                15 piece 2                15  OR  <b>Composition extension</b> 2 submitted works work 1                25 work 2                25  OR  <b>Musicology extension</b> submitted essay	50
<b>Marks</b>	<b>50</b>	<b>Marks</b>	<b>50</b>



## **17.8 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 descriptors that summarise the attainments typically demonstrated in that band.

The distribution of marks will be determined by students' performances against the known standards established by the Course Content, Outcomes, Performance Band Descriptors and work samples.

## 18 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](http://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 2 or Music 2 and Extension 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 2 or Music 2 and Extension Stage 6. This information can be found on the TAFE NSW website ([www.tafensw.edu.au/mchoice](http://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 Stage 6 so that the degree of recognition available can be determined.

## 19 Glossary

<b>duration</b>	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.
<b>dynamics and expressive techniques</b>	<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>
<b>external assessment</b>	External assessment is used throughout this document to refer to the external HSC examination.
<b>formative assessment</b>	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 which students are having, so they can re-teach or change their methods of instruction.
<b>integrated study</b>	Teachers are encouraged to teach the Syllabus through an integration of the learning experiences performance, compositions, musicology and aural skills.
<b>internal assessment</b>	Internal assessment is used throughout this document to refer to school-based assessment.
<b>learning experiences</b>	A term used throughout the syllabus to refer to Performance, Composition, Musicology and Aural.
<b>pitch</b>	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.
<b>portfolio</b>	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.

<b>spiral curriculum</b>	The spiral curriculum refers to a learning process that involves revisiting recurring knowledge and skills with increasing depth and complexity.
<b>structure</b>	Structure refers to the design or form in music.
<b>summative assessment</b>	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.
<b>texture</b>	Texture refers to the layers of sound that make a composition and the function of each of those layers.
<b>tone colour</b>	Tone colour refers to that aspect of sound that allows the listener to identify the sound source or combinations of sound sources.
<b>tonicisation</b>	Tonicisation refers to the principle that any chord can be preceded by its own dominant. It implies a temporary tonic of brief duration whereas modulation implies a longer lasting and more significant change of key area.