

Contemporary Music

| LEVEL 2 | 15 TCE CREDIT POINTS |
|---------------------------------|-------------------------|
| COURSE CODE | MSC215117 |
| COURSE SPAN | 2017 — 2022 |
| READING AND WRITING STANDARD | NO |
| MATHEMATICS STANDARD | NO |
| COMPUTERS AND INTERNET STANDARD | NO |

This course was delivered in 2021. Use [A-Z Courses](#) to find the current version (if available).

Music is an expression of human experience

As an aural art form, music encompasses performing, composing, listening, analysing and communication. Learners study elements of music with increasing depth and complexity. The study of music enhances the cognitive, affective, motor, social and personal skills of learners. Contemporary Music Level 2 provides a vehicle for learners to engage with and create music aligned with popular culture. Their creativity and originality are embraced and expanded through the acquisition of practical and applied music literacy skills. In Contemporary Music Level 2 learners engage in authentic learning experiences and build a relevant and meaningful context for their participation in the music community. They acquire skills in musical creativity, performance and collaboration as well as develop an understanding of recording processes, workplace safety and marketing.

Course Description

Contemporary Music Level 2 balances the development of technical skills with the creative processes vital to the contemporary musician, while maintaining an awareness of the demands of an ever-challenging profession. It provides learners with opportunities to participate in a range of contemporary music performances and tasks reflecting particular genres and styles.

Rationale

Music is an expression of human experience. As an aural art form, music encompasses performing, composing, listening, analysing and communication. Learners study elements of music with increasing depth and complexity. The study of music enhances the cognitive, affective, motor, social and personal skills of learners.

Contemporary Music Level 2 provides a vehicle for learners to engage with and create music aligned with popular culture. Their creativity and originality are embraced and expanded through the acquisition of practical and applied music literacy skills.

In Contemporary Music Level 2 learners engage in authentic learning experiences and build a relevant and meaningful context for their participation in the music community. They acquire skills in musical creativity, performance and collaboration as well as develop an understanding of recording processes, workplace safety and marketing.

Aims

This course aims to provide learners with opportunities to listen, perform, improvise, compose and analyse music in order to confidently engage with a diverse array of musical experiences both independently and collaboratively. It aims to develop critical and creative thinking skills as well as aural perception and music literacy in practical and theoretical contexts.

Learning Outcomes

On successful completion of this course, learners will be able to:

1. perform stylistically, and with technical proficiency, within a contemporary music genre
2. perform in contemporary music ensembles
3. compose original music in contemporary styles
4. recognise and use music elements in aural, written and practical contexts
5. promote, market and present contemporary music events
6. apply work place safety procedures in contemporary music environments
7. understand legal issues – including those of copyright – as they apply to contemporary musicians
8. operate and maintain instruments (including backline and a basic PA)
9. perform simple recording tasks.

Access

Learners are required to work as a member of a contemporary music ensemble.

Pathways

Contemporary Music Level 2 prepares learners for Music Level 3 and Foundation Practical Study (UTAS)

Resource Requirements

Providers must ensure access to:

- appropriate instruments, in good working order, for learner foci: i.e. (but not limited to) bass guitar, electric and/or semi acoustic guitar, drums, keyboard, piano
- rehearsal space
- contemporary reference materials and resources
- selection of appropriate microphones to provide sound reinforcement/recording (dependent on instrumentation and vocal requirements.)

It is recommended providers ensure access to:

- Digital Audio Workstation with appropriate programs: e.g. (but not limited to) protools, logic, cubase and 8 tracks of recording or appropriate software/apps (garage band, audacity) for learner recording investigations.

Course Size And Complexity

This course has a complexity level of 2.

At Level 2, the learner is expected to carry out tasks and activities that involve a range of knowledge and skills, including some basic theoretical and/or technical knowledge and skills. Limited judgement is required, such as making an appropriate selection from a range of given rules, guidelines or procedures. VET competencies at this level are often those characteristic of an AQF Certificate II.

This course has a size value of 15.

Course Delivery

The order in which these modules are delivered and assessed is not prescribed. Some may be delivered concurrently. It is suggested that approximately equal delivery time is allocated to each area.

Course Requirements

Work submitted for assessment in Contemporary Music Level 2 must:

- be produced over the duration of one (1) academic year
- be unique to this course
- not be work submitted for assessment in any other course.

Learners must complete the Work Requirements noted in this course document.

Course Content

This course has six (6) **compulsory** modules:

1. Contemporary Music Performance
2. Ensemble Performance
3. Compose Original Music
4. Applying Aural and Theoretical Skills
5. Promotion, Marketing, Workplace Safety and Legal Issues
6. Operation and Maintenance of Instruments.

MODULE 1: CONTEMPORARY MUSIC PERFORMANCE

In this module learners develop technique in their chosen instrument (which may include voice) and learn about safety and care requirements associated with that instrument. They are encouraged to explore the unique characteristics and limitations of their chosen instrument and explore styles and genres that are appropriate for contemporary performance.

Learners explore a variety of ways to interpret music, and choose ones that are most appropriate in their given contexts. Through listening to live or recorded performances by professional musicians they use influences and inspirations to shape and develop their own personal performance styles.

Discussing and appraising performances, either orally or in writing as well as reflecting on, and critically appraising, their own performances helps develop learners understanding of technique and quality.

Key focus areas:

- display a degree of technical proficiency on their instrument/voice in performance
- use notation appropriate to chosen instrument/voice
- care and maintain instrument/voice
- perform in a range of styles.

In the development of performance skills, the following key content will be addressed:

- intonation
- rhythm
- dynamics
- music expression: i.e. appropriate interpretation
- relevant idiom and style for music choice
- tonal quality
- fluency
- technical facility
- confidence
- accuracy.

Module 1: Work Requirements

- Class based performance – two (2) pieces
- Performance for an audience – two (2) pieces

MODULE 2: ENSEMBLE PERFORMANCE

The focus of this module is to develop learners' capacity to perform in a variety of ensemble situations. Through classwork, learners understand the interdependent nature of ensemble playing and the idiosyncrasies of various ensembles.

Ensemble Performance gives learners the opportunity to extend their practical music-making skills, aural perception, and musical appreciation in an ensemble performance setting.

Ensemble Performance also encourages the development of personal characteristics such as confidence and the ability to communicate sensitively and work cooperatively. Learners develop skills in contributing to the cohesiveness of an ensemble and engaging an audience.

Key focus areas:

- participate in a contemporary music ensemble
- actively contribute to an ensemble
- perform with an ensemble.

In the development of ensemble skills, the following key content will be addressed:

- intonation
- dynamics
- music expression: i.e. appropriate interpretation
- relevant idiom and style for music choice
- tonal quality
- fluency
- technical facility
- confidence
- accuracy
- resilience
- flexibility.

Module 2: Work Requirements

- Class based performance – two (2) complete pieces
- Performance for an audience – two (2) complete pieces

MODULE 3: COMPOSE ORIGINAL MUSIC

In this module learners are introduced to processes and strategies which assist them in the composition and recording of original contemporary music pieces.

The exploration of a range of techniques and styles develops learners' appreciation of composing as a music-making process and their capacity for creative thinking.

Through consideration of their own compositions and those of others, learners have the opportunity to discuss and present ideas about compositions clearly and confidently.

Through the process of completing a number of compositions, learners develop the skills to continue composing and develop pieces for performance in solo and ensemble contexts.

Key focus areas:

- understand the structure of contemporary compositions through critical assessment
- contribute to the composing and/or an arrangement of an original composition
- successfully perform an original composition
- undertake tasks associated with the recording of an original composition
- use contemporary notation to notate an original composition.

When creating music through composing, the following key content will be addressed:

- dynamics
- target audience
- style
- lyrics
- harmonic structure
- form
- use of a range of instrumental/vocal textures
- musical expression.

Module 3: Work Requirements

- One (1) recording or notation/score of complete original composition
- Performance of one (1) complete original composition (approx. 1.30 – 3.30 min)

MODULE 4: APPLYING AURAL AND THEORETICAL SKILLS

In this module learners listen to and notate examples in order to develop their aural skills. They study theoretical concepts in musical contexts.

Understanding of tablature, sight-reading, sight-singing ensemble parts, or selected score-reading excerpts enhances the learner's musicianship and capacity to engage in a variety of musical texts.

Learners research and reflect on the history of their chosen instrument and the development of contemporary practices and theories that influence performance styles and qualities today.

Key focus areas:

- recognise and read notation required for their instrument/voice (i.e. score, chord chart, lead sheets)
- apply theoretical understanding and concepts to their instrument/voice
- identify intonation issues and to transcribe and arrange contemporary pieces.

Understanding and application of aural and theoretical skills will be demonstrated through the following key content:

- time signatures
- utilising rhythm components
- working within keys
- modulation/transposition
- harmonic structure (i.e. perception of major/minor augmented and diminished chords)
- working with both treble and bass clefs
- using composition terminology
- using a coherent melodic structure
- using symbols as appropriate
- critical assessment of contemporary music.

Module 4: Work Requirements

- One (1) annotation of musical score, chord chart or lead sheet
- One (1) response*, focus: (aural skills in perception of major/minor augmented and diminished chords)

*See Summary of Work Requirements.

MODULE 5: PROMOTION, MARKETING, WORKPLACE SAFETY AND LEGAL ISSUES

In this module learners will develop skills in the marketing and promotion of contemporary musicians. They explore current trends in digital, social and traditional media.

Learners research and address legal issues such as copyright and investigate the role of regulatory authorities such as Australasian Performing Rights Association (APRA) and Australasian Mechanical Copyright Owners Society (AMCOS).

Learners are introduced to Workplace Safety standards and guidelines and explore the implications of these on musicians and the contemporary music industry.

Learners apply knowledge of marketing, promotion and performance related issues in simulated or authentic external performance opportunities.

Key focus areas:

- researching and completing written tasks on the structure and importance of copyright
- understanding and application of legal issues associated with contemporary music
- understanding and application of appropriate Workplace Safety requirements
- identifying and defining vocations within the music industry.

Understanding of these areas will be demonstrated through the following key content:

- knowledge of APRA/AMCOS
- contracts
- social media and print media

- networks
- security
- health and safety issues related to studio and live performance contexts
- venue choice
- finance/costing events.

Module 5: Work Requirements

- One (1) response*, focus: marketing, promotion of contemporary music performance
- One (1) response*, focus: regulatory authorities and legal requirements.

*See Summary of Work Requirements.

MODULE 6: OPERATION AND MAINTENANCE OF INSTRUMENTS

In this area learners develop skills and knowledge in the setup, care and maintenance of musical equipment. Learners explore setups and requirements for a variety of situations such as recording, indoor and outdoor performance, acoustic performance and ensemble performance in small and large public venues (these may be undertaken in actual practical or hypothetical/simulated environments).

Recording of vocals and instruments is a fundamental part of documenting and sharing both performance and composition. Learners engage in a variety of tasks to enable them to record and document effectively the music making of self and others in a variety of technical formats using simple and industry standard digital recording equipment, as available.

Key focus areas:

- demonstrate the setup of guitar, bass and keyboard amplifiers, drum kits and keyboards as used by a contemporary ensemble
- set up and operate a basic Public Address (PA) system
- undertake tasks associated with the processes of recording
- tune and maintain their instrument of choice.

Understanding of these areas will be demonstrated through the following key content:

- venue specifics
- specific equipment used for amplification
- equipment maintenance and repair
- recording studio set up
- soundproofing
- anatomy of musical instruments
- use, transportation and storage of equipment: i.e. lead rolling
- requirements for tagging and testing.

Module 6: Work Requirements

Module 6 – Operation and Maintenance of Instruments

- One (1) response*, focus: care and maintenance of learners chosen instrument
- Two (2) practical demonstrations of appropriate set up, operation and break down of PA (Vocal PA minimum.)

*See Summary of Work Requirements.

Work Requirements

Summary of Work Requirements

Work requirements outline the minimum set tasks necessary to achieve completion of course requirements. Given the concurrent nature of content it may be that tasks incorporate knowledge and understanding from multiple areas.

| | |
|----------|--|
| Module 1 | <ul style="list-style-type: none">• Class based performance (teacher and/or peers) – two (2) pieces• Performance for an audience (peers and/or external audience) – two (2) pieces |
| Module 2 | <ul style="list-style-type: none">• Class based performance – two (2) complete pieces• Performance for an audience – two (2) complete pieces |
| Module 3 | <ul style="list-style-type: none">• One (1) recording or notation/score of complete original composition• Performance of one (1) complete original composition (approx. 1.30 – 3.30 min) |
| Module 4 | <ul style="list-style-type: none">• One (1) annotation of musical score, chord chart or lead sheet• One (1) response*, focus: (aural skills in perception of major/minor augmented and diminished chords) |
| Module 5 | <ul style="list-style-type: none">• One (1) response*, focus: marketing, promotion of contemporary music performance• One (1) response*, focus: regulatory authorities and legal requirements |
| Module 6 | <ul style="list-style-type: none">• One (1) response*, focus: care and maintenance of learners chosen instrument• Two (2) practical demonstrations of appropriate set up, operation and break down of PA (Vocal PA minimum) |

* In total responses must include at least 2 written responses (200–600) words. Other responses may include: oral report/presentation, PowerPoint, annotated works, video, display, interview or equivalent.

Assessment

Criterion-based assessment is a form of outcomes assessment that identifies the extent of learner achievement at an appropriate end-point of study. Although assessment – as part of the learning program – is continuous, much of it is formative, and is done to help learners identify what they need to do to attain the maximum benefit from their study of the course. Therefore, assessment for summative reporting to TASC will focus on what both teacher and learner understand to reflect end-point achievement.

The standard of achievement each learner attains on each criterion is recorded as a rating 'A', 'B', or 'C', according to the outcomes specified in the standards section of the course.

A 't' notation must be used where a learner demonstrates any achievement against a criterion less than the standard specified for the 'C' rating.

A 'z' notation is to be used where a learner provides no evidence of achievement at all.

Providers offering this course must participate in quality assurance processes specified by TASC to ensure provider validity and comparability of standards across all awards. To learn more, see TASC's [quality assurance](#) processes and [assessment](#) information.

Internal assessment of all criteria will be made by the provider. Providers will report the learner's rating for each criterion to TASC.

Quality Assurance Process

The following processes will be facilitated by TASC to ensure there is:

- a match between the standards of achievement specified in the course and the skills and knowledge demonstrated by learners
- community confidence in the integrity and meaning of the qualification.

Process - TASC will verify that the provider's course delivery and assessment standards meet the course requirements and community expectations for fairness, integrity and validity of qualifications that TASC issues. This will involve checking:

- learner attendance records; and
- course delivery plans (the sequence of course delivery/tasks and when assessments take place):
 - assessment instruments and rubrics (the 'rules' or marking guide used to judge achievement)
 - class records of assessment
 - examples of learner work that demonstrate the use of the marking guide
 - samples of current learner's work, including that related to any work requirements articulated in the course document.

This process may also include interviews with past and present learners. It will be scheduled by TASC using a risk-based approach.

Criteria

The assessment for Contemporary Music Level 2 will be based on the degree to which the learner can:

1. perform a range of contemporary music works with technical and musical facility
2. perform as a member of a contemporary music ensemble
3. compose original music in a contemporary style
4. recognise and use music elements in aural, written and practical contexts
5. identify music industry issues and promote a music performance
6. set up and operate basic audio and musical equipment

Standards

Criterion 1: perform a range of contemporary music works with technical and musical facility

The learner:

| Rating A | Rating B | Rating C |
|---|---|--|
| performs music with high levels of accuracy and fluency in rhythm, notes and sound production so that overall effect is retained and enhanced | performs music that is accurate and fluent in rhythm, notes and sound production so that overall effect is retained | performs music that is mostly accurate and fluent in rhythm, notes and sound production so that overall effect is retained |
| performs with dexterity and instrumental competence and minimal flaws | performs with dexterity and instrumental competence. There may be minor errors/flaws that do not detract from the overall effect. | performs with limited dexterity and instrumental competence. There may be errors/flaws. |
| performs using a wide range of appropriate techniques and expression to maintain the musical integrity of the piece | performs using a range of techniques and expression | performs using a limited range of techniques and expression |
| uses amplification techniques with control of sound quality and with technical control across range of own instrument/voice. | uses amplification techniques, as directed with some control of sound quality across range of own instrument/voice. | uses amplification techniques, as directed. |

Criterion 2: perform as a member of a contemporary music ensemble

The learner:

| Rating A | Rating B | Rating C |
|---|---|--|
| performs in an ensemble with consistent awareness of group dynamics during performance, as evidenced through the successful and appropriate integration of their instrument/voice with the ensemble | performs in an ensemble with awareness of group dynamics during performance, as evidenced through the integration of their instrument/voice with the ensemble | performs in an ensemble with limited awareness of group dynamics during performance, as evidenced through some integration of their instrument/voice with the ensemble |
| performs using appropriate intonation, style, fluency, expression and individual interpretation to support artistic intent | performs using appropriate intonation, style, fluency and expression. There may be some errors or omissions. | performs, under direction, using some appropriate intonation, style, fluency and expression. There may be some errors or omissions. |
| responds appropriately, promptly and accurately to verbal and non-verbal instruction and direction at rehearsals and sound checks | responds appropriately to verbal and non-verbal instruction and direction at rehearsals and sound checks | responds appropriately to direction and instruction at rehearsals and sound checks |
| contributes suggestions and ideas about repertoire, performance and original material that improve performance outcomes. | contributes suggestions and ideas about repertoire, performance and original material in appropriate ways. | responds in conversations discussing ideas about repertoire, performance and original material in appropriate ways. |

Criterion 3: compose original music in a contemporary style

The learner:

| Rating A | Rating B | Rating C |
|----------|----------|----------|
|----------|----------|----------|

| | | |
|--|---|---|
| composes, cohesive music works appropriate to style/genre, and dynamics and abilities of ensemble | composes cohesive music works appropriate to style/genre | composes simple, cohesive music works generally appropriate to style/genre |
| co-operates with others to compose contemporary music, and collaborates with others in the writing process to support ensemble dynamics, abilities and artistic intent | co-operates with others in the process of composing contemporary music, and contributes with reference to their own instrumental/vocal line, considering overall effect to ensemble | co-operates with others in the process of composing contemporary music, and contributes with reference to their own instrumental/vocal line |
| uses a wide range of appropriate music concepts and ideas to create musical statements. | uses a range of appropriate music concepts and ideas to create musical statements. | uses basic music concepts in composing original musical ideas. |

Criterion 4: recognise and use music elements in aural, written and practical contexts

The learner:

| Rating A | Rating B | Rating C |
|---|---|--|
| correctly identifies and accurately uses aspects of pitch in contemporary music contexts | correctly identifies and uses aspects of pitch in given contemporary music contexts | identifies and uses some aspects of pitch in given contemporary music contexts |
| correctly identifies and accurately uses elements of time in contemporary music contexts | correctly identifies and uses elements of time in given contemporary music contexts | identifies and uses some elements of time in given contemporary music contexts |
| correctly identifies and accurately uses simple and complex elements of musical design in contemporary music contexts | correctly identifies and uses elements of musical design in given contemporary music contexts | identifies and uses some elements of musical design in given contemporary music contexts |
| uses appropriate music terminology to describe examples and excerpts of contemporary music. | uses music terminology to describe examples and excerpts of contemporary music. | uses a limited range of music terminology to describe examples and excerpts of contemporary music. |

Criterion 5: identify music industry issues and promote a music performance

The learner:

| Rating A | Rating B | Rating C |
|---|--|---|
| explains meaning and implication of copyright as it relates to the music industry, and correctly describes copyright processes | explains meaning and implication of copyright as it relates to the music industry, and describes some copyright processes | identifies meaning and implication of copyright as it relates to the music industry |
| accurately explains in detail, the meaning and implication of simple contracts as they relate to the music industry | explains meaning and implication of simple contracts as they relate to the music industry | identifies meaning and implication of simple contracts as they relate to the music industry |
| correctly describes common security, workplace safety and legal issues related to public performance of contemporary music, and suggests appropriate actions to reduce risk | describes common security, workplace safety and legal issues related to public performance of contemporary music, and suggests some appropriate actions to reduce risk | identifies common security, workplace safety and legal issues related to public performance of contemporary music |
| produces effective and appropriate promotional material for a music act using a variety of media | produces promotional material for a music act using a variety of media | produces promotional material for a music act using a limited range of media |

| | | |
|---|---|--|
| identifies and describes a wide range of vocations, networks and performance opportunities within the contemporary music industry, and identifies appropriate performance venues. | identifies vocations, networks and performance opportunities within the contemporary music industry, and identifies appropriate performance venues. | identifies limited vocations, networks and performance opportunities within the contemporary music industry. |
|---|---|--|

Criterion 6: set up and operate basic audio and musical equipment

The learner:

| Rating A | Rating B | Rating C |
|---|---|--|
| correctly sets up amplifiers, drum kits and keyboards used by the ensemble. The learner manipulates controls and sounds to achieve intended outcomes | correctly sets up amplifiers, drum kits and keyboards used by the ensemble. The learner, with guidance, uses controls and sounds to achieve intended outcomes | correctly sets up amplifiers, drum kits and keyboards used by the ensemble |
| correctly sets up and operates a vocal PA system. The learner manipulates controls and set up to achieve intended artistic outcomes. | correctly sets up and operates a simple vocal PA system and uses controls and set up to achieve intended outcomes | correctly sets up and operates a simple vocal PA system |
| undertakes and contributes appropriate music and/or technical ideas to a recording of an original composition, contributing to mix aesthetics | undertakes and contributes some music and/or technical ideas to a recording of an original composition contributing to intended stylistic outcomes | undertakes recording of an original composition, as directed with limited control over intended stylistic outcomes |
| appropriately cares* for contemporary music equipment**, collaboratively supports others to do so, and clearly explains why such care is significant | appropriately cares* for contemporary music equipment** and articulates why such care is required | appropriately cares* for contemporary music equipment**, as directed, and identifies why such care is required |
| correctly follows workplace safety requirements, protocols and procedures in contemporary music spaces, and collaboratively supports others to do so. | correctly follows workplace safety requirements, protocols and procedures in contemporary music spaces. | follows workplace safety requirements, protocols and procedures in contemporary music spaces, as directed. |

* 'Care' includes, but is not limited to: storage; desired intonation; and warm-up.

** 'Contemporary music equipment' includes, but is not limited to: musical instruments; accessories; amplifiers; and PA systems.

Qualifications Available

Contemporary Music Level 2 (with the award of):

EXCEPTIONAL ACHIEVEMENT

HIGH ACHIEVEMENT

COMMENDABLE ACHIEVEMENT

SATISFACTORY ACHIEVEMENT

PRELIMINARY ACHIEVEMENT

Award Requirements

The final award will be determined by the Office of Tasmanian Assessment, Standards and Certification from 6 ratings.

The minimum requirements for an award in Contemporary Music Level 2 are as follows:

EXCEPTIONAL ACHIEVEMENT (EA)

5 'A' ratings, 1 'B' rating

HIGH ACHIEVEMENT (HA)

3 'A' ratings, 2 'B' ratings, 1 'C' rating

COMMENDABLE ACHIEVEMENT (CA)

3 'B' ratings, 3 'C' ratings

SATISFACTORY ACHIEVEMENT (SA)

5 'C' ratings

PRELIMINARY ACHIEVEMENT (PA)

3 'C' ratings

Course Evaluation

The Department of Education's Curriculum Services will develop and regularly revise the curriculum. This evaluation will be informed by the experience of the course's implementation, delivery and assessment.

In addition, stakeholders may request Curriculum Services to review a particular aspect of an accredited course.

Requests for amendments to an accredited course will be forwarded by Curriculum Services to the Office of TASC for formal consideration.

Such requests for amendment will be considered in terms of the likely improvements to the outcomes for learners, possible consequences for delivery and assessment of the course, and alignment with Australian Curriculum materials.

A course is formally analysed prior to the expiry of its accreditation as part of the process to develop specifications to guide the development of any replacement course.

Course Developer

The Department of Education acknowledges the significant leadership of Rebecca Miller, Adam Langridge and Greg Souter in the development of this course.

Expectations Defined By National Standards

There are no statements of national standards relevant to this course.

Accreditation

The accreditation period for this course has been renewed from 1 January 2022 until 31 December 2022.

During the accreditation period required amendments can be considered via established processes.

Should outcomes of the Years 9-12 Review process find this course unsuitable for inclusion in the Tasmanian senior secondary curriculum, its accreditation may be cancelled. Any such cancellation would not occur during an academic year.

Version History

Version 1 – Accredited on 4 October 2016 for use from 1 January 2017. This course replaces Contemporary Music (MSC215115) that expired on 31 December 2016.

Version 1.1 – Renewal of accreditation on 13 August 2017 for use in 2018.

Accreditation renewed on 22 November 2018 for the period 1 January 2019 until 31 December 2021.

Version 1.2 - Renewal of Accreditation on 14 July 2021 for the period 31 December 2021 until 31 December 2022, without amendments.

Appendix 1

GLOSSARY

| Term | Explanation |
|--------------------------|---|
| Accuracy | Intonation, in music, is a musician's realisation of pitch accuracy, or the pitch accuracy of a musical instrument. Intonation may be flat, sharp, or both, successively or simultaneously. |
| Accurate | Deviating only slightly or within acceptable limits from a standard. |
| Amplification techniques | Selecting the appropriate amplification for the performance/recording. Selection of equipment, settings, location, acoustics. |
| Arrangement | a. An adaptation of a composition for other instruments or voices or for another style of performance. b. A composition so arranged. |
| Bass | The lower audio frequency range up to approximately 250 Hz. Those low frequencies normally associated with the kick drum and bass guitar. |
| Bass Clef | A symbol indicating that the pitch of the second highest line of the staff is F below middle C. |
| Beat | A steady, rhythmic pulse in music that establishes the tempo of the song. |
| Bridge | a. A connective part of a musical composition b. The "b" section of AABA song form; a support to raise the strings of a stringed instruments. |
| Chord | A combination of three or more notes sounding at the same time/multiple notes sounding simultaneously (e.g. a C Major chord may consist of the notes C-E-G). |
| Chorus | A part of a song which is repeated after each verse. |
| Coda | Coda is an Italian word for "tail," it is the additional lines of a song which brings it to a close. The coda is an optional addition to a song. |
| Cohesive | When the parts of the whole work or fit together well, they are cohesive. |
| Confidence | To perform with conviction, engagement and assurance. |
| Copyright | Copyright is a legal right created by the law of a country that grants the creator of an original work exclusive rights for its use and distribution. |
| Dexterity | Skill and grace in physical movement, especially in the use of the hands; adroitness. |
| Diatonic scale | The tones of a major or minor scale. |
| Duration | In standard music notation, the duration (time length) of a particular note is defined by how long it lasts compared to a whole note; may also refer to the length of a composition, e.g. 3 minutes duration. |
| Dynamics | In music, dynamics normally refers to the volume of a composition. It is relative and does not indicate specific volume levels. |

| Term | Explanation |
|---------------|---|
| Ensemble | A group of musicians that perform as a unit. A group that plays together. The degree of balance and ease in working together displayed by such a group. |
| Fluent | Flowing effortlessly; polished. |
| Form | The structure of a composition, the frame upon which it is constructed. Form is based upon repetition, contrast, and variation. Certain specific forms include sonata-allegro form, binary form, rondo, etc... |
| Frequency | Measured in hertz (Hz), the number of cycles per second of a sound wave or audio signal. A high-frequency sound (example, 12,000 Hz) has a high pitch, and a low-frequency sound (example, 200 Hz) has a low pitch. |
| Genre | A general type or kind of music. |
| Harmony | a. The study of the structure, progression, and relation of chords. b. Simultaneous combination of notes in a chord. c. The structure of a work or passage as considered from the point of view of its chordal characteristics and relationships. d. A combination of sounds considered pleasing to the ear. e. A musical line that harmonically complements the melody: you sing the lead part, and I'll sing the harmony. |
| Hook | In music, the word "hook" refers to that part of a song that catches the ear of the listener. In other words, it's a lyrical line or melodic phrase that makes the song memorable. The hook may be the title of the song, a lyrical line (usually repeated) that summarises what the song is about, a rhythmic passage or an instrumental part called "riff." It is mostly evident in pop music; songs that have made it to the top of the charts have unforgettable hooks. |
| Improvisation | Spontaneous musical invention. |

| | |
|-------------------------|---|
| Instrumental competence | The level of capacity to play/use an instrument successfully or efficiently. |
| Intonation | Accuracy of pitch in playing or singing, or on a stringed instrument such as a guitar. |
| Key | In music, a key is the major or minor scale around which a piece of music revolves. A song in a major key is based on a major scale. A song in a minor key is based on a minor scale. |
| Lead break | An instrumental solo. |
| Major scale | A musical scale with intervals of a semitone between the third and fourth notes and the seventh and eighth notes and whole tones between all other consecutive notes. |
| Melody | a. A rhythmically organised sequence of single tones so related to one another as to make up a particular phrase or idea. b. Structure with respect to the arrangement of single notes in succession. c. The leading part or the air in a composition with accompaniment. |
| Meter | a. Division into measures or bars. b. A specific rhythm determined by the number of beats and the time value assigned to each note in a measure |
| Metronomic | Of or relating to a metronome. |
| Minor scale | A scale whose third and, usually, sixth and seventh notes are lower by a semitone than those in the major scale, giving it a less bright, more emotionally suggestive quality. |
| Musical design | Elements of musical design may include: repetition, verse/chorus structure, bridge, intro, lead breaks, coda, hook, refrain, arrangement, length. |
| Musical expression | Musical expression is the art of playing or singing music with emotional communication. The elements of music that comprise expression include dynamic indications, such as forte or piano, phrasing, differing qualities of timbre and articulation, colour, intensity, energy and excitement. |

| Term | Explanation |
|-----------------|--|
| Octave | An interval of eight pitch names; twelve half steps. A series of eight notes occupying the interval between (and including) two notes, one having twice or half the frequency of vibration of the other. |
| PA | A "Public Address" system is anything that amplifies sound so more people can hear it. |
| Pitch | Aspects of pitch may include: frequency (highness and lowness), duration, timbre, melody, harmony and tonality. |
| Refrain | A refrain is a line (also can be the title) that is repeated at the end of every verse. |
| Repertoire | An inventory of compositions mastered and performed by a musician or ensemble. |
| Resilience | The ability to compromise, e.g. to take another musician's ideas on board and work towards a common musical goal and to take feedback/make changes in a positive and constructive manner. |
| Rhythm | Rhythm is the result of a pattern of sounds that follows a steady beat. While rhythm can be comprised of beats and/or notes – or more specifically, a series of different note lengths – the term rhythm is often synonymous with tempo. |
| Score | A notation showing all the parts of a musical composition. |
| Staff | Horizontal lines on which notes are written. The musical staff has five lines and four spaces. |
| Style | A distinctive performance practice that differentiates music performed by a specific ensemble or artist from that same music performed by any other ensemble or individual. |
| Target audience | The audience that the intended music/performance is for, e.g. a specific age range of listeners. |
| Tempo | The speed at which music is or ought to be played, often indicated on written compositions by a descriptive or metronomic direction to the performer. |
| Timbre | The impression of a sound based upon its harmonic spectrum and envelope, i.e. the distinctness of a sound that allows a person to differentiate it from other sounds. For example, when you hear a guitar, cymbal, or violin, each has a unique set of harmonics (therefore, tonal quality) that identifies it as a particular instrument. |
| Time | Elements of time may include: duration, beat, rhythm, meter, time signature, tempo. |
| Time signature | A sign placed on a staff to indicate the meter, commonly a numerical fraction of which the numerator is the number of beats per measure and the denominator represents the kind of note getting one beat. |
| Tonality | The pitch that is the tonal centre, which is the tonic. |
| Tone | a. The quality or character of sound. b. The characteristic quality or timbre of a particular instrument or voice. |
| Tonic | The first pitch of a diatonic scale. |
| Treble Clef | Symbol indicating that the second line from the bottom of a staff represents the pitch of G above middle C. |

| | |
|-------|---|
| Verse | In a song, a verse refers to a complete stanza. |
|-------|---|

Appendix 2

LINE OF SIGHT – Contemporary Music Level 2

| Learning Outcomes | Criteria | Criteria and Elements | Content/Work Requirements | Notes |
|--|--|-----------------------|---------------------------|--|
| <ul style="list-style-type: none"> perform stylistically, and with technical proficiency, within a contemporary music genre | C1 perform a range of contemporary music works with technical and musical facility | C1 E1-4 | Unit 1, 2, 3 | |
| <ul style="list-style-type: none"> perform in contemporary music ensembles | C2 perform as a member of a contemporary music ensemble | C2 E1-4 | Unit 1, 2, 3 | |
| <ul style="list-style-type: none"> compose original music in contemporary styles | C3 compose original music in a contemporary style | C3 E1-3 | Unit 3 (and 5) | |
| <ul style="list-style-type: none"> recognise and use music elements in aural, written and practical contexts | C4 recognise and use music elements in aural, written and practical contexts | C4 E1-4 | Unit 4 | |
| <ul style="list-style-type: none"> promote, market and present contemporary music events | C5 identify music industry issues and promote a music performance | C5 E4 C2 E1 | Unit 5 | |
| <ul style="list-style-type: none"> apply work place safety procedures in contemporary music environments | C6 set up and operate basic audio and musical equipment | C6 E1, 4, 5 | Unit 6 (ALL) | Learn detail in Unit 6 – but use basics in all |
| <ul style="list-style-type: none"> understand legal issues – including those of copyright – as they apply to contemporary musicians | C5 identify music industry issues and promote a music performance | C5 E1, 3 | Unit 5 | |
| <ul style="list-style-type: none"> operate and maintain instruments (including backline and a basic PA) | C6 set up and operate basic audio and musical equipment | C6 E1, 2, 4, 5 | Unit 6 (ALL) | Learn detail in Unit 6 – but use basics in all |
| <ul style="list-style-type: none"> perform simple recording tasks | C6 set up and operate basic audio and musical equipment | C6 E3 | Unit 3 | |