BOARD OF STUDIES
NEW SOUTH WALES

Music 1

Stage 6
Syllabus

Contents

1   The Higher School Certificate Program of Study

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

- provide a curriculum structure which encourages students to complete secondary education

- foster the intellectual, social and moral development of students, in particular developing their:
    - knowledge, skills, understanding and attitudes in the fields of study they choose
    - capacity to manage their own learning
    - desire to continue learning in formal or informal settings after school
    - capacity to work together with others
    - respect for the cultural diversity of Australian society

- provide a flexible structure within which students can prepare for:
    - further education and training
    - employment
    - full and active participation as citizens

- provide formal assessment and certification of students' achievements

- provide a context within which schools also have the opportunity to foster students' physical and spiritual development.

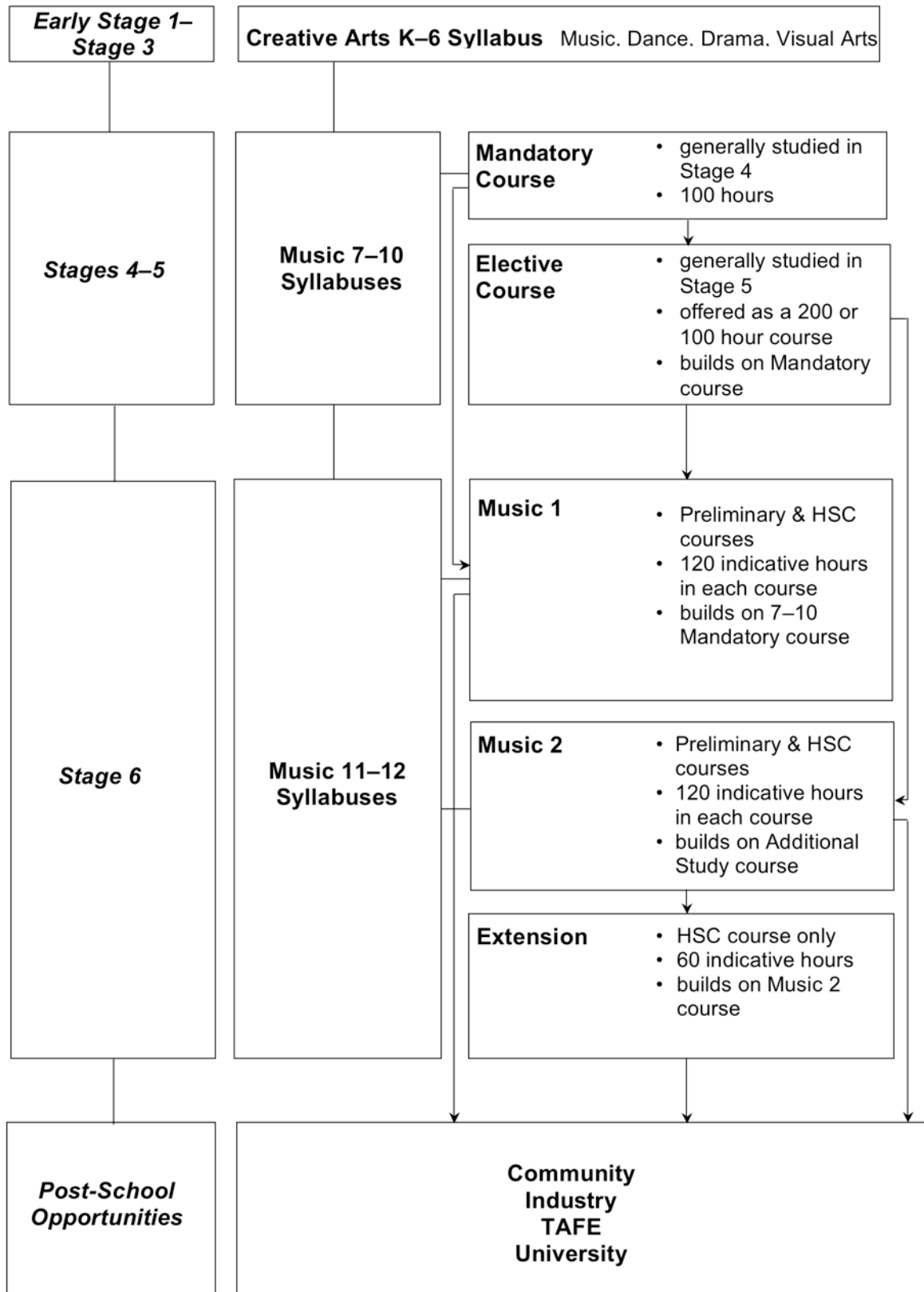# 2   Rationale for Music 1 in the Stage 6 Curriculum

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

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

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

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

3   Continuum of Learning for Music 1 Stage 6 Students

Early Stage 1– Stage 3	**Creative Arts K–6 Syllabus** Music. Dance. Drama. Visual Arts

Stages 4–5

Music 7–10 Syllabuses

Mandatory Course
- generally studied in Stage 4
- 100 hours

Elective Course
- generally studied in Stage 5
- offered as a 200 or 100 hour course
- builds on Mandatory course

Stage 6

Music 11–12 Syllabuses

Music 1
- Preliminary & HSC courses
- 120 indicative hours in each course
- builds on 7–10 Mandatory course

Music 2
- Preliminary & HSC courses
- 120 indicative hours in each course
- builds on Additional Study course

Extension
- HSC course only
- 60 indicative hours
- builds on Music 2 course

Post-School Opportunities

Community Industry TAFE University

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 in Stage 6. The course can be implemented as a 100 hour, 200 hour or 300 hour course.

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

Music 2 builds on the Years 7–10 Mandatory and 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.

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

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

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

4   Aim

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

5   Objectives

The objectives of Music 1 Stage 6 are:

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

6   Course Structure

In Music 1, students will study:

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

Concepts of Music

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

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

Learning Experiences

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

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

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

Contexts

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

Topics available for study:

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

Preliminary Course

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

HSC Course

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

The topics must be:

either

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

or

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

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

7   Objectives and Outcomes

7.1   Table of Objectives and Outcomes

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

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

Objective: to develop the skills to evaluate music critically.

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

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

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

Objective: to develop personal values about music.

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

7.2   Key Competencies

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

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

8   Content: Music 1 Preliminary and HSC Courses

Preliminary Course

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

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

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

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

HSC Course

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

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

The topics must be:

either

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

or

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

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

Concepts

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

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

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

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

Students learn about *duration*

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

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

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

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

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

Students learn about *pitch*

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

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

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

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

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

Students learn about *dynamics* and *expressive techniques*

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

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

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

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

Students learn about *tone colour*

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

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

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

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

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

Students learn about *texture*

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

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

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

Students learn about *structure*

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

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

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

Learning Experiences

Performance

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

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

Students should have experiences in performing:

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

Composition

Composition refers to the organisation of sounds.

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

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

Students should have experiences in:

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

Musicology

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

Students should have experiences in:

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

Aural

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

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

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

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

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

Contexts

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

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

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

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

Topic	Suggested aspects for study
An instrument and its repertoire	• solo instrumental music • changes to instruments • vocal/instrumental music with or without accompaniment • the impact of technology • the role of improvisation
Australian music	• traditional and contemporary music of Aboriginal and Torres Strait Islander peoples • art music • jazz • forms of popular music • multicultural influences • folk music • the impact of technology • the role of improvisation
Baroque music	• a style • the music of a composer • a genre • keyboard music • vocal/choral music • the suite • the impact of technology • the role of improvisation
Jazz	• a style • music of a group • a comparison of styles • music of a solo artist • music of a composer

Topic	Suggested aspects for study
	• technology in jazz • the role of improvisation
Medieval music	• sacred music • secular music • modality • instrumental music • vocal music • dance and its music • the role of improvisation
Methods of notating music	• graphic notation • neumes • guitar tablature • jazz chord charts • rock charts • the impact of technology • the role of improvisation
Music and the related arts	• a style across disciplines • influences on a composer's music • a composer's music for dance • a cultural context • installations • the role of technology • the role of improvisation
Music and religion	• the music of a religion • spirituals • sacred music • popular music in a religious context • the role of improvisation
Music for large ensembles	• instrumental music • choral music • instrumental/vocal combinations
Music for radio, film, television and multimedia	• a composer • music in advertising • theme music • historical perspectives • film soundtracks • music for computer games • multimedia productions • the use of technology
Music for small ensembles	• chamber music • jazz ensembles • rock/pop groups • stage band

Topic	Suggested aspects for study
	• vocal ensembles • world music ensembles • the role of technology • the role of improvisation
Music in education	• music in early childhood • Kodály, Orff etc • music and movement • vocal/instrumental music • learning and teaching in different cultures • the role of improvisation • the role of technology in music education
Music of the 18th century	• a style • music of a composer • a genre • the sonata • the symphony • chamber music • vocal/choral music • the impact of technology • the role of improvisation
Music of the 19th century	• a style • the music of a composer • a genre • orchestral music • concerto • art song • choral music • the impact of technology
Music of the 20th and 21st centuries	• a style • the music of a composer • a genre • popular music • art music • the impact of technology • the role of improvisation
Music of a culture *In the HSC course students may study this topic in either of the following ways:* *i) a different culture from the Preliminary course* *ii) a comparative study within the topic (please refer to p 11 for details).*	• traditional and contemporary music • stylistic features • notation • dance and its music • cultural context • instruments and their role • the role of improvisation

Topic	Suggested aspects for study
Popular music	• a style • music of a group • music of a composer • a solo performer • technology in popular music • the role of improvisation
Renaissance music	• vocal music • instrumental music • dance and its music • the role of improvisation
Rock music	• music of a group • a style • innovations • music of a solo performer • the role of improvisation • technology in rock music • world music • the music of a composer
Technology and its influence on music	• the development of musical technologies within a period • music of a composer • computer generated music • technologies utilised by the music industry • technologies used in popular music • the Internet
Theatre music	• opera • ballet • musicals • incidental music • rock operas • the work of a composer • the role of technology

Technology

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

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

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

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

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

Improvisation

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

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

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

9   Course Requirements

Preliminary course:

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

HSC course:

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

Exclusions:

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

10   Assessment and Reporting

Advice on appropriate assessment practice in relation to the Music 1 syllabus is contained in *Assessment and Reporting in Music 1 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 1 are available on the Board's website at www.boardofstudies.nsw.edu.au/syllabus_hsc

11 Post-school Opportunities

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

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

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

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

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

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

Recognition by TAFE NSW

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

Recognition by other Registered Training Organisations

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

12 Glossary

comparative study	A comparative study will demonstrate greater depth of understanding when students revisit a topic from the Preliminary course. This study must include exploration of new repertoire.
contexts	The musical contexts (styles, periods and genres) will be studied through specific topics.
duration	Duration refers to the lengths of sounds and silences in music and includes the aspects of beat, rhythm, metre, and tempo, pulse rates and absence of pulse.
dynamics and expressive techniques	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	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 that students are having, so they can re-teach or change their methods of instruction.
integrated study	Teachers are encouraged to teach the Syllabus through an integration of the learning experiences of Performance, Composition, Musicology and Aural.
internal assessment	Internal assessment is used throughout this document to refer to school-based assessment.
learning experiences	A term used throughout the syllabus to refer to Performance, Composition, Musicology and Aural.
music for multimedia productions	Music for multimedia productions refers to the study of music and its relationship to the various combinations of media. For example: radio, film, television, CD-ROMs, computer games, software soundtracks and slides/audio-visual productions.

pitch

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

portfolio

A portfolio is a collection of examples of students' learning experiences and outcomes collected over a period of time. It may contain examples of the process towards a finished product or a series of tasks aimed at developing specific knowledge and skills and a number of finished products.

spiral curriculum

The spiral curriculum refers to a learning process that involves revisiting recurring knowledge and skills with increasing depth and complexity.

structure

Structure refers to the design or form in music.

summative assessment

Achievement tests that are given towards the end of a course of instruction are referred to as summative assessment. Summative assessment is useful for determining students' ability to integrate areas of knowledge and skill. As summative assessment comes after a long period of instruction, it allows the teacher to measure only a representative sample of learning outcomes included in the course. There are three general purposes of this assessment: measuring student outcomes, certifying student mastery and assigning grades.

texture

Texture refers to the layers of sound that make a composition and the function of each of those layers.

tone colour

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