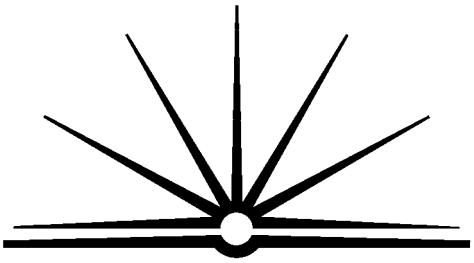

BOARD OF STUDIES
NEW SOUTH WALES

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.

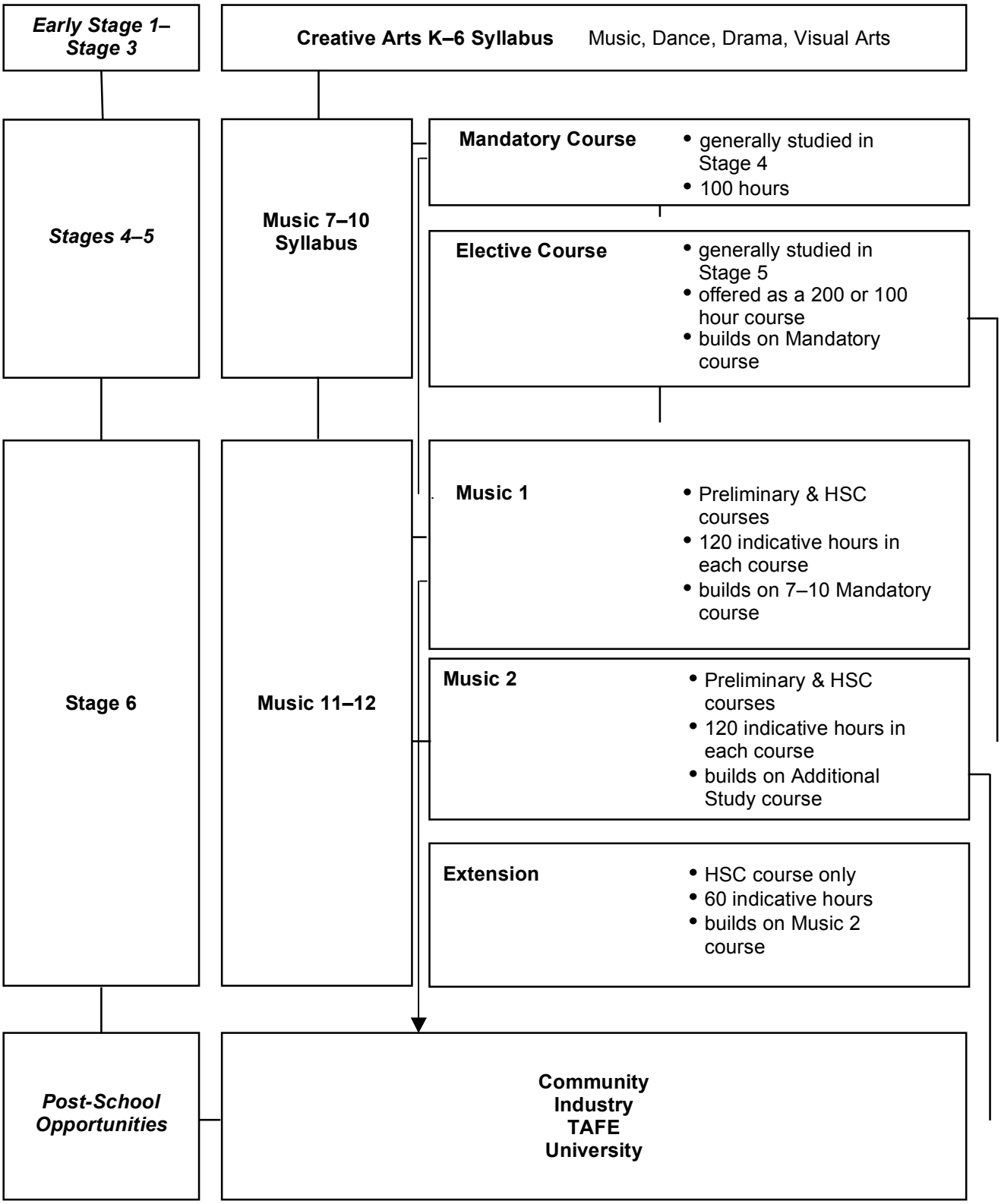
The curriculum structure is adaptable enough to meet the needs and abilities of students with a range of interests, extending from the broadly based to the desire to pursue and develop more specialised knowledge and skills. Most students will enter the course from the Elective course.

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* (2003).

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 Elective 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 Elective 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 Elective 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
- singing
- moving
- improvising

- organising
- creating
- innovating
- notating
- experimenting

- observing
- discriminating
- evaluating
- analysing

- listening
- discussing
- responding
- 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)**
	Through activities in performance, composition, musicology and aural, a student:		*Through activities in performance, composition, musicology and aural, a student:*
P1	confidently performs repertoire, that reflects the mandatory and additional topics, both as a soloist and as a member of an ensemble	H1	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.

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

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

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

Objective: to develop personal values about music

	Preliminary Outcomes (P)		**HSC Outcomes (H)**
	Through activities in performance, composition, musicology and aural, a student:		*Through activities in performance, composition, musicology and aural, a student:*
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

7.2 Key Competencies

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

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

8 Content: Music 2 Preliminary and HSC Courses

8.1 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*

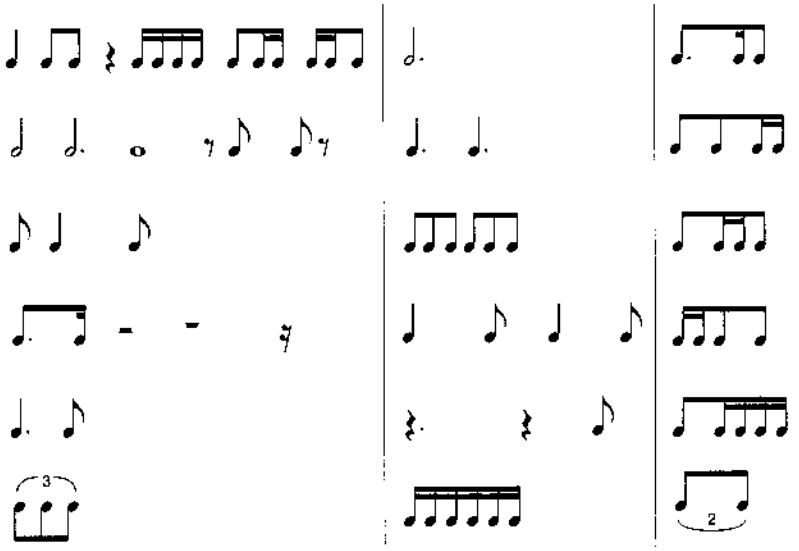
Duration refers to the lengths of sounds and silences in music and includes the aspects of beat, rhythm, metre, tempo, pulse rates and absence of pulse.

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.

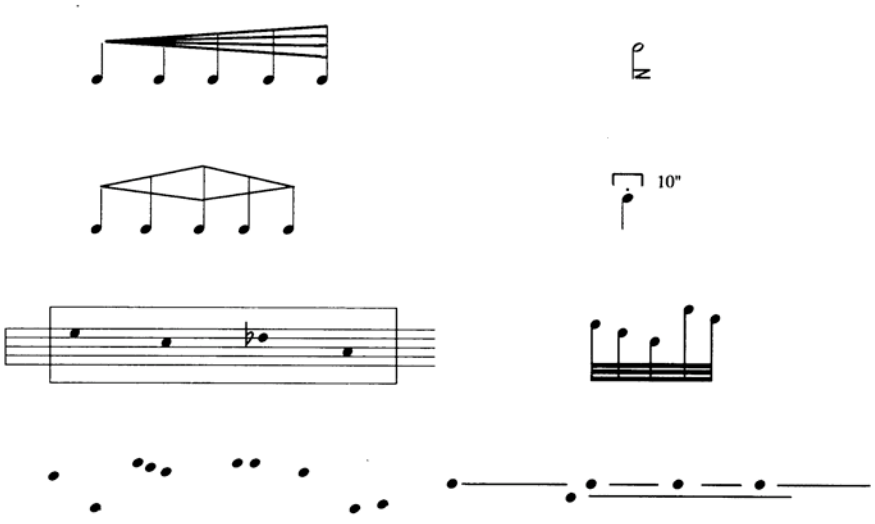
Notes, values and rests for study should include:

In simple time **In compound time**



Students should have experiences in music which involve both current and traditional forms of notation. As part of the mandatory topic, **Music of the last 25 years (Australian Focus)**, students should study new methods of rhythmic notation, whether written symbols or representations of computer data.

Some examples are:



Students will learn about pitch

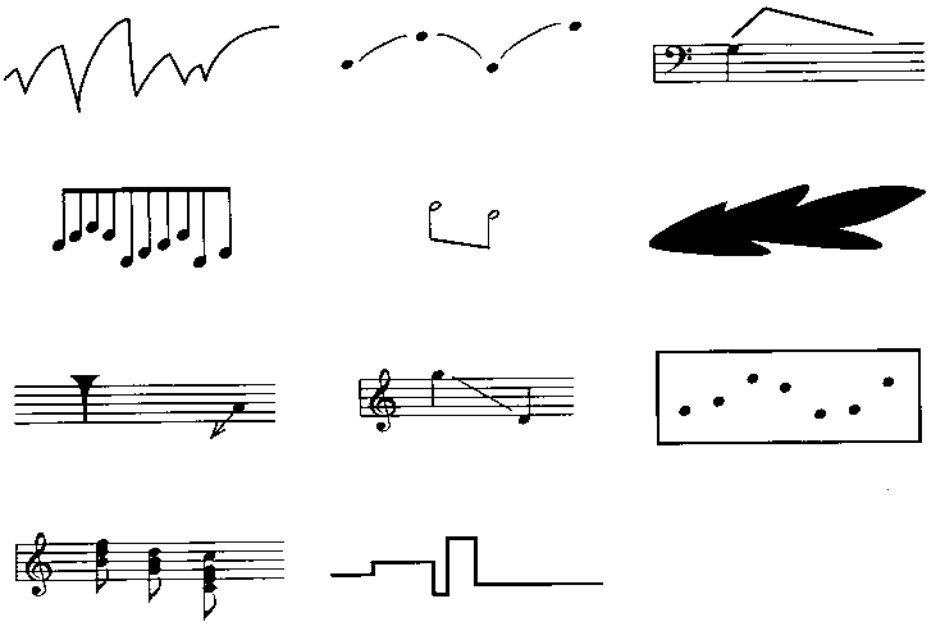
Pitch refers to the relative highness and lowness of sounds. Important aspects include high, low, higher and lower pitches, direction of pitch movement, melody, harmony, indefinite and definite pitch.

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.

8.2 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.

8.3 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	**Classical**	**19th Century Music**
concerto grosso	chamber music	art song
solo concerto	sonata	symphony
suite	symphony	concerto
sonata	concerto	sonata
solo repertoire	vocal/choral music	suite
opera	opera	chamber music
oratorio	solo repertoire	overture
cantata		ballet
song		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	• traditional and contemporary music of Aboriginal and Torres Strait Islander peoples • art music • jazz • forms of popular music • music from diverse cultural backgrounds • music for theatre, radio, film and television • multimedia music
Music of a culture	• traditional and contemporary music • stylistic features • notation • dance and its music • cultural context • role of improvisation
Medieval music	• sacred music • secular music • modality • instrumental music • vocal music • dance and its music
Renaissance music	• vocal music • instrumental music • dance and its music • music of a composer
Music 1900-1945	• a style • a range of styles • a genre • a composer • role of improvisation • impact of technology
Music 1945 to music 25 years ago	• a style • a range of styles • a genre • a composer • role of improvisation • impact of technology

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	• traditional and contemporary music • stylistic features • notation • dance and its music • cultural context • role of improvisation
Medieval music	• sacred music • secular music • modality • instrumental music • vocal music • dance and its music
Renaissance music	• vocal music • instrumental music • dance and its music • music of a composer
Baroque music	• instrumental music • choral music • music of a composer • role of improvisation • impact of technology
Classical music	• concerto • chamber music • sonata • symphony • vocal music • music of a composer • impact of technology
Nineteenth century music	• vocal music • music of a composer • tonality and its breakdown • orchestral music • impact of technology

Music 1900–1945	• a style • a range of styles • a genre • treatment of tonality • music of a composer • role of improvisation • impact of technology
Music 1945 to music 25 years ago	• a style • a range of styles • a genre • treatment of tonality • music of a composer • role of improvisation • impact of technology

Technology

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

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

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

Teachers are encouraged to use a full range of technologes 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

Advice on appropriate assessment practice in relation to the Music 2 syllabus is contained in *Assessment and Reporting in Music 2 Stage 6*. That document provides general advice on assessment in Stage 6 as well as the specific requirements for the Preliminary and HSC courses. The document contains:

- suggested components and weightings for the internal assessment of the Preliminary course
- mandatory components and weightings for the internal assessment of the HSC course
- the HSC examination specifications, which describe the format of the external HSC examination.

The document and other resources and advice related to assessment in Stage 6 Music 2 are available on the Board's website at www.boardofstudies.nsw.edu.au/syllabus_hsc

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.

Performance Outcomes	Composition Outcomes	Musicology Outcomes
Through performance and related activities a student:	*Through composition and related activities a student:*	*Through musicology and related activities a student:*
1. performs with highly developed technical skill and stylistic refinement as both a soloist and as an ensemble member	1. composes with highly developed technical skill and stylistic refinement demonstrating the emergence of a personal style	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
Through performance and related activities, a student: 6. critically analyses the use of musical concepts to present a stylistic interpretation of music performed	*Through composition and related activities, a student:* 6. critically analyses the use of musical concepts to present a personal compositional style	*Through musicology and related activities, a student:* 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

Advice on appropriate assessment practice in relation to the Music Extension syllabus is contained in *Assessment and Reporting in Music Extension Stage 6*. That document provides general advice on assessment in Stage 6 as well as the specific requirements for the HSC course. The document contains:

- mandatory components and weightings for the internal assessment of the HSC course
- the HSC examination specifications, which describe the format of the external HSC examination.

The document and other resources and advice related to assessment in Stage 6 Music Extension are available on the Board's website at www.boardofstudies.nsw.edu.au/syllabus_hsc

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).

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).

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

duration	Duration refers to the lengths of sounds and silences in music and includes the aspects of beat, rhythm, metre, and tempo, pulse rates and absence of pulse.
dynamics and expressive techniques	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). Expressive techniques refers to the musical detail that articulates a style or interpretation of style.
external assessment	External assessment is used throughout this document to refer to the external HSC examination.
formative assessment	Formative assessment is the process of monitoring student performance progressively during a course of instruction. Rather than simply testing students at the end of a long period (a term or year), teachers test them after small segments of instruction. The main purpose of formative assessment is to allow teachers to identify problems which students are having, so they can re-teach or change their methods of instruction.
integrated study	Teachers are encouraged to teach the Syllabus through an integration of the learning experiences performance, compositions, musicology and aural skills.
internal assessment	Internal assessment is used throughout this document to refer to school-based assessment.
learning experiences	A term used throughout the syllabus to refer to Performance, Composition, Musicology and Aural.
pitch	Pitch refers to the relative highness or lowness of sounds. Important aspects include high, low, higher and lower pitches, direction of pitch movement, melody, harmony, definite and indefinite pitch.
portfolio	A portfolio is a collection of examples of students' learning experiences and outcomes collected over a period of time. It may contain examples of the process towards a finished product or a series of tasks aimed at developing specific knowledge and skills, and a number of finished products.

spiral curriculum	The spiral curriculum refers to a learning process that involves revisiting recurring knowledge and skills with increasing depth and complexity.
structure	Structure refers to the design or form in music.
summative assessment	Achievement tests that are given towards the end of a course of instruction are referred to as summative assessment. Summative assessment is useful for determining students' ability to integrate areas of knowledge and skill. As summative assessment comes after a long period of instruction, it allows the teacher to measure only a representative sample of learning outcomes included in the course. There are three general purposes of this assessment: measuring student outcomes, certifying student mastery and assigning grades.
texture	Texture refers to the layers of sound that make a composition and the function of each of those layers.
tone colour	Tone colour refers to that aspect of sound that allows the listener to identify the sound source or combinations of sound sources.
tonicisation	Tonicisiation 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.