



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

Music

Stage 6

Support Document

1999

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Published by
Board of Studies NSW
GPO Box 5300
Sydney NSW 2001
Australia

Tel: (02) 9367 8111

Internet: <http://www.boardofstudies.nsw.edu.au>

ISBN 0 7313 4350 6

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1 Introduction

In 1999, new syllabuses for Stage 6 Music were published as part of the revision of the Higher School Certificate. These revisions were based on a report of the Higher School Certificate by Professor Barry McGaw and became known as the Government's White Paper.

The new Stage 6 Music syllabuses are as follows:

Music 1	replaces Music 2 Unit Course 1
Music 2	replaces Music 2 Unit (common)
Music Extension	replaces Music 3 Unit.

This Support Document is designed to assist teachers in the implementation of the new Stage 6 syllabuses in Music 1, Music 2 and Music Extension.

There are four main components of this document as outlined below:

1. Sample Units of Work

These sample units of work have been designed by classroom teachers and are based on existing classroom programs. They are intended to demonstrate different approaches to the teaching and learning practices in Music Stage 6 and highlight some of the changes in the new HSC syllabuses. The units cover both Preliminary and HSC courses as well as a wide variety of musical contexts.

2. Composition and Musicology Portfolios in Stage 6 Music

This section highlights the changes to the method of internal assessment of submitted composition and musicology electives. It demonstrates the differences in the approach of portfolio-based assessment compared to the previous requirements. There are several suggestions for assessment strategies for both composition and musicology.

3. Technology in Stage 6 Music

The section on technology highlights the broad approach that music educators have in implementing technology in regular teaching and learning practices. It highlights some approaches that many teachers use in the integration of these technology perspectives.

4. List of resources

Teachers should refer to the website where the details of a number of the resources referred to throughout this document can be found. This site also contains references to many other valuable teaching resources.

2 Background to the Sample Units of Work

The following pages contain sample units of work to assist teachers in the implementation of the new Stage 6 syllabuses in Music 1 and Music 2.

These sample units are derived from units of work currently being taught by classroom teachers. They may provide some direction or further strategies for teachers.

The units are not intended to be prescriptive. Teachers may adapt these units to cater for the needs of their students and the resources available to them. There is a selection of units for both the Preliminary and HSC courses as well as a selection of approaches to teaching units. It is intended that teachers will see the relationship between the syllabus outcomes, specific activities within the unit, the scope and sequence of teaching and learning activities and the strategies available to assess the stated outcomes.

In each set of sample units, several key areas were identified as areas to be highlighted. These include:

Music 1

- incorporating improvisation in teaching and learning activities
- incorporating the use of technology in teaching and learning activities
- developing assessment tasks that assess more than one learning experience
- directions for a possible comparative study.

Music 2

- incorporating improvisation in teaching and learning activities
- incorporating the use of technology in teaching and learning activities
- developing assessment tasks that assess more than one learning experience
- the study of a work in detail.

Sample units are organised in the following way:

- An introduction giving the topic and topic focus, a rationale for the unit, a guide to the duration of the unit and any specific resources required
- An overview of the unit highlighting the syllabus outcomes, an articulation of these outcomes in each of the learning experiences and unit related assessment strategies
- The focus of the concepts of music in this unit, the focus of repertoire and specific resources used
- A sequence chart demonstrating a progression of learning throughout the unit. This chart contains four columns marked P C M A (performance, composition, musicology and aural). These are marked with a ✓ to show where each of the learning experiences has been addressed
- A sample assessment task highlighting the syllabus outcomes addressed, together with suggestions for marking criteria. Teachers should devise their own weighting for these tasks based on how they would fit the entire assessment program.

3 Music 1 — Sample Unit 1

Topic: Baroque Music Focus: An Introduction to Baroque Music

This unit is designed for a Music 1 class commencing the Preliminary course in Music.

The focus for learning will comprise introducing the concepts of music through an integrated approach to teaching and learning and to introduce students to simple score reading and score conventions.

This unit focuses on a limited amount of repertoire. The teaching and learning activities are all based on this repertoire and the baroque techniques evident in the repertoire.

This has been designed as a Preliminary course unit to highlight some of the possibilities for re-visiting this topic in the HSC course through a comparative study. Please refer to suggestions at the end of the unit.

Assessment will take the form of experimentation and research in using techniques of the baroque style. Students will explore these techniques using classroom instruments, notate their results and present a short viva voce highlighting these techniques.

Unit Duration

Approximately ten weeks of teaching time at 5 x 45 minutes per week.

Resources

- Handel – Mvt III and IV from *Water Music* Suite – score and recording
- Vivaldi – ‘Spring’ from the *Four Seasons*
- suitable performance repertoire
- electronic keyboards or synthesisers

SCHOOL		COURSE Music 1 – Preliminary
SYLLABUS CONTEXT Baroque Music		TOPIC An Introduction to Baroque Music
SYLLABUS OUTCOMES	Performance	FOCUS ASSESSMENT
<p>P1: performs music that is characteristic of the topics studied</p> <p>P2: observes, reads, interprets and discusses simple musical scores characteristic of topics studied</p> <p>P3: improvises and creates melodies, harmonies and rhythmic accompaniments for familiar sound sources reflecting the cultural and historical contexts studied</p> <p>P4: recognises and identifies the concepts of music and discusses their use in a variety of musical styles</p> <p>P7: understands the capabilities of performing media, explores and uses current technologies as appropriate to the topics studied</p> <p>P10: demonstrates a willingness to participate in performance, composition, musicology and aural activities</p>	<p>Through this unit students will:</p> <ul style="list-style-type: none"> perform as a class, various group rhythm and pitch patterns perform own compositions perform arrangements as soloist or member of an ensemble perform graphic representations of traditional scores perform arrangements using appropriate technologies to recreate tone colours of the baroque era 	<ul style="list-style-type: none"> experiment with and perform rhythmic phrases using techniques to sustain notes notate rhythm discuss techniques used to sustain notes locate examples of same techniques in baroque works
	<p>Composition</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> improvise in question and answer format compose melodies using baroque techniques compose melodies from given rhythmic motifs 	
	<p>Musicology</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> develop an understanding of score conventions identify and discuss instrumentation used and compare to other works present a viva voce comparing two pieces of baroque music research musical characteristics of baroque style 	
	<p>Aural</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> respond through graphic notation to baroque music recognise characteristic features of baroque music discuss the concepts of music and the relationship between them in excerpts apply an understanding of the concepts of music to a variety of baroque works 	

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CONCEPT FOCUS	FOCUS REPERTOIRE	RESOURCES
<p><i>Duration:</i> a range of note values and note groupings, a variety of metres, methods of notating music</p> <p><i>Pitch:</i> pitch contour, tonality, melodic sequence</p> <p><i>Dynamics and Expressive Techniques:</i> dynamic contrasts, ornamentation, score conventions</p> <p><i>Tone Colour:</i> instrumentation, combinations of tone colours, continuo</p> <p><i>Texture:</i> roles of instruments and their function, contrast in layers of sound</p> <p><i>Structure:</i> motifs, repeated patterns, phrases, formal structures, unity, contrast, variety</p>	<p><i>Water Music Suite</i> – Handel, Movement 3</p>	<ul style="list-style-type: none"> • Sound Matters • Aural Matters • The Composer's Handbook • Score and recording – <i>Water Music Suite</i>

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SEQUENCE CHART	P	C	M	A
• guided listening activity (Handel's <i>Water Music</i> – Mvt III) to introduce students to baroque style and musical concepts				✓
• class discussion on general approaches to graphically notating music. Students create their own graphic representation of the opening of this movement		✓	✓	✓
• performance activity based on the interpretation of students' graphic scores	✓		✓	
• relate graphic scores to traditional Handel score and perform main motifs from Mvt III on classroom instruments. Overlay scores using overhead transparencies where possible			✓	
• discuss score conventions in Mvt III and devise a table categorising and labelling features of the score			✓	
• class improvisation activity using question and answer structure used in Mvt III		✓		
• listen to opening section of Mvt III, follow score and sing or play melodic line as it moves between parts	✓			✓
• perform opening section using available technology to approximate tone colours of baroque instruments, eg harpsichord, and oboe settings OR sequence a section of the score using available technologies	✓			
• compose, notate and perform a melody from a given motif using baroque compositional devices encountered in Mvt III, eg repeated notes, sequence, methods of sustaining notes	✓	✓		
• choose and prepare a short performance piece to be presented at the conclusion of the topic	✓			
• concepts-based analysis of Mvt III and Mvt IV				✓
• group listening activity focusing on the concepts of music through brainstorming and mind-mapping. Smaller groups focus on specific concepts and report back to group using a viva voce technique			✓	✓
• group performance activities focusing on the dotted figure used in Mvt IV – 'Air'	✓			
• perform class arrangement of 'Air' (Mvt IV)	✓			
• concepts based aural analysis of 'Spring' from Vivaldi's <i>Four Seasons</i>				✓
• present a written report that compares and contrasts Handel's Mvt III with Vivaldi's 'Spring'. Use the concepts as the basis of discussion			✓	
• highlight Vivaldi's use of pedal point technique in 'Spring'. Students compose a short piece that uses this technique	✓	✓	✓	
• final preparations for presentation of class performances and musicology activities	✓		✓	
• in groups, students give a short presentation to class about one of the concepts of music and its use in the baroque music studied. Groups must also play one or two short musical examples to support their discussion	✓		✓	✓
• presentation of musicology work to class			✓	
• performance of prepared item	✓			

Sample Assessment Task

The following task will require the teacher to provide an 8 bar rhythmic phrase consisting of both long and short note values.

Task: The purpose of this task is to explore techniques used in the baroque period to sustain longer note values.

- perform the given rhythm on your instrument or an instrument of your choice
- perform the rhythm using a sound source that cannot sustain notes, eg a percussion instrument or single guitar string
- experiment with techniques on this instrument to sustain notes
- document the techniques used and compare these to techniques used to sustain sounds on the harpsichord
- locate, by bar numbers, a specific example where this techniques is used in Handel's *Water Music Suite*.

Outcomes assessed: P2, P4, P8

Assessment Criteria

- performance of rhythmic phrases using techniques appropriate to the instrument for sustaining longer notes
- annotated written and/or recorded documentation of experimentation
- written comparison of chosen techniques with the use of repeated notes, improvised rhythms and harmonic devices used in harpsichord music
- location of score-specific examples in Handel's *Water Music Suite* that exemplify these techniques.

Comparative Study

The following are some suggestions for possible comparative studies. They are samples only. Teachers should develop programs with students' interests and abilities in mind.

- an examination of dance music of the baroque era and its relationship to the baroque suite
- a comparison of the keyboard music of Bach and Telemann
- an examination and comparison of different Preludes and Fugues from Bach's collection
- a comparative study of vocal writing in the baroque period, eg a cantata, an opera, an oratorio.

4 Music 1 — Sample Unit 2

Topic: An Instrument and Its Repertoire

Focus: The Voice

This unit is designed for a Music 1 class completing the HSC course in Music.

The focus for learning will be using the voice in a range of styles and techniques. It will also focus on developing an understanding of the voice as an instrument.

Music from many styles, periods, genres and cultures will be examined in order to gain a greater understanding of how the voice is used in music and the contribution the voice makes to many musical styles and genres. Throughout this, the repertoire to be presented in the HSC practical examination is developed and refined with the skills, knowledge and understanding gained as a result of the study.

Assessment will take the form of a composition for voice, presentation of this composition for the class and a viva voce highlighting the compositional processes undertaken in the development of the composition and the vocal techniques that this work utilises.

Unit Duration

Approximately ten weeks of teaching time at 5 x 45 minutes per week.

Resources

- recordings of various vocal works across styles, periods and genres
- vocal scores and sheet music for performance and study
- a selection of vocal warm-up exercises
- texts on vocal techniques
- texts on the physiology of the voice

SCHOOL		COURSE Music 1 - HSC
SYLLABUS CONTEXT An Instrument and Its Repertoire		TOPIC The Voice
SYLLABUS OUTCOMES	Performance	FOCUS ASSESSMENT
<p>H1: performs stylistically music that is characteristic of the topics studied, both as a soloist and member of an ensemble</p> <p>H2: reads, interprets, discusses and analyses simple musical scores that are characteristic of the topics studied</p> <p>H3: improvises and composes music using the range of concepts for familiar sound sources reflecting the cultural and historical contexts studied</p> <p>H4: articulates an aural understanding of musical concepts and their relationships in a wide variety of musical styles</p> <p>H5: critically evaluates and discusses performances and compositions</p> <p>H7: understands the capabilities of performing media, incorporates technologies into composition and performance as appropriate to the contexts studied</p> <p>H8: identifies, recognises, experiments with, and discusses the use and effects of technology in music</p> <p>H9: performs as a means of self-expression and communication</p>	<p>Through this unit students will:</p> <ul style="list-style-type: none"> perform arrangements and compositions perform excerpts from aural repertoire rehearse and perform HSC repertoire 	<ul style="list-style-type: none"> present a performance of own composition compose own vocal work present a viva voce demonstrating an understanding of vocal techniques
	<p>Composition</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> arrange instrumental themes for voice experiment with writing for various vocal techniques 	
	<p>Musicology</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> investigate various vocal styles and techniques critically evaluate and discuss vocal performances read and interpret simple vocal scores 	
	<p>Aural</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> listen to a wide variety of vocal music focusing on musical concepts listen to a wide variety of vocal music focusing on vocal techniques aurally compare and contrast vocal works from various styles and periods identify the use and effects of technology on vocal music 	

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CONCEPT FOCUS	FOCUS REPERTOIRE	RESOURCES
<p><i>Duration:</i> rhythmic devices such as syncopation, rests, methods of notating duration</p> <p><i>Pitch:</i> melodic contour, range, register, harmony, tonality, definite and indefinite pitch, pitch patterns</p> <p><i>Dynamics and Expressive Techniques:</i> articulation, dynamic contrasts, stylistic indications</p> <p><i>Tone Colour:</i> jazz vs. combinations of voices and instruments, sound production methods</p> <p><i>Texture:</i> roles of voices, layers of sound and their function</p> <p><i>Structure:</i> structures used in World Music, traditional and non-traditional patterns, motifs, phrases</p>	<ul style="list-style-type: none"> • Plainchant – <i>Misere Mei</i> • Scat singing – <i>Lady Be Good</i> • Vocal imitation – <i>Don't Worry, Be Happy</i> • Madrigals – <i>Now is the Month of Maying</i> • <i>Carmina Burana</i> – Orff • 'Largo' from <i>New World Symphony</i> – Dvorak • <i>Organ Symphony</i> – Saint Saens 	<ul style="list-style-type: none"> • Basics of Singing – Schmidt. • Sound Matters. • World Sound Matters. • CD: <i>One Voice</i> – Vocal Music from around the World. • Various CDs of a variety of vocal music. • Sheet music. • Miniature scores.

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SEQUENCE CHART	P	C	M	A
<ul style="list-style-type: none"> listen to a wide variety of short excerpts of vocal music and vocal techniques from many styles, periods and genres, eg plainchant, scat singing, rap, vocalise, madrigals, theatrical singing, opera, harmonic singing, sprechstimme, blues, etc 			✓	✓
<ul style="list-style-type: none"> discuss the vocal techniques used and the style to which they belong. Students complete a summary chart detailing their findings 			✓	
<ul style="list-style-type: none"> listen to plainchant focusing on the melodic contour, eg <i>Alleluia</i> Follow the score and sing. 			✓	✓
<ul style="list-style-type: none"> students complete a short research activity on plainchant 			✓	
<ul style="list-style-type: none"> listen to an example of scat singing, eg Ella Fitzgerald singing <i>Lady Be Good</i>. Observe the score and discuss how the performer has used the score as a basis for vocal improvisation 			✓	✓
<ul style="list-style-type: none"> discuss the function of scat singing 			✓	
<ul style="list-style-type: none"> investigate the methods of vocal production and vocal exercises 			✓	
<ul style="list-style-type: none"> listen to music where vocal imitation of instrumental sounds occur, eg <i>Don't Worry, Be Happy</i> performed by Bobby McFerrin. Discuss the concepts of dynamics and expressive techniques and tone colour and their treatment in this song 				✓
<ul style="list-style-type: none"> arrange a well known instrumental piece for a capella voices, eg theme from Dvorak's <i>New World Symphony</i> or the theme from Saint Saens' <i>Organ Symphony</i>. Arrangement can be in the form of a live performance, sequenced work, traditional notation or any combination of these 	✓	✓		
<ul style="list-style-type: none"> investigate vocal techniques in a selected style of music. Research the role of the voice, the use of technology in the performance and the use of the musical concepts. Choose from styles such as: plainchant, scat singing, rap, vocalise, madrigals, theatrical singing, opera, harmonic singing, sprechstimme, blues or music of a culture 			✓	
<ul style="list-style-type: none"> listen to and score read <i>Stripsody</i> by Cathy Berberian (Sound Matters) or Berio's <i>Sequenza for Solo Voice</i> Perform your own arrangement of this piece 	✓	✓	✓	✓
<ul style="list-style-type: none"> compose your own graphic score and perform your piece in the style of <i>Stripsody</i> 	✓	✓		
<ul style="list-style-type: none"> compose and perform own vocal exercises/warm-ups 	✓	✓		
<ul style="list-style-type: none"> rehearse HSC repertoire 	✓			
<ul style="list-style-type: none"> view a video or live performance of a choral group, eg 'The Swingle Singers', a Barbershop Quartet, a Madrigal Group, a large choir. Observe the physical arrangement of the voices, ensemble direction, the role of the soloists. Discuss the effects this has on the music 			✓	✓
<ul style="list-style-type: none"> aurally identify and discuss contrasts between a vocal solo and a large choir 				✓
<ul style="list-style-type: none"> research by listening and score observation a large choral work, eg Orff's <i>Carmina Burana</i>. Present a viva voce on this work together with excerpts, either performed or recorded 			✓	✓

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SEQUENCE CHART	P	C	M	A
<ul style="list-style-type: none"> compare and contrast two versions of the one song, eg <i>Swing Low Sweet Chariot</i> performed by Kathleen Battle and Jessye Norman compared to Diamanda Gallas 			✓	✓
<ul style="list-style-type: none"> prepare and present an arrangement of a known song showing understanding of voicing, vocal range, vocal style and, where appropriate, the use of technology 	✓	✓		
<ul style="list-style-type: none"> critically evaluate a performance – either live or recorded. In the evaluation, discuss vocal production techniques, style, the concepts of music 	✓		✓	
<ul style="list-style-type: none"> perform HSC repertoire for evaluation 	✓			

Sample Assessment Task

Compose a piece of vocal music in any style you choose. Present a viva voce on the vocal techniques used in your composition. You will need to:

- compose your own piece
- notate your composition using traditional or non-traditional notation
- prepare a recording of your composition
- perform this composition for the class
- present a 5 minute viva voce on the vocal techniques you have used in this composition.

Outcomes assessed: H1, H3, H7, H9

Assessment Criteria

- composition – representation of style, use of appropriate musical structures, use of the concepts of music
- notation – accurate notation of composition, demonstrated knowledge of scoring conventions (eg lining up of beats, the use of systems), comprehensive performance directions for the score to be realised
- performance of composition – level of technical skill in performance, interpretation of style, expression in performance
- viva voce – demonstrated understanding of vocal techniques appropriate to style, ability to discuss the concepts of music and their use within the composition, ability to relate composition to relevant musical examples.

Resources

- *Basics of Singing* – Jan Schmidt (Schirmer 1994)
- *Sound Matters* – Bowman and Cole (Schott 1989)
- *World Sound Matters* – Jonathan Stock (Schott 1996)
- recordings of various vocal works across styles, periods and genres
- scores or sheet music of various vocal works across styles, periods and genres

5 Music 1 — Sample Unit 3

Topic: Music for radio, film, television and multimedia
Focus: Film and Television Themes

This unit is designed for a Music 1 class completing the HSC course in Music.

The focus for learning will be on consolidating the concepts of music through a wide variety of repertoire while exploring specifically film and television music and the function music plays within each.

This unit allows students the opportunity to explore a specific aspect of the topic in the context of a unit delivered to the whole class. It is also a suitable model to set up an independent work unit for students to further explore the topic or to allow classes the opportunity to be studying more than one topic simultaneously.

Assessment will focus on a viva voce of the student's work. This work may take the form of a performance or composition that has been developed. Students must also be able to demonstrate their wider study through background listening and reading.

Unit Duration

Approximately ten weeks of teaching time at 5 x 45 minutes per week.

Resources

- scores, recordings and videos of various themes used for film and television

SCHOOL		COURSE Music 1 - HSC	
SYLLABUS CONTEXT Music for Radio, Film, Television and Multimedia		TOPIC Film and Television Themes	
SYLLABUS OUTCOMES	Performance	FOCUS ASSESSMENT	
<p>H1: performs stylistically music that is characteristic of the topics studied, both as a soloist and as a member of an ensemble</p> <p>H2: reads, interprets, discusses and analyses simple musical scores that are characteristic of the topics studied</p> <p>H3: improvises and composes music using the range of concepts for familiar sound sources reflecting the cultural and historical contexts studied</p> <p>H4: articulates an aural understanding of musical concepts and their relationships in a wide variety of musical styles</p> <p>H6: critically evaluates and discusses the use of the concepts of music in works representative of the topics studied and through wide listening</p> <p>H7: understands the capabilities of performing media, incorporates technologies into composition and performance as appropriate to the topics studied</p> <p>H8: identifies, recognises, experiments with, and discusses the use of technology in music</p>	<p>Through this unit students will:</p> <ul style="list-style-type: none"> perform music used for television perform music used for films perform own compositions perform HSC repertoire 	<ul style="list-style-type: none"> perform selected repertoire from either film or television <p>OR</p> <ul style="list-style-type: none"> compose a piece in the style of film or television music present a viva voce on the work presented 	
	Composition		<p>Through this unit students will:</p> <ul style="list-style-type: none"> compose soundtrack to accompany visual images graphically or traditionally notate compositions
	Musicology		<p>Through this unit students will:</p> <ul style="list-style-type: none"> discuss the role and function of music used in radio, film, television and multimedia discuss in detail the music used in either film or television
	Aural		<p>Through this unit students will:</p> <ul style="list-style-type: none"> discuss the concepts of music in music composed for film and television identify musical effects used in music for film and television discuss the use of effects in music for film and television

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CONCEPT FOCUS	FOCUS REPERTOIRE	RESOURCES
<p>A focus on the study of musical style and genres from a number of perspectives, identifying and commenting on:</p> <ul style="list-style-type: none"> • duration, pitch, dynamics and expressive techniques, tone colour, texture and structure • collecting and analysing information • using different technologies • experimenting • performing compositions and arrangements • investigating unity, contrast and purpose of music 	<ul style="list-style-type: none"> • various film and television themes • 20th Century Fox fanfare 	<ul style="list-style-type: none"> • <i>Inside Out</i> kit (ABC) • study guides – <i>Shine</i>, <i>Babe</i>, <i>Mr. Holland’s Opus</i> • 2MBS-FM kit: <i>Film Music</i> • Websites • film music reviews • video: <i>The making of Titanic</i> • video: SPFX – <i>The Making of the Empire Strikes Back</i> • <i>Computer Illusions</i> (ABC) • kit: <i>Exploring Film Music</i> – Dorricott/Allan • CD: <i>Music for Silent Films</i> – BBC Music

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SEQUENCE CHART	P	C	M	A
• listen to a variety of signature tunes and discuss how they are easily identified, eg 20th Century Fox fanfare				✓
• aurally recognise and discuss the concepts of music and how they are used in selected signature tunes				✓
• discuss how the use of signature tunes relates to the visual images used			✓	
• in pairs, students create their own short signature tunes on keyboards or other available instruments or technology		✓		
• perform compositions and present a brief introduction explaining how each of the concepts of music has been used in the composition. Students critique class compositions	✓			
• listen to an excerpt of film music and develop a mind map through brainstorming to determine the function of music in selected films. Discuss how and why the music is used in each of the excerpts. These functions may include: to evoke a time or place, eg <i>Blast from the Past</i> , <i>The Last Emperor</i> ; to establish a character or ideas, eg the use of different music for different characters in <i>Star Wars</i> ; to create a mood or atmosphere, eg <i>Psycho</i> , <i>2001 – a Space Odyssey</i> , <i>The Mission</i> ; to signify emotion, eg <i>Non Nobis Domine</i> from <i>Henry V</i> , <i>Shine</i>			✓	✓
• view video excerpts from films and relate music to visual images. Classify the use of music using the above categories.				✓
• identify the use of technology within these excerpts			✓	
• divide class into four groups and each group chooses one of the above functions to explore. Identify other pieces of music that have the same function and present findings back to class through a group-devised aural activity			✓	✓
• groups rehearse and perform for the class one or more themes from these films	✓			
• students undertake workshops in their elective option for the HSC – working on their composition, musicology or performance preparation drawing on their study and repertoire from this unit	✓	✓	✓	
• give assessment activity to students for them to begin work				
• assessment activity: plan, rehearse and present a performance or composition with a viva voce. This should be based on student choice of repertoire and focus. Activities should be recorded in the composition portfolio if relevant. The assessment should show evidence of planning and the process of developing this task. There should be aural activities that demonstrate wide listening in the field. Options may include: the music of a composer; comparing various movie themes; the development and change to film music over time; the role of music in TV; music in advertising (radio and/or TV); cartoon soundtracks; and the role and use of sound effects in music	✓	✓	✓	✓
• student performances of HSC repertoire	✓			

Sample Assessment Task

Either:

- plan, rehearse and present a performance with a viva voce, or
- write a composition and present a viva voce on the composition.

Activities should be recorded in the composition portfolio where relevant.

Your work should demonstrate:

- evidence of planning and the process of developing this task
- aural activities highlighting wide listening within the topic.

Focus for the task may include the following options:

- the music of a composer
- comparing various movie themes
- the development and change to film music over time
- the role of music in TV
- music in advertising (radio and/or TV)
- cartoon or film soundtracks
- the role and use of sound effects in music.

Outcomes assessed: H1, H3, H4, H6

Assessment Criteria

Performance:

- level of technical skill in performance
- interpretation of style
- expression in performance.

Composition:

- representation of style
- use of appropriate structures and the concepts of music
- accurate notation of composition using appropriate scoring techniques and conventions.

Viva Voce:

- demonstrated understanding of style
- ability to discuss the concepts of music and their relationship to the chosen work or composition
- ability to relate techniques to relevant musical examples.

6 Music 2 — Sample Unit 1

Topic: Music 1600–1900 Focus: Classical Chamber Music

This unit is designed for a Music 2 class commencing the Preliminary course in Music. It will form part of the study of the mandatory topic — Music 1600–1900.

The focus for learning will be on two of the most common structures used in music of the time: sonata form; and minuet and trio form. Activities have been devised in performance, composition, musicology and aural to develop an understanding of the classical chamber music genre.

Assessment will take the form of a two-part musicology/aural task. The majority of class time, however, is spent integrating all of the learning experiences. To allow students to benefit from teacher feedback in the final stages or outcomes of the unit, this assessment task has been placed towards the end of this unit.

Unit Duration

Approximately five weeks of teaching time at 5 x 45 minutes per week.

Resources

- performance repertoire appropriate to the skills and abilities of each student
- teacher devised worksheets for directed listening and score analysis
- scores and recordings of the focus repertoire
- class arrangement of a movement of a classical piece using sonata form
- unseen works for homework activities

SCHOOL		COURSE Music 2 – Preliminary
SYLLABUS CONTEXT Music 1600–1900		TOPIC Classical Chamber Music
SYLLABUS OUTCOMES	Performance	FOCUS ASSESSMENT
As this is a unit designed to be taught towards the beginning of the Preliminary course, all Preliminary course outcomes are being addressed.	<p>Through this unit students will:</p> <ul style="list-style-type: none"> perform thematic material from works studied (P1) rehearse and present a performance of a short chamber work movement (P1, P10, P11) perform own chamber music composition (P1, P6, P10) critically appraise chamber music performances (P6, P12) 	<ul style="list-style-type: none"> Preparation of a concept-based analysis of unseen sonata form movement Discuss characteristics of classical chamber music writing techniques in this work
	Composition	
	<p>Through this unit students will:</p> <ul style="list-style-type: none"> compose two contrasting sections demonstrating an understanding of structure, melodic and harmonic writing in minuet and trio form (P2, P3, P4) orchestrate an original melody and harmonic plan for a chamber ensemble (P2, P3, P4, P8) compose a first and second subject for chosen instrument (P3, P4, P8) 	
	Musicology	
	<p>Through this unit students will:</p> <ul style="list-style-type: none"> demonstrate a stylistic understanding of classical chamber music (P5, P7) demonstrate an understanding of chamber music writing (P5, P7) demonstrate an understanding of sonata form and minuet and trio form (P5, P7) identify and discuss techniques of thematic development (P5, P6, P7, P11) 	
Aural	<p>Through this unit students will:</p> <ul style="list-style-type: none"> notate pitch and rhythm dictations based on works studied (P2, P4) transcribe sound patterns in a graphic score (P2) demonstrate a knowledge of the concepts of music through listening examples (P5, P7) 	

Music Stage 6 Support Document

CONCEPT FOCUS	FOCUS REPERTOIRE	RESOURCES
<p><i>Duration:</i> rhythmic devices, ostinati, anacrusis, diminution, augmentation, methods of notating duration, notes and rest values</p> <p><i>Pitch:</i> graphic and traditional notation, clefs, pitch direction and contour, diatonic scales, modulation, diatonic harmony, cadences, range, register</p> <p><i>Dynamics and Expressive Techniques:</i> symbols used in scores, phrasing, articulation, stylistic indications, balance</p> <p><i>Tone Colour:</i> combinations of instruments, techniques to manipulate tone colour, directions for instrumental techniques</p> <p><i>Texture:</i> thematic material, homophony, harmony, voicing, roles of instruments, imitation</p> <p><i>Structure:</i> aspects of structure in sonata form and minuet and trio form, contrasts in thematic material</p>	<ul style="list-style-type: none"> • Haydn – <i>Quartet in C major Op.76, No. 3 Emperor, Mvt I</i> • Beethoven – <i>Septet in E flat Op.20, Mvt III</i> 	<ul style="list-style-type: none"> • Performance repertoire. • Teacher devised directed listening and score reading guides. • Scores and recordings of focus repertoire. • Arrangement of a sonata form movement for class performance. • Unseen works for homework activities.

Music Stage 6 Support Document

SEQUENCE CHART	P	C	M	A
<ul style="list-style-type: none"> guided score reading activity based on Beethoven Septet – focus of discussion: contrast between sections and within sections, identification of structure, tonal structure, contrast between thematic material, role of instruments 			✓	✓
<ul style="list-style-type: none"> homework task: guided analysis of an unprepared minuet and trio – compare with Beethoven piece and consolidate observations made in class 			✓	
<ul style="list-style-type: none"> class presentation and discussion of homework task – create a mind map summarising common characteristics of minuet and trio form 			✓	
<ul style="list-style-type: none"> compose the first eight bars of a minuet and trio, both melody and chords, including a modulation to the dominant 		✓		
<ul style="list-style-type: none"> perform eight bar compositions 	✓			
<ul style="list-style-type: none"> re-visit Beethoven Septet. Further investigation into roles of instruments in chamber music, techniques of part writing, chord voicings, imitation, harmonic foundation, accompaniment patterns and their relationship to harmonic progressions, exploration of the combinations of tone colours 			✓	✓
<ul style="list-style-type: none"> extend the original eight bar minuet melody and chords to include a ‘B’ section. Orchestrate the now 16 bar melody using above techniques 		✓		
<ul style="list-style-type: none"> class performance workshop of own compositions, peer and self-evaluation of the works in progress 	✓			
<ul style="list-style-type: none"> guided score reading activity based on the Haydn Mvt I. Focus of discussion on identification of structure, revision of terminology, sonata form, score annotations of structure, keys, contrasts between 1st and 2nd subjects, treatment of thematic material in developing sections including modulation, sequence, fragmentation, extension, inversion, imitation, etc 			✓	✓
<ul style="list-style-type: none"> perform 1st and 2nd subject themes from the exposition and recapitulation 	✓			
<ul style="list-style-type: none"> discuss the classical characteristic of these themes and the contrasts between them 			✓	
<ul style="list-style-type: none"> listen to the development section without a score and devise a graphic notation score representing the development of themes 				
<ul style="list-style-type: none"> give students assessment task 				
<ul style="list-style-type: none"> in groups, class prepare an arrangement of a classical piece that uses sonata form 		✓		
<ul style="list-style-type: none"> groups perform arrangement for class 	✓			
<ul style="list-style-type: none"> at the conclusion of performances, discuss the techniques of chamber music writing evident in the works presented 			✓	
<ul style="list-style-type: none"> formulate a mind map summarising the characteristics of the classical style 			✓	
<ul style="list-style-type: none"> class view a video of a chamber music performance and write a concert critique focusing on the techniques of chamber music performance, discuss as a class their critiques 	✓		✓	
<ul style="list-style-type: none"> re-visit previous performances of chamber pieces with the critiques as a guide to good practice, perform and critique 	✓			

Sample Assessment Task

- Present a two page structural analysis of a movement from an unseen sonata*. Include in your analysis:
 - identification of structural sections
 - identification of thematic material
 - information about tonality and the changes the tonality undergoes
 - information about the contrasts between the 1st and 2nd subjects
 - discussion of thematic treatment in the development section (*H2, H5, H7*).
- Devise an aural/musicology score reading activity sheet for the class focusing on techniques of chamber music writing. Include a sample answer sheet (*H2*).

Outcomes assessed: H2, H5, H7

Assessment Criteria

- identification of structural sections and thematic material
- information about tonality and the modulations throughout
- description of the 1st and 2nd subjects, their similarities and differences
- discussion of the compositional techniques used to vary melodic material in the development section
- the development of appropriate aural/musicology tasks to highlight compositional techniques used in chamber music
- answer sheets for the aural/musicology tasks.

Resources

- Haydn *String Quartet in C major Op.76 No.3* – score and recording
- Beethoven *Septet in E flat Op.20*
- Cambridge Assignments in Music (Cambridge University Press) – score, text and recordings
- Published arrangements of classical chamber music for class performances

* The teacher will have chosen this specific work for its appropriateness beforehand.

7 Music 2 — Sample Unit 2

Context: Music 1945 to Music 25 Years Ago

Topic: *Nexus* by Don Banks

This unit is designed as part of a program of study for the additional topic Music 1945 to Music 25 Years Ago in the Preliminary course. It may also be adapted to suit the same topic in the HSC course.

The work *Nexus* by Australian composer Don Banks (1923–1980) was chosen as it is a good example of ‘Third Stream Music’. It is scored for orchestra and jazz quintet.

Nexus can be used as a vehicle for exploring the role and techniques used in improvisation in both jazz and art music styles.

This unit provides a sample of teaching and learning activities that explore how teachers might approach studying a work in detail with their students.

There is a particular emphasis in this unit on the use of improvisation, motive development and the realisation of various forms of notation used in this work.

Assessment will take the form of a performance exercise based on the improvisation techniques encountered in the study of this unit, followed by a viva voce presentation to further highlight student understanding of these techniques.

Unit Duration

This unit is designed to take approximately five weeks of teaching time based on 3 x 80 minute periods per week.

Resources

- score and recording of *Nexus*
- teacher devised worksheets for structured aural, improvisation and musicology activities

SCHOOL		COURSE Music 2 – Preliminary
SYLLABUS CONTEXT Music 1945 to Music 25 Years Ago		TOPIC <i>Nexus</i> by Don Banks
SYLLABUS OUTCOMES	Performance	FOCUS ASSESSMENT
<p>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</p> <p>P3: composes, improvises and analyses melodies and accompaniments for familiar sound sources in solo and/or ensembles</p> <p>P4: creates, improvises and notates music which is representative of the mandatory and additional topics and demonstrates different social, cultural and historical contexts</p> <p>P5: analyses and discusses compositional processes with stylistic, historical, cultural and musical considerations</p> <p>P7: observes and discusses in detail the concepts of music in works representative of the mandatory and additional topics</p>	<p>Through this unit students will:</p> <ul style="list-style-type: none"> perform improvised melodies based on a jazz scale perform an improvised part using added chords over a chordal framework perform a simple score utilising indeterminate and approximate pitch 	<ul style="list-style-type: none"> improvisations create stylistic improvisation discussion of improvisation and compositional techniques used in <i>Nexus</i>
	<p>Composition</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> improvise melodies based on a jazz scale using their own instrument improvise a melody based on a chord chart using added chords improvise melodies that use indeterminate and approximate pitch use a variety of melodic and compositional devices to develop a four-note motif 	
	<p>Musicology</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> identify and describe the musical features of <i>Nexus</i> which are representative of both jazz and art music styles demonstrate a knowledge of the various notational systems used in <i>Nexus</i> identify and describe various techniques used for developing a motif as found in <i>Nexus</i> demonstrate an understanding of the role of improvisation in both jazz and art music 	
	<p>Aural</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> aurally identify the characteristics of <i>Nexus</i> which are representative of both jazz and art music style aurally compare the use and development of motifs in <i>Nexus</i> and in class work 	

Music Stage 6 Support Document

CONCEPT FOCUS	FOCUS REPERTOIRE	RESOURCES
<p><i>Duration:</i> mixed metre, irregular metre, syncopation, augmentation, diminution</p> <p><i>Pitch:</i> new methods of notating pitch, indeterminate and approximate pitch, jazz scales, added chords, motivic development</p> <p><i>Dynamics and Expressive Techniques:</i> symbols used in the score and determination of their role in the two styles</p> <p><i>Tone Colour:</i> jazz vs. orchestral, small vs. large ensembles, combinations of tone colours, techniques used to manipulate tone colours</p> <p><i>Texture:</i> roles of instruments – jazz vs. orchestral</p> <p><i>Structure:</i> non-standard structures, unity, contrast</p>	<ul style="list-style-type: none"> • <i>Nexus</i> - Mvt I - Don Banks (1971) 	<ul style="list-style-type: none"> • <i>Nexus</i> score and CD. • Teacher devised worksheets for structured aural, improvisation and musicology activities.

Music Stage 6 Support Document

SEQUENCE CHART	P	C	M	A
• listen to, and score read, the first movement of <i>Nexus</i> . Identify the features of the music that are characteristic of jazz and art music			✓	✓
• define Third Stream Music			✓	
• identify and explain conventional or unfamiliar aspects of notation used in the score			✓	
• discuss the role of improvisation in the two styles			✓	
• listen to the movement again and graphically represent the structure of the movement				✓
• jazz improvisation workshop focusing on the types of improvisation used in <i>Nexus</i> based on scales, melodic and chord frameworks	✓			
• compose a piece and perform composition based on the improvisation techniques from the improvisation workshop	✓	✓		
• video performances – class discussion and evaluation of improvisations	✓			
• complete workshop on added chords as used in <i>Nexus</i>		✓	✓	
• view video of jazz performances or attend a jazz performance that uses an improvised style. Critique the performances.	✓			
• improvisation and performance activity based on the score of <i>Nexus</i> using indeterminate and approximate pitch symbols	✓	✓	✓	
• video performances – class discussion and evaluation of improvisations	✓			
• score reading activity based on indeterminate and approximate pitch as used in <i>Nexus</i>			✓	
• composition activity based on the four note motif that forms the basis of much of the pitch material in <i>Nexus</i>		✓		
• discuss and experiment with various ways in which the motif can be manipulated and developed		✓		
• identify this motif in the score of <i>Nexus</i> as it appears in various forms			✓	
• compare student development with motif with Banks’ development of the same motif			✓	
• improvisation assessments – students select from various stimuli and have one hour to prepare	✓	✓		
• viva voce on improvisations			✓	
• class discussion and summary of the main characteristics of the piece <i>Nexus</i>			✓	

Sample Assessment Task

- From the following list of musical stimuli, select one to form the basis of an improvisation *
- record your improvisation
- present a viva voce on your composition. You should be prepared to discuss:
 - the methods of improvisation used
 - the techniques used to develop the chosen stimuli
 - the relationship of these techniques to those used in *Nexus*.
- You should be prepared to demonstrate these techniques, either through live performance or excerpts from your recording.

Outcomes assessed: P3, P4, P5

Assessment criteria

- demonstrated understanding of improvisational methods
- demonstrated understanding of improvisational techniques
- stylistic interpretation of musical stimuli
- comparison of techniques used in the improvisation to those techniques used in *Nexus*.

Resources

Score: *Nexus*: for Symphony Orchestra and Jazz Quintet
Publisher: Schott and Co. (1971)

Recording: *Nexus, Nocturnes*
Sydney Symphony Orchestra (1991)
VAST 006-2

Both available from the Australian Music Centre

- * Note to teachers: musical stimuli may include melodic or rhythmic fragments, chord progressions, graphic notations, etc

8 Music 2 — Sample Unit 3

Context: Music of the Last 25 Years (Australian Focus)

Topic: Australian Music

This unit of work is designed for a Music 2 class commencing the HSC course in Music. It will form part of the study of the context Music of the Last 25 Years (Australian Focus).

The focus of the unit is initially based on the performance of a variety of Australian works selected for the students to perform on their chosen instruments either in small chamber groups or as a soloist. Activities have been provided which use the performance repertoire as a model for a composition task after some analysis of the work has been undertaken. The purpose of this unit is then to expose students to a wide variety of Australian music, which may provide inspiration and influences for the work students do in preparing for the Core Composition component of the Higher School Certificate external examination. The repertoire played, heard and discussed in the unit may also serve as preparation for performance repertoire or submitted musicology essays.

Assessment will take the form of a presentation that will include the performance of an excerpt of the work studied, a brief discussion of the compositional techniques used in the work and the presentation of a short composition based on these techniques.

The composition activities in this unit would be suitable inclusions in a composition portfolio required for the Core Composition.

Unit Duration

This unit is designed to take approximately five weeks of teaching time.

Resources

- a selection of scores and recordings of Australian works for solo and chamber performance reflecting the performance and technical abilities of students
- rehearsal spaces for small or individual rehearsal sessions
- directed listening, score analysis and contextual study guides devised by the teacher
- class copies of score excerpts for analysis

SCHOOL		COURSE Music 2 – HSC
SYLLABUS CONTEXT Music of the Last 25 years (Australian Focus)		TOPIC Australian Music
SYLLABUS OUTCOMES	Performance	FOCUS ASSESSMENT
<p>H1: performs repertoire that reflects the mandatory and additional topics and addresses the stylistic demands of music as a soloist and as a member of an ensemble</p> <p>H2: demonstrates an understanding of the relationships between concepts of music by interpreting, notating, discussing, composing and evaluating combinations of musical symbols, reflecting those characteristically used in the mandatory and additional topics</p> <p>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</p> <p>H5: analyses, discusses, evaluates and clearly articulates compositional processes with stylistic, historical, cultural, social and musical considerations</p>	<p>Through this unit students will:</p> <ul style="list-style-type: none"> perform a variety of Australian compositions in solo or duets for familiarisation with the context area perform in a class ensemble works selected for study perform their own composition exercises evaluate the performances of themselves and others read and interpret current forms of notation 	<ul style="list-style-type: none"> performance of composition exercise write a short composition that reflects a technique of composition selected from the works studied critically evaluate the composition demonstrate the ability to identify and discuss important techniques of composition in the work selected as a composition model
	<p>Composition</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> explore and improvise a short work based upon a technique of modern composition devise a musical score to accurately reproduce their musical ideas discuss techniques of composition evident in the repertoire performed in class critically evaluate and then rework their composition begin to understand what constitutes a composition portfolio 	
	<p>Musicology</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> develop an understanding of stylistic features of the current Australian works studied identify and discuss the techniques of composition in the repertoire performed identify and understand methods of notation appropriate to the styles studied developing an understanding of the evolution of an Australian composition style 	
	<p>Aural</p> <p>Through this unit students will:</p> <ul style="list-style-type: none"> notate pitch and rhythm patterns based upon works studied respond to unprepared directed listening questions based upon the concepts of music 	

Music Stage 6 Support Document

CONCEPT FOCUS	FOCUS REPERTOIRE	RESOURCES
<p><i>Duration:</i> methods of notating duration, notes and rests, metre, tempo, rhythmic devises as contained in the works performed and studied</p> <p><i>Pitch:</i> methods of reading and notating pitch appropriate to the style, clefs, scales and tonality, modulation and tonicisation, methods of manipulating pitch, pitch direction and melodic contour</p> <p><i>Dynamics and expressive techniques:</i> a range of dynamics, gradations and tempi as contained in scores performed, phrasing, stylistic indications, articulation and expression marking contained in works studied</p> <p><i>Texture:</i> linear and vertical arrangement of music, voicing, thematic material, register, range, influence of articulation</p> <p><i>Structure:</i> aspects of structure such as unity and contrast, identification of patterns</p> <p><i>Tone colour:</i> techniques to manipulate tone colour, methods of sound production, commonly used directions for instrumental and vocal techniques, influence of technology on tone colour</p>	<ul style="list-style-type: none"> • A selection of recent Australian works appropriate for performance and suited to the technical abilities and instruments played by the students in the class 	<ul style="list-style-type: none"> • Scores, parts and recordings of the pieces chosen by the teacher for study and performance. (All of these are available from the Australian Music Centre). • Text: Australia – Exploring the Musical Landscape containing the articles on the history of Australian composition. • Portable CD players and rooms for rehearsal. • Class sets of score extracts for discussion and study.

Music Stage 6 Support Document

SEQUENCE CHART	P	C	M	A
<ul style="list-style-type: none"> guided aural activity using excerpts from the works chosen for performance based upon aural awareness of a composer's use of specific concepts of music and to introduce students to the performance works 				✓
<ul style="list-style-type: none"> divide students into performance groups (single or duos). Send them to listen twice to the works chosen while following parts. Students then identify the concepts of music that the composer has explored in their piece and report these to teacher 			✓	✓
<ul style="list-style-type: none"> begin rehearsal of the works for performance (Note: An extract of the work may be selected in cases of longer or more difficult works. This activity will require 2 periods of class time and additional rehearsal time at home) 	✓			
<ul style="list-style-type: none"> read article notes from the <i>Great Southland from Australia: Exploring the Musical Landscape</i>. On butcher's paper, devise a timeline to map the emergence and rise of Australian composers 			✓	
<ul style="list-style-type: none"> comprehension questions set on this article to be completed for homework 			✓	
<ul style="list-style-type: none"> research the composer of your piece and compile a short biography and list of compositions. Then compile a list of the main characteristics of that composer's style. Identify these features in the work you are playing and present a short report to the class on your findings 			✓	
<ul style="list-style-type: none"> each group or soloist performs their piece for the class, who follow, reading their score extracts 	✓		✓	
<ul style="list-style-type: none"> class discussion to follow each performance focusing on the composition techniques used, unusual methods of notation and how the performers interpreted these and the general style of the work 		✓	✓	
<ul style="list-style-type: none"> class makes a chart of all devices used and draws conclusions about the old and new techniques that are being favoured by the Australian composers represented 			✓	
<ul style="list-style-type: none"> divide students into pairs and have them select one or two of the devices listed and then explore and improvise a short work using these devices. This should not be notated, but performed when ready for the rest of the class 	✓	✓		
<ul style="list-style-type: none"> class and performers evaluate what was successful about the exercise and discuss possible ways of extending the works leading to a complete composition 	✓	✓		
<ul style="list-style-type: none"> class ensemble performance of selected works for a larger ensemble as further composition models for the students 	✓			
<ul style="list-style-type: none"> set homework activity to write up findings of a class discussion after each performance on the composer's use of the concepts of music and composition devices 			✓	✓
<ul style="list-style-type: none"> students work independently upon their compositions using keyboards, midi technology or on their instrument 	✓			
<ul style="list-style-type: none"> teacher to move among students and monitor progress. (Note: This will take 2 periods and homework time) 				
<ul style="list-style-type: none"> musicology worksheet using excerpts from performance repertoire focusing upon notation and scoring examples to provide further models for the students 			✓	
<ul style="list-style-type: none"> students continue to work on compositions 		✓		

Music Stage 6 Support Document

SEQUENCE CHART	P	C	M	A
• workshop composition with class members to discuss strengths and weaknesses		✓		
• students write an evaluation of their work in progress with a summary of comments made in this preliminary evaluation including a plan of action for the rest of the week		✓	✓	
• students rework where necessary and complete composition		✓		
• aural dictation practice using material taken from the original performance repertoire				✓
• allocate time to the rehearsal of pieces where 2 or more players are required and prepare compositions for performance	✓	✓		
• students present assessment report for the class including a brief viva, and the performance of their composition and conclusion	✓	✓	✓	
• teacher explains of the composition portfolio and observes which parts of the project would be appropriate for inclusion in a composition portfolio for the core composition		✓		
• directed aural and score reading activity based upon Matthew Hindson's <i>Homage to Metallica</i> from the Sydney Symphony Orchestra Australian Music Kit (1997)				✓
• discussion of core composition requirements and continued work on these compositions may grow out of this unit of work		✓		

Sample Assessment Task

Present a ten minute report that will summarises your findings about the compositional style and techniques of a selected Australian composer and present your own interpretation of these techniques.

The report must contain the following:

- a brief description of the performance piece that has been used as the compositional model (H5)
- a performance of an extract from that piece (H1)
- an outline of the compositional ideas taken from that work and how you have used them (H2, H4, H5)
- a performance of your composition (H1)
- an evaluation of the strengths and weakness of your composition (H5).

Outcomes assessed: H1, H2, H4, H5

Assessment criteria

- the depth of understanding of the compositional ideas contained in the stimulus piece (material from the composition portfolio)
- the identification of important aspects of compositional technique in the work chosen
- the success of the composition by exploring the chosen techniques (material from the composition portfolio)
- the success of the performance
- the level of understanding of the compositional process as described in self-evaluation (material from the composition portfolio).

Repertoire

The following sample of repertoire could be used in the implementation of this unit:

<i>Imaginary Landscape with Figures</i> (solo bassoon)	Roger Smalley
<i>The Red Goldfish</i> (solo guitar)	Philip Houghton
<i>The Jolly Octopus</i> (solo piano)	Lawrence Bartlett
<i>Love Me Sweet</i> (voice and piano)	Carl Vine
<i>Ecstatic Dance</i> (2 stringed instruments)	Ross Edwards
<i>A Homage to Metallica</i> (violin solo part)	Matthew Hindson
<i>Variations in a Serious Black Dress</i> (piano solo)	Elena Kats-Chernin
<i>Songs for Snark Hunters</i> (chorus and piano)	Martin Wesley Smith
<i>Fanfare for Aunty in FM</i> (2 trumpets, 2 pianos, 2 percussion)	Anne Carr Boyd
<i>The Penguin Circus</i> (percussion ensemble, brass)	Nigel Westlake

9 Composition and Musicology Portfolios in Stage 6 Music

Internal assessment of a submitted work in Composition or Musicology will be based on material drawn from a portfolio rather than the final work. The final compositions and final musicology essays will be marked in the Higher School Certificate examination. In addition, the portfolio can be used to document progress in various teaching and learning activities. Please refer to Stage 6 syllabuses in Music 1, Music 2 and Music Extension.

Why have Composition and Musicology portfolios?

- To document the development of students' skills, knowledge and abilities in composition and musicology
- To facilitate student reflection on their own work as it develops over time
- To provide a tool for internal assessment of a submitted work in composition and musicology
- To validate authorship of a submitted work.

What is the difference between a process diary and a portfolio?

A portfolio documents a student's development of compositional or musicological skills, knowledge and abilities over a period of time. It highlights the influences a student has been exposed to, things that the student has recognised as being significant for their intentions and the musical turning points that have contributed to the original ideas and techniques used in the development of these skills. Therefore, it has a broader focus than that of a process diary.

The previous syllabus stated that a process diary:

- is a chronological record of all the activities, research, listening, experimenting, performing, reflecting, revising, recording and notating that have taken place in order to complete a specific composition or musicology component of the HSC course.

A portfolio builds on the previous syllabus requirements in the following ways:

- it may include the activities undertaken for development of skills, knowledge and understanding in the styles, periods or genres in which the student is working
- a portfolio documents skills and knowledge and their development in the compositional or musicological research process. It may contain activities in research, listening, experimenting, performing, reflecting, revising, recording and notating that have taken place in order to complete a specific composition or musicology component of the HSC course
- it may include a form of a process diary for a specific work or works.

For a student, the portfolio is a:

- tool for reflection on their own processes and works in developing compositions and/or musicology activities
- record of the planning involved in developing compositions and/or musicology essays
- record of ideas, used and unused, in developing compositions and/or musicology essays
- record of resolutions to musical problems.

Teachers and the portfolio

While the portfolio is a record of students' independent work, teachers should take an active role in facilitating student use of portfolios in composition and musicology. There are four key areas in which the teacher can assist: planning, providing directions, providing feedback and formally assessing. The following guide demonstrates some of the ways in which a teacher could assist students with these four key areas of portfolio development.

Planning:

- facilitate experimentation and formulation of ideas
- facilitate the gathering of resources
- provide a broad base of composition or musicology activities
- provide a broad base of activities relating to the development of the submitted work.

Providing Directions:

- provide regular meeting with students to discuss their compositional and musicological ideas
- monitor student development of ideas and work/s in progress
- provide activities for the exploration in different styles, periods and genres
- discuss a range of ways that suggest how the work could be developed
- assist with performance/score conventions
- assist with research methods.

Providing Feedback:

- provide comments on works in progress
- discuss the effectiveness of directions taken in work under development
- comment on portfolio development and contents
- provide both formal and informal responses highlighting strengths and weaknesses of the work.

Formally Assessing:

- ensure that assessment of activities relate to syllabus outcomes
- devise appropriate assessment tasks that allow students to demonstrate their skills, knowledge and understanding in composition and/or musicology
- provide feedback to students on assessment results.

What does a composition portfolio document?

A developmental record of compositional skills, knowledge and abilities.

- Class-based exercises to develop skills and knowledge in composition.
- Specific exercises undertaken that show knowledge of, or skills in, particular compositional techniques.
- Exercises that explore the concepts of music and the relationship between them in various styles, periods and genres.

A record of the planning involved with developing a composition.

- Gathering of background information on compositional style, processes and compositional techniques relevant to the submitted work.
- A journal of the development of a work in progress.

A record of ideas, used and unused.

- Draft versions of compositions at various stages.
- Annotated fragments of compositional ideas that have been used.
- Annotated fragments of compositional ideas that have been rejected.
- Experimentations and improvisations within selected styles, periods and genres.

A record of resolutions to musical problems.

- Journal entries detailing the use of material.
- Annotated work showing the development of thematic, harmonic materials etc and the alterations made to ideas.

Reflections of their own work and the work of others.

- Annotated evaluations of own work detailing the strengths and weaknesses of the work.
- Annotated reflections of the compositions of other composers.
- Analysis of other composers' use of the concepts of music and compositional techniques.
- Aural analysis of musical works through listening, concert attendance, etc.

Influences on compositional style.

- Detailed descriptions of the intent of the compositions.
- Details of compositional influences, eg listening works, compositions, performance repertoire.
- Annotations of background reading in compositional techniques and practice in various styles, periods and genres.

What does a musicology portfolio document?

A developmental record of musicological skills, knowledge and abilities.

- Class-based exercises in score and aural analysis.
- Small projects or written reports investigating selected aspects of musicological knowledge.
- Class-based exercises in the structuring of musical essays which include references, score excerpts, etc.
- Critical evaluations of performances.

A record of the planning involved in developing an essay.

- Gathering of background musicological information relevant to the development of the submitted essay, eg scores, recordings, books, articles, journals, etc.
- Essay plans highlighting the development of ideas and the refinement of the topic area.
- Developing a methodology.
- Formulating an argument or hypothesis to be tested throughout the research.

A record of ideas, used and unused.

- Draft versions of the submitted essay at various stages.
- Annotated sections of the work, eg drafts of the introduction.

Reflections on their work and the work of others.

- Annotated evaluations of own work detailing the strengths and weaknesses of this work.
- Annotations of relevant books, journals, articles, critical reviews, etc.
- Reviews or critiques of others' works.

A record of primary and secondary sources and their influence on the work.

- Bibliography of all relevant work that has been used as part of the essay or in the research process, eg scores, books, articles, journals, concert notes detailing how this has influenced or contributed towards the work.
- Discography of all relevant listening works and recordings detailing how these works have influenced or contributed towards the work.

10 Assessing the Portfolio

As the entire internal assessment for submitted compositions and musicology essays will be based on material drawn from a portfolio, assessment strategies must be developed to ensure that effective assessment of the desired outcomes may take place without assessing the finished work.

Internal assessment through a portfolio allows the student an opportunity to demonstrate their developing skills, knowledge and understanding in composition and musicology. The external assessment in the Higher School Certificate allows the opportunity for assessment with the completed work as the focus so as to highlight the skills, knowledge and understanding acquired.

Teaching and learning activities documented in the portfolio should be inclusive of a variety of syllabus outcomes and must be linked directly to these outcomes. Assessment strategies should also relate directly to these outcomes.

There are two key components in the assessment of a composition portfolio:

- the portfolio should show evidence of the development of skills, knowledge and understanding
- the portfolio should document the development through various stages of a work that is submitted for assessment in the Higher School Certificate examination.

Teacher feedback and discussion provides a powerful tool during the compositional or musicological process and assists students in clarifying possible directions in their work. An important aspect in this process are teacher annotations and informal or formative assessment of draft versions of a work in progress. Teacher feedback should be related to both the outcomes and the criteria used for assessing the task.

The viva voce as a tool

Discussion through viva voce situations can be a particularly valuable component in assessing the skills, knowledge and understanding students have of their own work and the work of others.

Through a viva voce, teachers have the opportunity to further explore student work and the intent of student work. The decisions made in the direction of the composition or essay can be articulated and supported by composition activities and student work drawn from the portfolio. Students have the opportunity to articulate, verbally and/or in sound, their musical aims and the processes used to achieve these aims.

The following pages offer some sample strategies for assessing a submitted work using a portfolio.

Suggested means of assessment

The points listed below are taken from the Stage 6 syllabus documents with some suggested means of assessment.

Music 1 – Composition

Information on the decision-making process

- *Annotated journal entries showing development of work from the planning stage, the evolution of ideas and their resolution of ideas.*

Performance considerations

- *Accurate and stylistic use of performance directions and conventions*
- *Accurate and stylistic use of notation.*

Self-Evaluation

- *Annotations of work detailing the development of the work.*

Editing

- *Annotated workings of a composition at various stages, showing the refinement of musical ideas*
- *Discarded ideas and draft working showing reasoning*
- *Responses to teacher feedback.*

Related listening activities

- *Aural analysis focused on the concepts, combinations of concepts and this effect of compositional style.*

Composition drafts

- *Drafts of various stages of compositions and compositional exercises highlighting the development of musical ideas and the problem solving process.*

Discussions that have informed or guided the process

- *Student and teacher conferencing and the directions taken as a result of this*
- *Development of compositional skills and style as a result of feedback.*

The development of compositional skills

- *Classroom activities utilising relevant compositional techniques*
- *Experimentation and improvisations focused on specific concepts and combinations of concepts.*

Music 2 – Composition

Draft compositions with annotations of teacher comments

- *Annotated drafts of various stages of compositions and compositional exercises highlighting the development of musical ideas and the problem-solving process.*

Background listening, musicological observations and performance within the style

- *Aural analysis focused on the concepts, combinations of concepts and this effect on compositional style*
- *Reading and score analysis that have influenced the development of compositional style*
- *Performances using techniques that have influenced style.*

The decision-making process

- *Annotated journal entries showing development of work from the planning stage, the development of ideas and the resolution of ideas.*

The development of compositional skills

- *Classroom activities utilising relevant compositional techniques*
- *Experimentation and improvisations focused on specific concepts and combinations of concepts.*

Performance considerations

- *Accurate and stylistic use of performance directions and conventions*
- *Accurate and stylistic use of notation.*

Notation systems utilised, adapted and/or invented

- *Accurate and stylistic use of notation*
- *Accurate and well defined notational systems invented.*

Reflections of the compositions

- *Annotated workings of a composition at various stages, showing the refinement of musical ideas*
- *Discarded ideas and draft working showing reasoning*
- *Responses to teacher feedback.*

Evidence of technological processes used, if relevant

- *Recorded drafts of compositions at various stages*
- *Score print-outs at various stages.*

Appraisals of own composition

- *Annotations of work detailing the development of the work*
- *Journal entries detailing the compositional processes undertaken, the reasons for change and the effect this has had on the development of compositional style.*

Teacher appraisals

- *Appraisals detailing the students' treatment of the concepts of music in isolation and combination*
- *Appraisals detailing the students' development of compositional skills, knowledge and understanding.*

Music Extension – Composition

Concept-based analysis of works chosen for study as part of the development of compositional ideas

- *Analysis of relevant works in the styles, periods or genres in which the student is working with a focus on compositional techniques and their influences on the developing work.*

Details showing reflection and appraisal of compositions

- *Annotated workings of a composition at various stages, showing the refinement of musical ideas*
- *Discarded ideas and draft working showing reasoning*
- *Responses to teacher feedback*
- *Annotations of work detailing the development of the work*
- *Journal entries detailing the compositional processes undertaken, the reasons for change and the effect this has had on the development of compositional style.*

The development of their compositional skills

- *Classroom activities utilising relevant compositional techniques*
- *Experimentation and improvisations focused on specific concepts and combinations of concepts*
- *The development of a personal style.*

Performance considerations

- *Accurate and stylistic use of performance directions and conventions*
- *Accurate and stylistic use of notation.*

Discussions, both oral and written, that have informed the compositional process

- *Viva voce on development of student work*
- *Written work detailing a knowledge of the style, period or genre in which the student is writing.*

Drafts, revisions and alterations made during the compositional process

- *Annotated drafts of various stages of compositions highlighting the development of musical ideas and the problem-solving process.*

Evidence of technology used, if relevant

- *Recorded drafts of compositions at various stages*
- *Score print-outs at various stages.*

Musicology portfolio – Music 2 and Music Extension

The following points are taken from the Stage 6 syllabus. These points are common to both Music 2 and Music Extension. Differentiation occurs between these courses when assessing the separate outcomes for each course.

Topic overview and scope and planning of the essay

- *Topic overview*
- *Plan of essay structure and argument/hypothesis supported by relevant works.*

Research assignments

- *Smaller research assignments investigating an aspect of the larger research project.*

Background listening, musicological observations and research within the topic

- *Evidence of wide listening in the relevant style, period or genre*
- *Score based analysis of relevant musical works*
- *Annotations of books, journals and articles relevant to the essay.*

Original concept based analysis of works chosen for study that focus on primary sources and acknowledge cultural contexts

- *Concept based aural analysis of relevant musical works*
- *Aural analysis of works in their entirety.*

Essay plans

- *Detailed essay plans*
- *Essay plans highlighting any changes in focus, refinements of ideas and arguments within the topic area.*

Draft essays with annotations of students' own critical evaluations and teacher comments

- *A series of draft essays with both student and teacher annotations detailing the research process, development and refinement of argument/hypothesis and drawing together of conclusions.*

Annotated bibliographies

- *Development of bibliography giving all details of relevant sources used – books, journals, articles, scores, etc*
- *Development of discography giving all details of relevant listening resources used.*

Critical reflections on the writings of others

- *Written abstracts and/or reviews of all relevant books, journals, articles, interviews etc.*

Research materials presented at class seminars

- *Summary sheets, class handouts, etc presented at class seminars*
- *Recordings, score excerpts, etc to support presentation.*

Sample Internal Assessment Strategies

The following pages provide some models for internal assessment of composition and musicology electives. Teachers may refine these models and develop further examples of their own.

Sample Assessment Strategy 1 – Composition Portfolio – Internal Assessment

This strategy is based on assessing the Composition Portfolio at two points throughout the students' development. The initial phase focuses on the development and exploration of ideas. The second phase focuses on the resolution of these ideas within the context of the composition.

Initial phase: Submit a selection of work from your portfolio that demonstrates evidence of:

- an exploration of melodic ideas for use in your composition
- an exploration of harmony and harmonic devices for use in your composition
- an exploration of notational systems and devices used.

Submit these components together with your own annotations of your work. You should highlight your reasons for accepting or rejecting these ideas.



The assessment criteria will be based on a student submitting a sample of:

- melodic ideas – notated and/or recorded examples of melodies, melodic fragments, exercise in melodic development (eg experimenting with devices such as repetition, sequence, augmentation, diminution, phrasing, etc.)
- harmony and harmonic devices – notated or recorded examples of experiments with various chord progressions, exercises in varying chord progressions, exercises in harmonic development (eg modulation, change of tonality, etc.)
- notational systems and devices – experimentation with notational systems appropriate to the composition (eg traditional, graphic, tablature, etc.), reasons for choosing this system, experiments with using notational devices (eg performance directions, structural directions, etc.)

Second phase: Present a viva voce or presentation on your composition. In the viva voce or presentation you should support your discussion with material from your portfolio that demonstrates the development and resolution of your ideas. You may also use recorded or live examples to illustrate these points. During the viva voce you should make specific reference to material you have used in your composition and in the development of your composition.



The assessment criteria will be based on a student addressing:

- how the concepts of music have been used throughout the composition
- what compositional techniques were used to develop musical ideas
- what problems were encountered with melodic material, harmonic material, instrumentation etc.
- how these problems were resolved
- what has influenced the work
- the process from planning to developing to resolving

Sample Assessment Strategy 2 – Composition Portfolio – Internal Assessment

This strategy is based on assessing the Composition Portfolio only once towards the end of the students' development of their composition. The focus of this approach is looking at the resolution of compositional intent as evidenced in the composition itself. It draws on work from the portfolio that has contributed to the composition.

Sample Task:

Present a viva voce or presentation on your composition. In this you should support your discussion with material drawn from your portfolio that demonstrates:

- your intent as a composer
- evidence of your experimentation
- evidence of the development of your ideas throughout the process
- the resolution of your ideas to form the composition.

You should also use recorded or live examples to illustrate these points. During the viva voce or presentation you should make specific reference to your composition and material you have used in your composition.



The assessment criteria will be based on a student addressing:

- how the concepts of music have been used throughout the composition
- what compositional techniques were used to develop musical ideas
- what problems were encountered with melodic material, harmonic material, instrumentation etc.
- how these problems were resolved
- what has influenced the work
- the process from planning to developing to resolving.

Material selected from the Portfolio that demonstrates:

- the intent of the composition (eg original ideas and motifs used, the influences of others' works, the melodic, harmonic, structure, tone colour, rhythmic and textural decisions made and reasons for these decisions)
- evidence of experimentation (eg experiments with the various concepts and the combinations of concepts)
- the development of ideas (eg annotated drafts of compositions detailing the decisions made and the development of musical material, the ideas accepted and rejected)
- the resolution of ideas (eg evidence of the solving of musical problems, resolution of musical ideas in the composition, how the concepts of music were used in isolation and combination)

Sample Assessment Strategy 1 – Musicology Portfolio – Internal Assessment

This strategy is based on assessing the Musicology Portfolio at two points throughout the students' development. The initial phase focuses on the development and exploration of a research topic. The second phase focuses on the resolution of these ideas and the conclusions drawn within the context of the essay.

Initial phase: Submit a selection of work from your portfolio that demonstrates evidence of:

- initial research within the topic area
- the planning of the essay
- an exploration of relevant primary and secondary sources.

Submit this selection of your work together with your own annotations. You should detail the strengths and weaknesses you have encountered in your work to this point.



The assessment criteria will be based on a student submitting a sample of:

- initial research (eg annotated collection of ideas detailing how the topic was chosen, how the topic has been refined to form a specific argument, the musical influences involved in choosing this topic – background, listening, reading, performing, composing)
- planning of essay (eg draft essay plans showing refinement of topic area, strategies for incorporating relevant score and aural excerpts, devised timeline for development of essay)
- an exploration of primary and secondary sources (eg aural analysis of relevant listening works, score based analysis of relevant works, abstracts of secondary sources, a review of available literature).

Second phase: Present a viva voce or presentation on your essay. In the viva voce or presentation you should support your discussion with material from your portfolio that demonstrates the development and resolution of your ideas and the conclusions drawn. You may also use recorded or live examples to illustrate these points. During the viva voce you should make specific reference to material you have used in your essay and in the development of your essay.



The assessment criteria will be based on a student addressing:

- the motivation or influences in choosing this research topic
- the processes involved in refining the topic
- audio and/or visual examples of primary and secondary sources that support the argument
- discussion of problems encountered in the development of the essay
- what strategies were used to find solutions to these problems
- what conclusions have been drawn from the research.

Sample Assessment Strategy 2 – Musicology Portfolio – Internal Assessment

This strategy is based on assessing the Musicology Portfolio only once towards the end of the students' development of their essays. The focus of this approach is looking at the resolution of research and the forming of conclusions within the context of the essay itself. It draws on work from the portfolio that has contributed to the development of the research.

Sample Task:

Present a viva voce or seminar presentation on your essay. In the viva voce you should support your discussion with material drawn from your portfolio that demonstrates:

- the intent of your research
- a clearly defined research problem or argument
- evidence of the use of primary and secondary sources
- problems encountered in your research
- solutions to these problems
- research findings and drawing of conclusions.

You should also use recorded or live examples to illustrate these points. During the viva voce you should make specific reference to material you have used in your essay.



The assessment criteria will be based on a student addressing:

- the motivation or influences in choosing this research topic
- the processes involved in refining the topic
- audio and/or visual examples of primary and secondary sources that support the argument
- discussion of problems encountered in the development of the essay
- what strategies were used to find solutions to these problems
- what conclusions have been drawn from the research.

Material selected from the portfolio that demonstrates:

- copies of essay plans highlighting the development and refinement of ideas
- relevant score and recorded excerpts
- bibliography including all details of related books, articles, journals, scores etc
- discography including all details of relevant recorded music
- annotations or abstracts of various secondary sources.

11 Technology in a Broad Musical Context

The world of music today is dominated by the use of technology as a tool for the creation and dissemination of music in all its forms. The development of advanced digital recording techniques has given listeners unparalleled access to music from all styles, periods and genres. Some performers play instruments that have benefited from hundreds of years of technological development while others use the most recent innovations in their performances. Computers and electronic sound devices are used by many professional composers but have also given students and others the opportunity to engage in the composition process.

Technology continues to provide educators and musicologists with access to a vast body of musical knowledge, both historical and contemporary, as well as the means to communicate ideas readily and rapidly. These innovations have not, however, altered the fundamental rationale for the use of technology in education, that is, as a tool for enhancing the learning outcomes for students and not as an end itself.

Music technology and the music curriculum

All students should have the opportunity to develop their musical skills, knowledge and understanding through the use of technology. Technology has an important role to play in the teaching and learning of musical concepts, musical contexts and the learning experiences of performance, composition, musicology and aural. Learning experiences in music may incorporate the use of MIDI sequencing and recording software, music editing and publishing software, auto-accompaniment software, MIDI files, instructional software, electronic keyboards and keyboard laboratories, digital hardware such as DAT machines or CD burners and the Internet.

These technologies allow students to work directly with the materials of music and to manipulate sounds and silences, instantly hearing and evaluating the results. In using these technologies, students should be encouraged to develop critical evaluation skills in order to determine the appropriateness and accuracy of materials encountered as well as considering issues related to intellectual property, plagiarism and copyright.

Teachers and students should consider technology as a broad area, not confined to just digital computer technology. Students can investigate how technology has contributed to the development of music in any historical period and culture. The study of how music has been or can be influenced by technology could be incorporated into any of the syllabus context areas. Students can also employ a range of technologies in their musicological research activities even if these activities are not primarily focused on an aspect of technology.

The integration of technology into the music learning environment also implies an emphasis on student-centered learning. Key skills such as collecting, analysing and organising information, communicating ideas and information, planning and organising activities, working with others in teams and problem-solving are enhanced through the use of technology. Students can become adaptable, multi-skilled and independent learners better able to manage their own learning and respond to emerging technologies as they appear. The use of music technology can also enable

students to engage in activities that reflect the real world practice of performers, composers and audiences.

Technology can assist in the planning and implementation of learning experiences appropriate to the range of musical abilities, skills and interests as well as providing for individual learning preferences. The use of multimedia applications, for instance, can offer audio and visual information including text and movement (video files) to cater for varied learning styles

12 Using Technology in the Classroom

The following suggested learning experiences can be used:

- in all Stage 6 Music courses (Music 1, Music 2 and Music Extension)
- to enable students to experience and extend their understanding of the concepts of music
- in a variety of styles, periods and genres.

Performance

Some suggested activities:

- select a MIDI file related to a chosen topic area. Mute some of the instruments and substitute live players in a performance of the piece
- perform class arrangement of excerpts from an electronic piece eg Jarre – *Oxygene* or Vangelis – *Antarctica*. Use electronic instruments to recreate melody, chords, bass and sound effect layers
- improvise melodically over electronic keyboard backing accompaniments styles. Use instruments or voices and a variety of pitch resources eg major/minor scales, modes, blues or pentatonic scales
- prepare a song from a theatre work using a backing arrangement prepared with an auto accompaniment program. Perform the song for the class.
- play a melody or a piece from a chosen topic area eg Music of a Culture. Using the pitch bend function on an electronic keyboard or MIDI controller recreate the use of bends and slides in the musical style. Follow up by listening to examples of these techniques eg Westlake – *Colour of the Cat* (excerpt)
- recreate instrumental tone colours when performing music from a chosen topic eg harpsichord setting on an electronic keyboard in Baroque music
- experiment with a variety of digital effects and equipment, eg effects pedals, compressors, amplifiers, microphones, reverb, chorus, distortion, stereo when performing music from a chosen topic area

Composition

Some suggested activities:

- create a rhythmic composition by recording various rhythmic layers using a sequencing program. Assign specific percussion instruments (tuned or untuned) to each track. Compare this work with similar examples of multi-layered rhythmic compositions, eg specific works from Africa or Westlake – *Malachite Glass* (opening section)

- record a given chord progression eg Dm – G – C using an auto accompaniment program in a chosen jazz style. Experiment with chords creating more complex chord constructions, eg Dm⁷ – G⁷ – C, Dm⁹ – G⁹ – Cmaj⁷. Discuss the aural qualities of each section and locate similar examples in sheet music and scores
- compose a melody from chosen solo instrument from a given opening. Ensure that the melody uses range, articulations and phrasing appropriate to the instrument
- improvise using selected scales over backing tracks using jazz chord patterns eg ii⁷ – V⁷ – I in various keys. Transfer this by using the melody and chords to the jazz standard by Kern – *All the Things You Are*, which uses the above chord pattern transposed into various keys
- compose a song in techno style using a sequencing program. Copy and paste repeating rhythms and pitch patterns to create a specific structure. Import a techno style backing rhythm from an auto accompaniment program for use in the composition
- using a pre-prepared MIDI files, eg a short section of a Haydn string quartet or a techno song, mute the melody and compose a new melody to suit the remaining accompaniment
- compose a short melody. Record the melody using an auto accompaniment program. Experiment with various accompaniment styles, eg jazz, swing, hip-hop, baroque, tango, etc. Comment on the musical effect of these changes in style on the melody. Discuss and resolve notational issues that have arisen in this activity, eg swing or straight rhythm, quantisation etc.
- using a group approach for composition, compose using a structural template, eg A – B – A – C – A . Allocate each group a section to compose. Record these using a sequencing program and discuss the musical results. Compare with music that uses similar formal structures. Experiment in manipulating these structures
- improvise to a given style using accompaniment generating software. Record the improvisation, use playback and score printing facility to discuss the musical features of the improvisation.
- arrange the exposition of a Bach fugue from the *Well Tempered Clavier Bk. I* using a sequencing program. Experiment with various instrumental combinations for the different voices, eg woodwind, brass and tuned percussion. Listen to similar arrangements and compare, eg Bach/Carlos – *Arrangements on Moog Synthesiser*
- arrange a given melody for the class ensemble. The arrangement could include melody, vocal parts, accompaniment, bass and rhythm lines. Sequence the arrangement and print out the parts including those for transposing instruments. Organise a performance that utilises available technologies including amplification devices, etc.
- compose a melody using given rhythmic and pitch resources. Using the transposition function in a sequencing program, transpose the melody to bass, alto and various C clefs. Perform the melody from each of the notated transpositions.
- compose a simple two-part canon for two contrasting instruments. Perform one part of the canon live while the other is played as a MIDI file.
- sequence or step-enter the melody from a work being studied, eg Mozart – *Eine Kleine Nachtmusik* (opening melody). Using the mouse, drag the notes of the

melody to change various aspects of the piece. Play the resulting melodies and comment on the musical effects created.

- sequence or enter a tone-row from a 12 tone work being studied. Using the mouse drag the notes of the melody to create: an inverted row; a retrograde row; a retrograde inverted row.
- manipulate MIDI files and sequenced music to highlight changes in tempo, metre, range, register, tonality, etc.

Musicology

Some suggested activities:

- investigate how technology has contributed to the development of a selected instrument, eg the piano, trumpet, clarinet, synthesiser etc
- identify electronic music listings in monthly program guides such as ABC-FM or 2MBS-FM. Listen to some of the programs and record the listenings in a listening log.
- play timpani parts from a classical symphony, eg Haydn – *Symphony No. 104* (minuet and trio movement). Play along with recording of the piece using electronic keyboards on timpani sound. Follow up with score reading activity discussing the role of the timpani in the classical symphony
- play selected excerpts on keyboard or computer using appropriate instrument patches in viva voce presentations.
- give a presentation to the class on a chosen topic. Make use of various technologies to assist the presentation, eg MIDI files, CDs, computer, presentation software, overhead transparencies, etc
- research how the music of various cultures has used available resources in the development of instruments/sound sources, eg steel drums in Jamaican music, African drums, the didgeridoo in Australian Aboriginal music, etc. Listen to music featuring these instruments
- view a video of a musical performance, eg a concert by a rock band. Observe and discuss the technologies used and their contribution to the overall performance.
- video student viva voces for other students to critically evaluate using agreed criteria
- research an aspect of a musicology topic, eg a period in music, a composer, an instrument, a musical work, etc. using a multimedia CD-ROM program. Use this information in the preparation of a musicology viva voce or essay
- complete a musicology essay on a chosen topic in a word processing program. Incorporate embedded sound files and score excerpts in the essay to illustrate important points
- research a selected topic using the resources of the Internet. Information accessed may include: MIDI files; web pages of composers, performers or performing ensembles; e-mail contact with composers or researchers; radio and television program listings; concert programs, etc.

Aural

Some suggested activities:

- listen to music where electronic technology is used, eg Tippett – *Symphony No. 4* which uses sampled sounds played on a MIDI-keyboard. Discuss the role played by technology

- use aural training software to reinforce musical concepts covered in aural learning experiences or to pre-teach musical concepts prior to aural learning experiences
- using the technology of a CD player, listen to a piece with clearly defined sections or phrases. Pause after the first phrase and ask students to predict what will happen in the next phrase, eg repetition or variety or contrast. Continue the same way giving students the opportunity to develop an awareness of the structure of the music, eg Praetorius – *Volte (from Terpsichore)* or Susato – *La Mourisque*
- download a baroque MIDI file from the Internet. Discuss the use of musical concepts in the arrangement
- use a MIDI file and mute each layer of the music and discuss the use of musical concepts. Use this as a model for a composition activity, eg Glass – *Koyaanisqatsi*
- select a short section of a work by an Australian composer, eg Koehne – *Powerhouse* and create a sequenced arrangement using programs such as Cakewalk
- compose a melody and accompany it with a chosen style from an auto accompaniment program. Perform the piece for the class and give a short presentation describing the musical features of the chosen style
- listen to music for a solo instrument or voice, eg Stockhausen – *Zyklus*, Berberian – *Stripsody for Voice* or Varese – *Density 21.5 for solo flute*. Discuss how the technology of the instrument or voice has influenced the composition considering such factors as range, sustaining quality, conventional and unconventional sounds, etc. Use scores where possible with this activity
- listen to music that demonstrates how a composer has created new sounds from conventional instruments, eg Cage – *Amores* for prepared piano and percussion
- examine printed scores and related recordings to locate discrepancies between the notated score and recording.