

# Music (2023-2027)

Which Music Study for my students?



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# Acknowledgement of Country

The VCAA respectfully acknowledges the Traditional Owners of Country throughout Victoria and pays respect to the ongoing living cultures of First Peoples.



Accreditation Period  
2023–2027

Victorian Certificate of Education

# Music

Study Design



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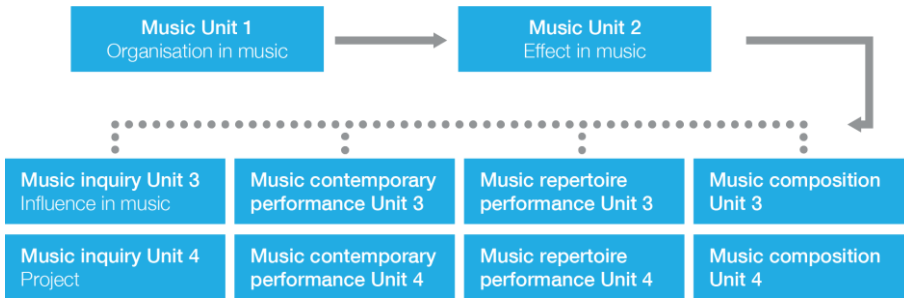
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- Common Unit 1 and 2
- Lead to 4 **separate** Unit 3 and 4 studies
- Students may do any or all of these separate studies

# New opportunities

- Opportunities for more students to be engaged, using a wider variety of instruments
- A natural progression from the many school programs in Y7-10 Victorian Curriculum
- More pathways for students
- An opportunity to analyse your own practice as a teacher
- An opportunity to collaborate with other teachers to plan for the future

# Schools select which studies to offer

- student cohort
- pre-existing Y7-10 programs or planned Y7-10 programs
- instrumental programs
- available teachers (and their skill sets)
- available resources
- school culture
- possible combined classes

**Not all studies on offer at all schools**

# Duration of each unit

- At least 50 hours of scheduled classroom instruction over a semester
- Can involve classroom music, instrumental lessons, masterclasses (in real-time or online environments) and designated ensemble rehearsals

(study design page 9)

# Music Units 1 and 2

- AREAS OF STUDY
- Performing - all instruments, including digital/voice possible
- No barrier to those who have 'classroom' instrument background only
- Creating
- Analysing and responding



# Music inquiry Units 3 and 4

- Combines performing, composing/arranging, and investigating music through music-making, analysing and responding in relation to their particular interests.
- Areas of study need to be explored hand-in-hand
- Unit 3 – Influence in music
- Unit 4 - Project
- Assessment of outcomes 1 and 2 in Externally-assessed task, which is recorded, and submitted.
- Outcome 3 assessed via a short listening/responding exam
- A natural progression from a classroom program
- No expectation of ongoing formal instrumental instruction

# Music contemporary performance

## Units 3 and 4

- ‘performance practice includes embellishment and/or improvisation, uses collaborative and aural practices in learning, often takes recordings as a primary text, and projects a personal voice.’
- Any instrument (including digital) could take this approach
- Particularly suited to the current ‘contemporary’ instruments, where notated repertoire is not the primary aim
- Any instrument taking a more collaborative approach to reimagining works is possible – as is any combination of instruments in a small group

# Music contemporary performance

- Performance examination – includes a re-imagining of an existing work, an original work created by an Australian artist since 1990
- No prescribed list, but sample programs will be made available in support materials
- Students must perform solo and ensemble works during the year
- Students of this study are likely to have access to regular lessons or sessions to develop instrumental/vocal technique appropriate to the works being performed
- Responding involves critical listening
- It also requires aural identification, recreation on an instrument or voice, and documentation of music language concepts

# Music repertoire performance

## Units 3 and 4

- the recreation and interpretation of notated musical works
- any instrument for which there is an established repertoire of notated works
- Solo or ensemble, but all programs must contain at least one work performed with one other musician (may be teacher, accompanist)
- One work from a short list of Prescribed Works required
- An application process will apply for instruments without a list
- An Australian work composed since 1990
- A wide range of styles and characters
- Students of this study are likely to have access to regular lessons or sessions to develop instrumental/vocal technique appropriate to the works being performed

# Combined class possibilities

- Combined class of Unit 3 and 4 Music Contemporary Performance and Music Repertoire Performance
- Common areas of study, the difference being the music they are performing, and the **approach** that is being taken
- Contemporary – ‘performance practice includes embellishment and/or improvisation, uses collaborative and aural practices in learning, often takes recordings as a primary text, and projects a personal voice.’ Any instrument could take this approach.
- Repertoire - the recreation and interpretation of notated musical works – any instrument for which there is an established repertoire of notated works

# contemporary and repertoire

- Outcome 1 Performance external 50%
- Outcome 1 school assessed 2.5%
  
- Outcome 2 school assessed 17.5%
  
- Outcome 3 External examination 20%
- Outcome 3 school assessed 10%

# Unit 3 Outcome 3

## Music contemporary performance

- identify treatment of music elements, concepts and the use of compositional devices in a range of contemporary music excerpts
- identify, describe and compare the ways in which performers interpret and manipulate music elements and concepts in performance
- identify aurally, recreate and document diatonic intervals in major scales up to two sharps and flats within a range of an octave
- identify aurally scales and modes including major, aeolian, major pentatonic, minor pentatonic, mixolydian, dorian, phrygian, blues and recreate in up to two sharps or flats
- recreate and notate single melodic line with up to eight missing beats in the given scales and modes in isolation or in context
- identify aurally, recreate and document all triads and 7ths built on Major scale degrees, and sus4 and power chords
- identify aurally missing chords in the following common chord progressions: I-IV-V-I, ii-V-I, I-V-vi-IV, I-vi-IV-V, i-VII-VI-V(7), I-bVII-IV-I
- identify aurally, recreate and document rhythms in 4/4, 2/4, 3/4, 6/8, 12/8 with up to eight missing beats in the following groupings and patterns: etc...

## Music repertoire performance

- respond to interpretation in performances and recordings:
  - identifying, describing and comparing ways in which performers, composers, arrangers, producers and/or conductors shape interpretations through their approach to (and manipulation of) the elements of music
    - comparing the treatment of elements and concepts in contrasting versions of the same musical work
    - discussing the ways in which musical character results from interpretative decisions
  - use music language to:
    - identify, recreate and notate diatonic and chromatic intervals in major scales (up to three sharps or flats) within the range of an octave.
    - Identify and recreate scales and modes including major, natural minor, melodic minor, major pentatonic, minor pentatonic, mixolydian, lydian, dorian
    - perform short, previously unseen melodic lines from notation
    - identify and notate melodic contours
    - notate monophonic melodic lines with up to eight missing beats using major arpeggios, major pentatonic and diatonic major scales in keys up to three sharps and flats
    - recreate and notate all triads and 7ths built on major scale degrees in keys up to three sharps and flats
    - identify and notate using chord symbols or a harmonic grid perfect, imperfect, plagal and interrupted cadences in keys up to three sharps and flats --- etc.

# Music composition Units 3 and 4

- Composition – creation of their own music in recorded and/or notated form
- Aural and/or visual analysis of selected works by other composers/creators, and of their own creative work
- Listening and responding to a wide variety of music excerpts in familiar and unfamiliar styles



# Music composition

- Students create exercises exploring compositional devices including contrast, repetition and variation and expand to create a coherent music work, or group of short works
- By Unit 4 they analyse their own works, and describe and discuss how music material has been developed to create unity and diversity
- They also respond to music from a range of styles and traditions

# Assessment in Music composition

- Outcome 1 school assessed (U3) 5%
- Outcome 2 school assessed (U3) 10%
- Outcome 3 school assessed (U3) 5% + (U4) 10%
  
- Externally assessed task
- Outcome 1 and 2 (Unit 4) 50%
  
- Aural and written examination 20%

# Partnerships

- Will you need a partnership if you have a combined class?
- Current advice is here – page 45
- [VCE and VCAL Administrative Handbook 2022 \(vcaa.vic.edu.au\)](https://vcaa.vic.edu.au)

*The VCAA recommends that schools with fewer than five enrolments in any VCE Unit 3–4 study (note that English and EAL are separate studies) form a partnership with another school to enhance the curriculum provision or assessment arrangements for students*

- The more students in the cohort being assessed, the greater range of ranking is possible

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