**Margaret Arnold –** While there are many similarities with the old music style and composition study, there are some important differences. Digital audio workstations and/or more traditional means of composition are appropriate for this study. The balance of assessment now matches the other specialist music studies, music contemporary performance and music repertoire performance, where 50% of external assessment is based upon the specialist aspect.

The cross-study specifications on pages 13 to 19 at the beginning of the study design contains some important information about all the studies contained in the study design. In pages 13 to 15, there are important information about the areas of study as they apply to the different music studies. The specific areas of study and composition are derived from here. Pages 15 to 16 of the study design define the compositional devices, repetition, transition, variation, and contrast. These are expected to be known and understood. Note that transition is a new term in this study. The dot points refer to a number of techniques and processes that could be used to explore these devices.

This is not a definitive list. They are just some ways that devices can be explored in a variety of musics. You will probably find more. Likewise, on pages 17 to 19, the musical elements definitions are expected to be known. You're likely to discover more possible concepts as you listen to music from a wide range of periods, places, and styles.

In Unit three Area of Study one, Creating, students explore the approaches to music composition through developing creative exercises in response to characteristics of music that they are studying. Students document their creative process and describe the relationship between the music studied and the treatment of elements of music and compositional devices in their exercises. In Area of Study two, Analysing for Composition, students are studying two short works, or movements, or collections of minor works, including one work created by an Australian composer since 1990. And they're looking at various aspects of the music, the treatment of the elements, concepts, and compositional devices as appropriate to the area of study.

On completion of this unit, the students should be able to analyse the use of the elements of music, the concepts and compositional devices in the music works themselves, and also explain how musical material is developed within the works. Then they formulate a folio design brief. Look at the key skills, that last dot point, describe ways that compositional devices, elements, and other relevant techniques/influences can be incorporated into the development of a folio design brief. That's the key skill.

So, the student would be creating the concept, devising a creative concept that they plan to realise in Unit four. This could include information about the intended style and instrumentation, and the overall form, for example. Then they have a research element. They would be investigating the composing or arranging techniques and the music styles relevant to their creative interests, that could act as stimuli for their creative work, including the works that they have been studying. Students could provide URL links as evidence of this research, and then they could plan for the creation of their new work. So, it could explain how they intend to work towards creation of the unit four folio. It could address ways that composition devices, elements, and other relevant techniques or influences might be incorporated and ways that unity and diversity might be achieved.

Area of Study three, Responding, is very similar to what students would currently do. Be aware that they can respond in a variety of ways. It's not necessarily long paragraph responses to long excerpts. Responses could be in many different forms, and they could be responses to quite short excerpts. This summary of the Unit three, School-based Assessment shows the folio design brief at the end of Outcome two as a specific part of the assessment task. So, note that that folio design brief stems from the outcome to work studied. The brief would draw on much of this work already done and plan for the process ahead.

In Unit four, students are, again, creating and analysing for composition, that's Outcomes one and Outcome two. And those two outcomes are assessed by the EAT, or Externally Assessed Task. Students are manipulating music, elements, and concepts. They're using compositional devices including repetition, variation, contrast, and transition to develop their music ideas. And they're exploring unity and diversity to create a coherent music work. They're recording and preserving the work in appropriate formats, and using their design brief formulated in Unit three, Outcome two. They're charting their progress from the original intention through development and refinement to the final realisation. They include decisions made and the technical or practical factors that had an impact on their work. They also present a final analysis of their work or works that includes descriptions of their treatment of the elements, concepts, and compositional devices. And discusses how music material has been developed to create unity and diversity. They might still reflect on the works they studied in Unit three that began this process, and the role of those works as stimulus material.

Outcome three is school assessed, that's the extension of the same process from Unit three. Look back at the key knowledge and key skills students are required to identify, describe, and explain treatment of elements and compositional devices. And they're also required to formulate critical responses. Besides the school-assessed coursework, this outcome is assessed in a one-hour examination. Outcomes one and two are assessed in the Externally Assessed Task where students submit a folio that contains all the material that is specified in the examination specifications that is published annually by the VCAA. This information should be available following the 2022 examination period. The end-of-year aural and written examination, the listening to works from Outcome three examines those key knowledge and key skills. This exam is now only assessing Outcome three and is one hour in length, plus the reading time. And the examination specifications and sample exam would be likely to be available following the 2022 examination period.

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