**Margaret Arnold** - Good afternoon, everyone and thank you for coming to this implementation workshop meeting about VCE music for 2023 to 2027. I'd like to begin by acknowledging the Wurundjeri people of the Kulin Nation, the traditional custodians of the land where I am today, and I know that where many of you would be too. I pay my respects to elders past and present and to all Aboriginal and Torres Strait Islander people in the wider Melbourne community and beyond. I'd like to acknowledge their living culture and unique role, particularly in the arts, in the life of this region.

So today we've got the opportunity for you to ask questions, either at the end of the presentation or as we are going along, if you'd like to ask your questions. But if you could do it using the Q&A function at the bottom of your screen and address the question to all panellists, so that those of us who can, can see them coming in from the audience. That will help us to sort out questions that we receive and make them as meaningful as possible for you when responding.

So, thank you to all of you for attending today and I'd like to also welcome our three panellists. We've got Jenny Gillan, Adam Yee and Kim Thomsen, who will be with you at some stages this afternoon. And I'll begin, perhaps by just reminding you of a few things that we've said before, but very quickly, I'll say again, so on that next slide, today we'll be just talking about the implementation, the general advice. We are looking at the specialist studies, they're the studies where performance or composition takes up 50% of the final score if you like. We'll be talking about a number of aspects of this, in relation to actually running classes and dealing with students and the questions at the end.

So, there are some materials on the website already, but first of all, just to remind you, that we have a common unit, one and two, leading to four separate studies. And the structure is different, but there are a lot of things about some of these studies that do remain the same. And just reminding you that students can do all of these separate, they are separate studies. So contemporary performance, repertoire performance, they are two separate studies. Composition is another separate study and music inquiry, which we talked about last week, another separate unit three and four study but all fed into by that common unit one and two.

So, as we move on, the implementation materials, you'll see them revealed, the study design, of course. And they're nine short on-demand videos, and then additional resources being added progressively to the website as they become available, and I'd really recommend those short on-demand videos for additional information and a quick way of getting it too. So, the equivalent studies is an important thing to consider. This information was published back in March, in the bulletin and it reminds everybody that the study design starts completely in 2023. That's units one and two, and all units three and four studies.

So, everything starts at the same time in the new book. The old study design finishes at the end of this year, nothing remains from that. And there are some units of work that are considered to be, for instance, in that second dot point, you see that units three and four of music performance prior to 2022 is considered equivalent to music repertoire performance in the new study. That is that there's so much the same that we couldn't say that they are two separate studies from a study score perspective from the students. So, although they could do them, they wouldn't be able to gain credit for both of those. So, there are a couple of those equivalent studies to bear in mind. But otherwise, then we go to the next slide, and I think now, Adam's going to take us through some of the differences and similarities between these two studies.

**Adam Yee** - Oh, hi, Adam here. Now, I definitely won't read out all the stuff on this slide because that's why we have the slide. Well, what I would say is that this is probably the most difficult thing that's new to the study design that requires a lot of reconceptualization on the part of teachers. So, we have these placeholder headings, contemporary and repertoire. And I do use the term placeholder, not to sort of disparage them, but to alert you to the fact that they are the best titles that we could come up with, the least misleading and the least fussy. And we spent months kicking around different names for the subjects because whilst they seem to point to a style, they're not actually about style. They're really about a mode of presentation and about a mode of performance and about an involvement with a particular type of practise.

So let me break that down a little bit. Repertoire is in my, the easiest to explain. It is the child; the student is taking fully notated music and they are presenting it as their 20-minute programme at the end. They need to choose one piece from the prescribed lists, and they'll be a little bit more about the list later and what we are listening for, in addition to the usual elements of performance, we're listening for is their ability to interpret according to style. It's related very much to the historically informed performance movement where we understand that just because there's notation on the page, that doesn't mean that simply realising that notation is going to make the music come to life. You need to have additional knowledge while still keeping strictly within the pitch and rhythm syntax of the notated music. Contemporary is that and then a lot more because of course, contemporary musicians use notation all the time. They use lead sheets, and they use chord symbols and all kinds of different ways of recording their music. And sometimes what we would think of as contemporary music is fully written out. But what we're listening for with the contemporary player is that they are able to access those more informal modes of learning.

So, learning online and learning from peers and learning by ear and learning from what I would call a notation primitive, where you're not necessarily fully notating things out but there's enough of an indication there of voicing sometimes or a particular base pattern or record that they use as a more of a practical means than as a complete statement of what they're doing. So I guess the authority to look for there is Lucy Green and all of her amazing work on alerting us to the kinds of learning that's going on with students who are learning more informally, and let's just be honest, there are just so many thousands of kids across the state who are coming to music via non-traditional, non-conventional means, they don't have that individual lesson every week from the age of three up, they're learning from friends, they're learning from YouTube, they're self-taught, and it's a shame that none of that activity has any kind of purchase in the old, old way of delivery.

So, are you advancing slides? What's next? So contemporary pathway for students whose performance practise includes lots of different things. I guess this leads on, I've probably covered most of this, it leads on a bit more to this idea of re-imagining, which is the sort of value adding contemporary. And I just brought a few examples just off the top of my head of what I think are good examples of a reimagined performance. So, I was playing for my students, I've played all these examples with students, I've been tested on children. One of the things I love about working in a school is that there's no ethics committee. So really you can just experiment on the kids all the time and they just have to enjoy it really.

So, the first example I give, there's a wonderful various artist album, I think one of these pieces were actually on the previous exam for music performance which is how I found out about it, of Split Enz songs. And there's a fantastic version of "Message To My Girl" that Jimmy Barnes did where he's still working within late 20th century popular music style, but he takes it more into this sort of hard rock, bit of soul influenced version of that song, which was a sort of more light-hearted, slightly fussier, eighties pop with synth elements. The other example I'd suggest is from the soundtrack to "The Wire", that amazing HBO series where the original version sounds a lot stranger. It actually sounds like a re-imagining when you hear the other version that I'll mention today. So, the song was called "Down In The Hole", it's actually the opening theme to "The Wire". And the first version I heard was "Blind Boys Of Alabama". And it's a very beautiful straight-ahead blues version of that song. But then when you hear the original Tom Waits version with its sort of atonal guitar, solos, and very sparse orchestration and boomy acoustic bass and funny stuttering rhythms in the saxophones, it sounds like a re-imagining.

So, it's interesting, 'cause we always assume that the slightly stranger version is the later one, that's not always the case. The third example, and this I played last year to my kids, and they really enjoyed it is Sia's incredible cover of the Radiohead song, "paranoid Android". Now the original song is what we expect from Radiohead. It's this sort of Baroque rock, rhapsodic, symphonic conception that just transgresses genres and what have you. But Sia's cover of that is like a bizarre, post-apocalyptic reimagining of the song with very, very diffuse vocals and use of strings playing sometimes like frankly atonal stuff in the background and very spooky keyboard stuff. It's really like a nightmare version of the original. And it's so different that at times you're wondering if it is actually a cover, if you will, or a totally new version. So that's the kind of thinking we're inviting students into, now only one of the works needs to be re imagined officially, but there's no reason why kids can't be using contemporary to really find their own voice across all the pieces in their programme.

So, re-imagining yes, there's some examples of re-imagining. And the other thing that Marg mentioned earlier is that we were doing a lot of this in music performance, two study designs when we were listening to paired comparisons. So, there were plenty of people out there who've got really good playlists of different versions and pieces to listen to. Okay, this is information I'll be covering. So, interpret the, so I'll go further build. That's pretty much stuff that I've covered. Repertoire, so again, this is something that I'm not really talking to the slides. I'm sorry, forgive me, everyone out there. I think I've pretty much covered all of this. I did want to talk a little bit about the recreation of works and how students can arrive at their interpretations of that within the repertoire subject and I think, they probably don't need to go into that sort of tertiary level study of looking at primary sources reading Quantz and Hoteterre and CPE Bach and what have you.

But there are definitely really good digests of those books that are available and really good online resources as well, but we live in an era where all recorded music of very high quality is literally a mouse click away. So, there's no reason why kids can't be listening to fantastic recordings of their repertoire. And even if the specific piece isn't available, they can listen to pieces by the same composer and arrive at an understanding of performance practise that way. Make decisions about interpretation, musicological research, comparing interpretations. These are all great classroom activities.

So, this is again a list of the things that must happen in the context of a contemporary programme. The ensemble requirement again is being misinterpreted a lot; it doesn't mean you need to bring an ensemble. It just means one other live musician so playing with one other person, who's a pianist, but one song fulfils that, or you might maybe want to use all of the pieces as an ensemble piece. It really depends on what the performer wants to do. And I'd suggest that students should really feel that they're in the driver's seat for this. Well, I guess if I could wave a magic wand, I think I've used that expression before over the state of Victoria, I'd say this, the door is open for students and teachers to really explore imaginative practise with the new studies on and they really owe it to the kids to do that.

The list of prescribed works, I do want to speak about briefly, this won't appear towards the end of the year because it's goes through a lot of levels of editing and double checking. But what I would say, you're going to find there are a lot of works by female composers and creators. You're going to find a lot of works that are Australian music, examples of Australian music. Since 1990, you're going to find a lot of music that's supported wherever possible by download availability of the sheet music rather the need to buy really expensive bound copies of things. And all of the published programmes have been vetted by a number of different people who are all practitioners, but also people who are teaching in schools.

So, we've had good lists in the past, at the moment, the lists are much shorter. Some of them might only be as short as 10 works because literally there's only one work, they need to take out in order to build the programme. What I would say though, is when you're putting a programme together, students, particularly my ambitious students can run away and say, "I'm going to have a string quartet here "and they'll have a piece of piano. And then I'll be soloing If they put together an incredibly impractical programme, I think they're probably setting themselves up to fail and that's COVID or no, COVID, it's just probably too difficult if it becomes a three-ring circus to put their recital together.

Nevertheless, student choice can really dictate that as long as they're being guided by their studio teacher and their classroom teacher in the right way. I'd also like to suggest that putting that programme together should be primarily an artistic decision and that the placement of works and the teleology, the way one work leads to another is really, really important. And I guess the way that kids can get their head around that is by going to some recitals or watching some recitals are on YouTube and seeing how good programmes come together because that synapse, if you will, between one work and another generates meaning in and of itself. I would just give one example; my favourite example actually is from a Mandy Patinkin album of "Sometimes Music" it's actually sometime a Rodgers and Hammerstein songs. And he does this incredible close segue of "Carefully Taught" from South Pacific, which is a song about racism and the second half is "Children Will Listen" and he has this incredibly angry version of "Carefully Taught" that just immediately steps into "Children Will Listen." And you can't hear either of those two songs again, without hearing that relationship between the two texts it's so ingenious. Are there too many pathways in your class, it could well be, there's a lot to cover quickly.

So, there's a lot to cover in this course, however, contemporary repertoire fit together really, really well. It's my belief, speaking unofficially here, that three, four inquiry fits really well with one, two. If you're in that situation, we have to combine cross age, but it really takes a village in the case of VCE music, studio teacher, ensemble director, other music teachers in your school. So having the responsibility shared amongst different people is actually beneficial to the students to have that kind of input because you might need to structure different types of experience depending on the kids in the room. Small numbers, here's advice on how to cover outcomes with small numbers. Again, these slides will all be available, I imagine after the talk and they're on the video as well now there's a lot of potential for crossover between the things you're teaching, both across courses and across age groups as well.

But again, it requires a careful design that pays attention to the areas of study and make sure that there's variety within that. There's certainly no reason why repertoire kids shouldn't be writing about contemporary music and vice versa. And there's no reason why, even though there's no composition, for example, in repertoire and in contemporary, there's no reason why a little composition exercise that's been done with the composition student or at inquiry or at one, two level, isn't something that those kids can jump in on as well as a way of understanding or analysing their own music. Where are we now.

**Margaret Arnold** - Might I just interrupt there for one moment, Adam. Because do have a question here about how will students combine solo and ensemble works in a single recital, especially when two or more students might be involved in the same ensemble group? I might try and answer that a little bit because it relates to what we've just been saying. And as Adam said, an ensemble can be just the accompanist, but it might be more than that and really, it's looking at the study design and going, okay, here are the skills that we need the student to be able to do to demonstrate in working with the one or perhaps two other people in their exam who don't have to be other students, they can be a teacher, accompanist, whatever. So how will they learn those skills? And that might be learning in a class ensemble. And we certainly encourage larger ensembles to be taking place in a class situation, but realistically, large groups, as you perhaps suggest by the question, it could be very complicated if you had a student, we don't want our students to have to turn up to several different recitals as well as their own solo one.

So, there will be a bit more information about managing that in the examination specifications and in the other information that will come out about exams themselves. But in the meantime, I'd be thinking, keep it simple for the exam situation, but do pay attention to the necessary skills through all classwork in the outcome statements, in the key knowledge and key skills, would you add to that, Adam at all.

**Adam Yee** - I'd say put together the best programme you possibly can for that child that's practical as well as being artistically satisfying. So, if it were a violin recital, it might be nice for one piece to have, not just an accompanied piece, but also to have a violin duet as long as they it's a child or another student or a teacher that can rehearse with, or for the keyboard player to swap onto a different instrument. But if it suddenly becomes, as I said earlier, this three-ring circus where, now I'm going to be part of a string quintet now I'm going to do a Sonata, now I'm going to pick up a viola d'amore to play. Then suddenly the artistic ambition could easily be to be sacrificed by the fact that the practical limitations and obviously kids going along to multiple, multiple recitals to do it is a practical limitation. We can't ask kids to do things that are just manifestly unfair or difficult.

So analysing performance, instrument be involved. All of the analytical stuff as well, and that in analytical language is worth sharing with studio teachers and worth sharing with ensemble directors as well. So that reminds me, in terms of learning ensemble skills, it always amazes me in schools, how much ensemble activity is still such a top-down activity, whereas really, I don't see any fundamental reason why we don't have more, maybe my experience is too limited, why we don't have more senior students actually directing ensembles, learning, conducting, choosing repertoire, running sectionals. I think maybe our profession would be in slightly healthier state if we saw it as part of our mission, not just to get kids through a series of exams, but also saw this as the initial training in a potential future career in music education. I don't see any problem doing that, which just makes the kids more independent. Okay, we are up to slide 23, which according to my notes is a way of handing over to the wonderful Jennifer Gillan.

**Jenny Gillan** - Is there anything we need to speak on that one?

**Margaret Arnold** - Well, I was just going to suggest then as Jenny gets into line to do the next little section, that there are aspects where a student in responding to the listening part of actual musical examples, where there's a lot that can be done together in the same room there. And that's just one aspect of the responding. And I think Jenny's going to continue with the rest of this so how about you move on?

**Jenny Gillan** - So taking the fear out of aural, and I think that is actually a thing that a lot of people will find is that aural is actually frightening for many teachers, as well as for students. Does this scenario sound familiar? So, the scenario is, "Oh crap, "we've got an aural test next week, we better prepare for it. "So, let's give out a test and sit the test. "How did you do; did you get it right? "No? "Okay, we'll do it again. "Did you get it right? "No?" So, a lot of us, I think, have been taught in that particular way, and that can be very familiar to students. What the damage that sort of approach can actually take is it for those kids who can already do it because they have perfect pitch or because they've had good musical backgrounds in terms of choirs or things like that. It separates the kids into the haves and the have nots and those kids who feel they can't get what is expected of them immediately have it reinforced that this is just too hard, and I'll never be able to get it.

So, you may very well have to contend with that damage already done to students' inner voice and their confidence in order for them to pick up that skill. So where do you start? In terms of melody, rhythm, harmony, lots of exercises with the same sort of material and reinforce these things but do it in a way that is challenging and fun and adds on layers of complexity each time. If you don't have a culture of singing at school, you're going to need to work on this, good advice is that you start at the top because the VCE kids know they need these skills and start at year seven and eight because they don't know any better yet, but it will take a while for a singing culture to actually get through to your skill. And this may be something that you need to work on with feeder schools or other things and have a plan for five years or however many years to actually get this through. It's going to be difficult work, but there's nothing more rewarding than singing at a school and teaching at a school that has a musical culture.

So melodic school skills, you need to read lots of stuff, sight singing school, progressive musicianship, there's all sorts of sight-reading books out there, you just have to Google site singing stuff. Memorising a lot of material actually strengthens the ideas and the patterns that you are picking up. There is a finite number of musical patterns. Writing things down, echo and clever echo and improvising lots of different things.

So, here's some examples, the song is ♪ Mitch is going west ♪ ♪ So Oxleys going east ♪ ♪ My mate Fred lies in bed does the very least ♪ or lazy little beast, depending on your school's requirements, sorry, the dog wants to come in. So, you can actually use this song to inner here. And you can pick a note, so for example, re could be inner herd, So you go, ♪ Mimi do ♪ ♪ Mimi do ♪ ♪ do me do me ♪ ♪ Mimi do ♪ Do it to letter names and I use the hand stuff and you have ♪ Fis fis E E D E fis fis E E D ♪ And then you can transpose up to another thing, sing it first in sulphur and transpose using the hand stuff, said that's why God gave us five fingers so that we would understand the stuff. So, every good boy deserves fruit or anything. But my point is you have one song and you're using it in many, many different ways. And each of these ways reinforce.

So, you need to have a certain amount of time behind you with these skills to actually pick them up. Don't hurry through repertoire, do it in as many different ways as you can possibly think of. When you are reading rhythms, read the time names, inner hear different rhythms so you could inner hear the first beat of the bar. You could inner hear the first beat of the song and the last beat of the song or the other way around. Inner hear particular rhythms and all that stuff. So, I have in my class, and this is so ingrained in my classes, if you ever see me teach, kids will go from one thing to another without a break. So, these are the four ways that I do - first, just tap the beat and say the rhythm and my kids know me and this process so well that they will go from one to the other.

So, we'll go ♪Tikka tikka tim ka tikka, ti ta, ♪ ♪ Tikka tikka tim ka tikka, ti ta, ♪ So that was the first two. Tap the beat first and then tap the pulses. Then count the beat, one, two, one, two, one, two, and then count the pulse, one and two and one and two. And then if you have a new rhythm, for example, this was one of the rhythms I was doing for tim ka. And it's a new one, clap a known rhythm on top of it. So, you could just go ♪ Tikka tikka tim ka tikka, ti ta ♪ and clap, Keep the beat on your lap for everything else. Then there's improvising, using an A section or other things, and then assigning actions. For some reason my kids all love the chickens for tikka tikkas or something like that, but you could just have ♪ Tikka tikka tim ka tikka, ti ta, ♪ and every time you have a "ta", you have your hands on your heads or standing up and sitting down. I love the standing up and sitting down stuff because our kids don't move enough.

So, this is an example of one way to actually do some improvisation. ♪ This is your A section just improvise ♪ ♪ Sing something when it's done eight beat longs lengthwise ♪ And then I would give up my fingers and I go, one, two, three, four, five, six, seven, eight. So, they know where they're up to and you could give them parameters, so they could actually go, ♪ Do do do do do dodo ♪ so just doing "do" or say you're allowed to use "do" and one "re" and to us, it might seem that that's a bit easy, but you are picking up on what you need to do rhythmically and structurally to actually improvise something. And then gradually get confidence by adding one or more things, so you could go ♪ Do do do do do re do ♪ Just adding one "re" or you could improvise to a given rhythm or over a harmonic progression and when you have a one chord using sing a "do", when you have a five-chord using sing a "re" and so on and work up to passing in auxiliary notes. Crossover, killing two birds with one stone.

So looking at student repertoire find rhythmic harmonic or melodic features that you can use that are within their understanding in terms of their development, through reading exercises, dictations, and memorization, and use your musical language to actually describe the features of these melodies or even the ♪ Mitch is going west ♪ Talk about it, you say there's a descending stepwise movement, even at that level, you can actually start using very straightforward vocabulary of analytical language.

So, one thing you can do is actually teach a song and then send students away to work it out themselves. My students love this, and I've just recently done it with one of my older teachers that I'm teaching and their first one is "Mama Mia". I've sent them away, they don't know anything, but they need to work it out and they need to sing it back to me in sol-fa next time we meet. And it's when you cross over from, this is an exercise we do in aural to, "Oh my goodness, I can use these skills "to actually access all the music that I love "or that I'm listening to." That you know you've really actually made a change in their aural perception of the world, ask them to write it in sol-fa stick notation on the stave. And again, my students are so used to this process now, as soon as I start singing a new song, they're already listening for the new element, and they're already thinking in sol-fa when they're learning the song, so they know what to write down.

So, developing these routines in your class, kids actually get really excited about what's coming up and they know what's coming. So, here's an example of doing that and this is a rhythmic starting point, so we have ♪ Ti ti ta ti ti ta Ti ti ta ti ti ta ♪ Repeat. ♪ Ti ti ta ti ti ta ♪ Repeat over and over again. It's in two, two so you could use this to teach two, two ♪Ti ti ta ti ti ti ti ta ta ♪ All that sort of thing. And then you could teach them or send them away with a melody and say, learn this particular melody here.

So we have here ♪ Fa mi mi fa mi mi fa mi mi da ♪ ♪ To ti la la so fa fa mi re re ♪ ♪ Mi re re mi re re mi re di ♪ ♪ Di ra si si fa mi mi re do do ♪ Which is a great one if you're teaching the C and the harmonic minor, but also noting that there is a +so on the way down at the start, you can also teach aural concepts in here, you have, ♪ Mi - do ♪ ♪ Mi-do major third mi-do minor 6 ♪ and so on and then you have ♪ Do ti la la sa fa fa mi re re, re ti ♪ ♪ Re ti minor third re ti major six ♪ So that actually is a really good way of teaching those particular things. But also talk about the use of sequences, the use of repeated seconds, # Fa mi mi fa mi mi And this descending line, so of course you can. So far, I've talked about this particular piece in terms of melody and in terms of rhythm with access that the kids can have and then in terms of harmony. Here's me doing a really bad sing and play, but here we go. ♪ Fa mi mi fa mi mi do ♪ ♪ Do ti la la so fa fa mi re re ♪ ♪ Mi re re mi re re mi re re ti ♪ ♪ Ti la si si fa mi mi re re do do ♪ ♪ La-do mi do la one minor ♪ ♪ Re fa la ti do re fa la fa re four minor, ♪ ♪ Mi si ti si me five major ♪ ♪ La do mi do la one minor ♪

Lots of things you can do. You can get them to sing it and then just play a bass line or teach them the voice leading or teach them how to create the three-part harmony using voice leading in a group. The other idea is an idea of clever and echo, just echo. So, my process in terms of this is if you have a tone set and write it on the board, like "do-re-mi", teacher sings, ♪ Do re mi re do ♪ Students sing ♪ Do re mi re do ♪ That's just straight echo. When I go to clever echo, I go, ♪Lu lu lu lu lu ♪ Students will go, ♪Lu lu lu lu lu ♪ Showing the contour and then they will go, ♪ Do re mi re do ♪ And what I will do initially is I will mirror that.

So, they're getting used to actually showing the contour and it can't be exaggerated actually. A lot of students really cannot tell when the notes are going up or down, they really can't. And if they can't tell whether notes are going up or down, how are they going to actually be able to describe contours? So, pointing in the air and finding melodic contours is actually a really important part of what we do as teachers. The next step is to do clever echo, which is taking away the teacher model so I would just do it with my hands behind my back and listen to them without showing them where it goes. And you can actually assess the class and see very easily who's got a grip on that and who hasn't.

And then you can also take out that middle step when they're really good and just go, ♪ Lu lu lu lu lu ♪ And the students will be able to sing ♪ Do re mi re do ♪ So lots of steps within that particular activity. Clever echo and echo rhythm, you can do it to rhythm names and to start off with, it would just be me going ♪ Tik tika tik tik tik tak ♪ And they would go ♪ Ti tika ti ti ti ti ta ♪ So that's echo and then clever echo, I would go And they would clap it back and then they would say, ♪ Ti tikka tikka tikka ti ti ta ♪ And you just go onto the next one and then onto the next one. But again, the final step would me be going and then going ♪ Ti ti tika tika ti ti ta ♪ I also provide videos that last about two minutes that they can do at home, and they use those as their quick rhythmic dictations.

Another way of doing it, listening to those rhythms and actually trying to write them down in the time that you have between moving on is a really good thing to do because it's not just the aural perception that needs to happen, but making sure that they can write it down fast enough, that's actually a skill that you have to learn. The other thing I do is get them to record their practise, so they have me on their recorded device and they'll press play, and they will actually record them doing that. So that's actually a really good way of showing that they can actually master the skill. Harmony, so up the top there, I've got a harmonic line. ♪ Do la so do la fa do ♪ And you can sing it with chords. ♪ Do mi so mi do one major ♪ ♪ La do mi do la six minor ♪ And so on. You can also sing going down or going up. So that harmonic line can also go, ♪ Do la so do la fa do ♪ And then you can do every second one down and every other one up, and this is where it starts getting tricky, "do", Down, "La", up, "so", "do", down, "la", up, "fa" and then "do", So change where you're actually doing.

The other thing is you can do another sort of clever echo with three chords. And here's another example of me doing my thing. Clever echo harmony teach plays in D major "doh". Student sing, ♪ Do so do ♪ ♪ Do fa do ♪ ♪ Do la so ♪ ♪ Do fa do ♪ If you've got access to any of those ukulele books that have got a few chords is actually getting to understand and singing the bass line and the chords to all those particular songs. So, you're getting used to a lot of different contexts and also backing tracks to improvise over. I was introduced in lockdown to iReal Pro, and I really enjoy making backing tracks in different styles and also use that as dictations for students to improvise over. We go together, you'll cover both contemporary and repertoire, so this is a bit of a change, but it was an important change in tack, but it's taken me long time to get these slides together. But I hope it's pretty clear. Contemporaries in purple repertoires in blue and black is sort of both.

So, if you are dealing with the things that are on the slides, you will be dealing with both the requirements for contemporary and for repertoire. If I've made any mistakes, let me know, but Adam checked them over, so if they were mistakes, it's his fault.

**Adam Yee** - Yes.

**Jenny Gillan** - And so I did Melinda Ceresoli, so thankful to her and her knowledge. And Wendy, I had three people, Wendy Campbell. So, thanks to colleagues. So, if you teach that, you can teach these little extra things within the same classroom. If you're covering all this, you're covering both bases and here's, in terms of the chord progressions, we're waiting on a little bit of clarification with the six missing chords, whether we're doing chords and or sevenths in the contemporary repertoire stream. Adam says we're doing sevenths, we're doing all sevenths. And it's only a major tonality here. Melodic dictations are in major and major pentatonic or in the given scales and modes for contemporary. And we're also looking at contours, shaping contours and arpeggios. And cadences are for repertoire.

I was pretty proud of this particular slide, even though the blue isn't the same, all those rhythms will get you there for both with just the addition of those ones and the addition of nine, eight for repertoire and augmentation dots and ties for repertoire, noting that a lot of the augmentation is actually there in the chart anyway. So, conclusions from me do a little bit often, whenever you see them spend the first five minutes or the first 10 minutes or the first seven minutes doing this stuff. So, they become so much a part of them, they know the routine, they like the challenge and they are really able to get on top of it all, gradually add the concepts, try not to rush, make sure that the concepts are really known and just not named, do the same material from lots of different angles, seeing everything, turn everything into sound.

I remember learning theory stuff and chords and progressions and stuff at university, and it was all from a textbook. None of it was sound so it was very confusing to me, reinforce everything, so warm up, do clever echo, then do a dictation and then reinforce, get them to sing it again. Those two steps on either side are really important in terms of actually making sure you are teaching properly. Don't just do a dictation, then move on to something else. Prepare for it and then practise afterwards. You are their greatest asset. And this is the quote I always read to my year twelves as they leave me, it is the bound and duty of the talented to cultivate their talent in order to serve their fellow humans.

You need to sing; you need to be able to play the piano and you need to be able to read notation. If you can't, there is no time like the present. I still do summer schools and now that the Kecskemet Kodaly Institute is online, they do a lot of things. I'm still doing musicianship lessons. You can always be better. So, finding ways to be paid to practise. So that means if you are not so good at sol-fa, do the sight reading with your kids. And I have a friend of mine, who's a student of mine. Who's a studio teacher and he does the sight singing stuff with his kids and he's being paid to practise as he gets better, they get better and he gets paid which is awesome and you never, ever stop learning. So just keep getting better.

**Margaret Arnold** - Thanks so much, Jenny. And I think it's good to remember that as we move on, and I'll leave this to Kim now. So, to, to move on, thank you.

**Kim Thomsen** - Thanks for that, Marg. So, what's common to both units for composition is students create their own music works. So, they do that in audio and notation formats, short and extended works. Students study ways that composers and creators build on a musical idea, gaining deeper insight and understanding in the ways that sounds can be organised into music and students listen and respond to a vast array and a huge amount of different music and musical ideas and excerpts, particularly in styles that they're not as comfortable with or as exposed to and different genres and that's drawing on the music elements in compositional devices to form their responses.

So, they'll do a written response to that as well. So, what's new is obviously we have a folio design brief in unit three, which is pretty exciting, and that's going to be something that's mainly managed within the classroom and part of the coursework. The unit three is now all coursework, which I think is really progressive and the contextual issues that were in Outcome 2 and are no longer required. The EAT's 50%, which is fantastic. One studied work in unit three is also, or one studied work in the Australian's post 1990 Australian composers and students analyse their own work as well, which I think is also really progressive and really informative for students. There's a great new glossary at the front of the study design and it has devices and definitions and techniques and processes that can be used as part of the language.

So, for students to, if we could just have the next slide, please, Jen. If students are not quite sure of what language to use, there's a great glossary for them to be able to refer to and looking at things with the compositional devices, how they can expand on that language and use music language to actually depict what they hear. So, it's getting that sophistication on what they hear and building those skills on what they hear. So please refer to that because it's a great tool for you as teachers and it's also a great resource for our students and you will notice which we'll touch on a bit later on, but transition is now included in composition devices, which hasn't been one of the previous compositional devices. The overview of assessments and marks allocations.

So, it's 20% in unit three coursework, unit four coursework, 10%. The EAT, as I said previously is 50% and the written exam is 20%. So that's just bringing it into line with the other studies and the way that those studies are operating. So, unit three, we are looking at activities and things that you might do, we're listening to lots of different music, we expose students to as many different genres and styles, as we can. Thinking about lots of different music, being creative, using language and appropriate terminology to talk and discuss music. Analyse music, we look at the compositional devices, influences into particular compositions and eras and genres. We compose excerpts and sketches and lots of draughts. Record music, arrange music. Students may choose just to start with a basic melodic line and start to arrange for that in a small, less detailed manner to build some skills and confidence. Just remember to plan, planning is really important.

If you've got a good plan and in the famous words of Bernstein, "In not quite enough time, "you'll achieve great things." Brainstorm with students and get them to talk to one another, share their ideas, share their language, their knowledge, their expertise in different genres and that will really help them in their creative process as well. Developing ideas, orchestrating and arranging different ideas and just remembering to keep a compositional journal. A compositional journal is just gold. The students have to document their work and what they're doing, and if they just make a few dot points, every time that they do something in their composition, this validates their work, it justifies their work and it assists them in explaining the creative process and becoming stronger in that language and also, as I said, with their final analysis, being able to document and analyse their work, knowing what they've done, trialled things that work well and moving on to things that haven't worked as well. Students having studied works in the creating area. They, as I said, plan lots, creating on key knowledge.

So, students should be able to develop their creative responses to work studied and document the creative process. They just draw on that from the key knowledge as well, which I've already touched on that anyhow. Analysing for composition. So, students identify and describe and discuss the treatment elements of music and concepts and use composition devices in works that they've studied. They describe ways in which works that they've selected of the study of representative of a particular musical style.

So, describing unity and diversity and how it can be achieved in a coherent piece of musical work. Describe how musical material is developed with the works to create a coherent work. And then they reflect, I think that's really important for strong composition on how the study works may affect their own creative process. And they used obviously language and music examples to support analysis and descriptions and discussions and describe ways the compositional devices and elements of other relevant techniques and influences can be incorporated into the development of their design of their folio brief. And they present their folio brief as a written report, written responses to structured questions and a multimedia report as well. So, analysing for composition, students create music based on the music characteristics of their studied work, the elements and concepts of music based on the music characteristics that technical or practical factors that influence the creative responses, they document the process, and they also use appropriate terminology to also document their response.

So, when responding students develop skills in critical response, by analysing the use of the music elements, concepts, and compositional devices in a wide range of musical excerpts. So, it's really good to have a strong base of a variety of works for kids to listen to. Students use obviously the language of repetition variation and contrast to develop an understanding of various ways music creators use these devices to express their musical ideas. So again, we are getting student to do lots of, and they won't do, even though they have to hand in two excerpts, they might do multiple sketches here and they might come up with a lot of melodic material or a lot of material of short excerpts that they will then pick their two favourite ones that they're going to develop and expand upon for submission.

So, I've spoken about most of that, just some of examples of works that you may be listening to, particularly in the electronic genre, things such as Darude's "Sandstorm" or Kate Ryan's, "Ella, elle l'a", some of the jazz works, anything from Lucky Chops to Stan Getz, or Gordon Goodwin, cinematic orchestral music's fantastic, particularly the Ghibli Studios or the Joe Hisaishi works. And obviously your classical music is really great for teaching structure and form and tonality and textures as well. So, get kids doing and listening to lots of different styles, and they'll pretty quickly start to be able to develop a really firm bank of language where they can respond to things, whether it be creatively or aurally, or also handing in their folio work.

So, the folio design is just collating these ideas, and then we move on to the unit four work. So, the assess coursework pretty much touched on that already. So, creating here in unit four, students compose a short work, or a group of short works, sorry, not so much a short work, a larger work or a group of short works designed formulated out of unit three, Outcome 2. So, they manipulate the music elements and concepts to achieve their creative aims. And they use the compositional devices, including obviously repetition variation and contrast, but now we want to see the transition in there as well. And what the transition does, is it's how the students get from one section to another. Is it a fast section or a slow section? Is it a harmonic section? Is it through tonality? Making sure basically that the function of the work is smooth, and the transition is seamless and not clunky as such. And obviously they record and preserve their work in an appropriate digital notated and audio format.

With that, students that do technology and music and use creative sounds in Ableton and things like that, their place for traditional notation probably isn't in that genre. However, if it's a child is doing a full orchestrated work, then we want to see a full orchestral score, but we don't want to see that necessarily in music technology. We want to see where the depth of the music is where the layering is, where the creative processes are and how we can reproduce those sounds. Like a screenshot of an amplifier isn't quite going to tell us how to reproduce those sounds but seeing some things in garage band and highlighting layering and texture that will then show creative outcomes and creative inputs of the notation. So just making sure they are in the appropriate format. The key knowledge and key skills students use the creative process to create an original piece of work and they manipulate the elements to fulfil the creative intentions in a complete music work. They use unity and diversity to make this coherent piece of work and that's where the transition comes in again and as I've already touched on the formats of being notations. So, in analysis, this area of study, students document the creative process they use in creating their original work.

As I said, this is where your journal is gold. If they are keeping a composition journal from week to week of what they are doing, they then just collate what they've done throughout their course and they collect that, and that becomes their documentation supporting some of this. Students develop and refine this. They include decisions that they've made from the technical and practical factors and those impacts it's had on their work. They also present final analysis of their works, it includes descriptions of their treatment of the elements, concepts, and compositional devices. They describe and discuss how music materials have been developed to create that unity and diversity that I spoke of earlier in the coherent piece of work. As I've said too, students already touched on this, but they listen and respond to a heap of and a range of musical styles and traditions, identify, they annotate works, describe, they also really talk about the character, and they elicit subjective responses. So critical responses to how mood and character also may be affected or used through the compositional devices and treated to achieve creative aims. The unit four assessment students written responses to structured questions.

Students own work is reflected in here and the end of year exam, all the key knowledge and key skills are from unit three and unit four, and students get to analyse their creative process there too, which is fantastic. I think that's a really great concept where they can critically analyse their own works. So just the EAT at a glance, the EAT, as I've said, contributes to 50% of the study score, it's externally assessed and Outcome 1 and Outcome 2 of Unit four for this assessment contains an original work or group of short works, audio recordings and documentation as described in the examination specifications published by the VCAA and just quickly, there's the mark breakdowns for each of the different units. So, through the school assessed coursework and the unit four assessed school coursework and the externally assessed coursework task.

**Margaret Arnold** - So thanks Kim for taking us through music composition. At the moment I don't see any particular questions about that, but this is the time if you have got a question, pop it into panellists in the chat. My contact details are also there on that slide and if you want to contact any of the presenters for any more information of theirs, you can do that via me, by contacting me rather than going straight to them. And you can also ask me to any more questions. Of course, the VCAA provides the study design and asks you to deliver the outcomes or ask students to be brought to understand those outcomes, the key knowledge and key skills within each outcome.

But we don't tell you how to do that, the pedagogy, the way that you are going to work with students to achieve, this is something for you. Now, somebody has asked a question. Can you possibly unpack the written exam for composition? So, the written exam, would you like to, it is on outcome three because the other two outcomes are being assessed in the EAT, that's right, isn't it, Kim? So, do you want to take that one on?

**Kim Thomsen** - Yeah, so with the written exam, the students will be asked questions to identify the compositional devices and how they've been treated in a particular style of work that will be through mood and character. It will also be through the music elements. So, it'll be looking a little bit different to what it has in the past where students will actually be prompted to respond to certain questions.

So, there may be that there are particular elements and particular points in the music where the students will be required to respond to what they hear at a particular point in time. So unlike in previous years, where they're given just a blanket statement, these will actually direct students explicitly to what they are to respond to in the written exam. And they will also have a chance to respond to their own works as well on a variety of questions there.

**Margaret Arnold** - So thanks, Kim. And because the exams, each of our unit three, four studies has some kind of a listening exam, but they'll, they're all slanted slightly, differently and they're all shorter. So, it is only a one hour written exam in the new study. And just encourage you to look at that study design, to look at the outcomes at the key knowledge and key skills because nothing that comes up in any of the exam requirements will be other than what is already in the study design.

And really, it's up to you to be able to teach those concepts, as Jenny really showed us before, a lot of concepts can be experienced and got to be known through other means than just past exam papers or particular exam type questions. I guess this new study is an opportunity to be looking at that practise and seeing if you can get more value for the students out of being some more general work, that's very targeted. Those terrific slides will show you those specific points that are in common between the studies, particularly helpful, if you've got a group in the same room. So do we have any more, I don't see any more questions popping up now.

So, if you do have some how to ask more and thank you for attending all, any of the questions that we have had either here or that come to me, do help us to develop the FAQs for the website. And that additional study support material is gradually being added to the website over the coming weeks and months and the exam criteria, those sorts of things before the start of next year, certainly, but not before this year's exams are completely over and done and dusted. So, thank you very much for attending tonight. I think that we can probably leave this session now. Thank you.

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