**Margaret Arnold –** The Music Study Design 2023 to 2027 can be found on the music pages of the VCAA website and contains 10 units of music study. While students can undertake multiple music studies at Units 3 and 4, they may not perform work for assessment that has been performed for assessment in another study and/or another VCE or VCE VET study. This rule applies across school-based assessment and externally-assessed examinations. See authentication on the Study Design page 12.

The new studies afford new opportunities to include digital music-making. And flowing on from the Victorian Curriculum where music-making aspects might have been more informal rather than as formal instrumental tuition. It increases the pathways. There are still two performance-based studies and one composition-based, but now also music inquiry, a real music-making option for those who've come through a classroom programme rather than individual instrumental lessons.

Music 1 and 2 provides a broader experience than the current study, allowing students the opportunity to explore a range of music-making possibilities. You have a lot of flexibility here to extend students in particular directions if they already have some experience. The knowledge and skills listed are at the minimum end. Good teaching allows for students to be extended beyond the minimum. A wide variety of students with differing levels of experience, are always a possibility in this study. And it's certainly possible in Units 1 and 2.

Music inquiry Unit 3, influence in music. Area of Study 2 makes connections between at least two different works from different times and/or locations. This would be teacher-driven, and samples of suitable works will be made available in the support materials, asking the question, how has one influenced the other? Area of Study 1 involves performing and composing or arranging connected works. This unit models what students will do in Unit 4 as they prepare for their individual project using their own choice of work.

So, in Unit 3, the teacher would select the two works from different times and/or locations that display some direct musical connections. Students should be developing their technical skills in both performing and composing and arranging alongside that influence work. Analysis does not mean reams of note-taking, but does require making pertinent observations about treatment of elements, compositional devices, music approaches, context, or background of the work. The assessment can be oral or written, or multimedia. The weighting is more heavily on the music-making itself. Examples of sorts of work suitable for study will be available in support material. Note that there's no formal music language content in Area of Study 3, key knowledge and key skills, but the basic understandings from Unit 1 and 2 is assumed. This unit is strongly modelling the approach that students take in Unit 4 for their project.

So, Outcome 1, music-making is at the heart of the study, and certainly the weighting represents that. Outcome 2 includes the formulation of investigation proposal which the student will use in Unit 4, and Outcome 3 is responses to structured questions. Unit 4 is the project, and this is the opportunity for real student agency. The preparation has come in Unit 3 where the process has been modelled by the teacher. While the student is being assessed as an individual with their own area of investigation, they can perform in a group ensemble or as a soloist on any instrument or combination of instruments.

There is one small Outcome 3 SAC, for Unit 4. And then there's the external assessment which is via the Externally-Assessed Task recordings with various documentation including authentication as described in the examination specifications which will be available later this year. The written examination is short and is focused on the knowledge and skills for Outcome 3 only. This is a course really suited to the student who enjoys making music and listening with increased understanding.

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