

Implementing VCE Music (2023-2027)

Music contemporary performance

Music repertoire performance

Music composition


Units 3 and 4

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.





Asking Questions

Ask: All Panelists 

Select a panelist in the Ask menu first and then type your question here.

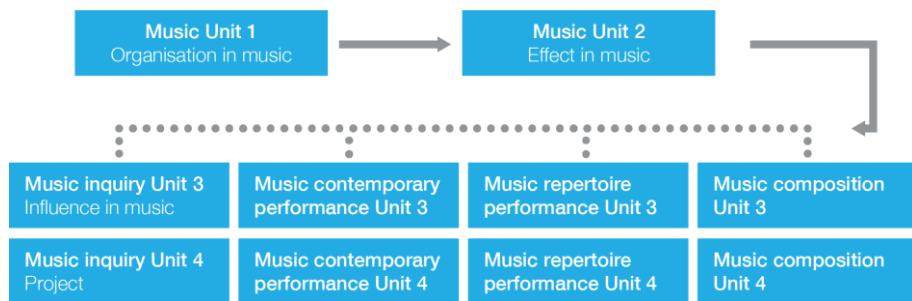
Send

 Participant  QA

Program

- Implementing Music general advice
- Music contemporary performance and Music repertoire performance
- Selecting performance pieces
- Approaches to aural work with a composite class
- Music composition Units 3 and 4
- Questions

MUSIC - 10 Units



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

Implementation materials

- Study design
- Nine short on-demand videos:
 - Units 1 and 2
 - Which music study for my students?
 - Music inquiry – a new pathway
 - Music contemporary performance
 - Music repertoire performance
 - Music composition
 - Supporting digital musicians in Units 1 and 2
 - Supporting digital musicians in Music inquiry Units 3 and 4
 - Music reimagining and recreating

Additional resources will be added progressively as they become available.

Equivalent studies

VCAA Bulletin No.76 (March 2022)

- The VCE Music Study Design (Accreditation Period 2023–2027) will replace all previous study designs of VCE Music. The following units have been deemed as equivalent studies: Units 1 and/or 2 of Music Performance prior to 2023 and Units 1 and/or 2 of Music (2023–2027)
- Units 3 and 4 of Music Performance prior to 2023 and Music Repertoire Performance (2023–2027)
- Units 3 and 4 of Music Investigation prior to 2023 and Units 3 and 4 of Music Inquiry (2023–2027).
- Units 3 and 4 of Music Style and Composition prior to 2023 and Units 3 and 4 of Music Composition (2023–2027).

Music contemporary performance

Music repertoire performance

- Two **different** studies, coming from very different ways at arriving at performance material, and although they also have many music techniques in common, there are also fundamental differences.
- It's NOT the instrument that determines the difference, but the approach to arriving at performance
- Common Areas of Study
- Share many aspects but Key Knowledge and Key Skills related to each Outcome are expressed in different ways

Contemporary?

- Pathway for students whose 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 or combination of instruments (bearing in mind that other aspects of the study use music language concepts relating to contemporary music)
- Can be ensemble or solo, but all performance examinations must include a work performed with another live musician
- Requires some reimagining

Reimagining

- Reimagining is about taking a work and making it your own
- Ranges from minimally changed cover through to a complete change of style

Reimagining

demonstrated in several ways

- may include but are not limited to creativity in interpretation
- Verse 1 and Chorus 1 are the same as the original and these are then changed in Verse 2 and later choruses.
- Changes in instrumentation might include a 4-person rock band being reduced to an acoustic guitar/vocal duet.
- Can also be quite adventurous and change substantially
- Listening examples to understand reimagining are encouraged; for example, Triple j [Like a Version](#) reimagines works each week.

- Only one work in a Music contemporary performance program is required to be designated the ‘reimagined work’.
- Many students in this study will be reimagining much or all of their program, as typically they may not be able to purely ‘cover’ a piece. They may need to make alterations to instrumentation to suit the instruments they have available.
- In this new study, students are free to also reinterpret the style, and to go further and build on the original in very new ways

Repertoire?

- Grounded in recreation and interpretation of notated music works
- It's about the work and the way it is learned and performed, not the instrument
- Students may present on any instrument for which there is an established repertoire of notated works
- They work towards a recital program that demonstrates highly developed technical skills and stylistic refinement as both a soloist and as an ensemble member
- Requires student to recreate notated works and through research, develop an interpretation

Recreating

- Replicating a work in a faithful reproduction of the notated work.
- In Music repertoire performance, students are required to work from an existing score, and reproduce it according to the composer's direction.
- This does not mean that all performances sound identical!

- Performers have many decisions to make about how they will ‘interpret’ the music, even when the composer has given quite specific instructions.
- All performances can be informed by musicological research to understand the historical context and conventions, and into the instrument itself.
- Compare interpretations – many versions of the same work played by different performers over many decades. What are they doing uniformly? What aspects are different?

Contemporary performance program

- Own choice of works that allow them to meet examination requirements and conditions
- Must include at least one work with another live musician
- Must include a work by an Australian artist since 1990
- Must include a personally reimagined version of an existing work
- May include original works
- Performer's Statement of Intent
- No specified total number of works

Performance program

- Music styles in this study may include (but are not limited to) early music, baroque, classical, romantic, 20th and 21st century art music styles, musical theatre, and classical musics outside the Western tradition (for example, Indian, Chinese)
- One work from the list of Prescribed Works
- Other own choice of works that allow them to meet examination requirements and conditions
- Can be solo or ensemble
- Must include at least one work with another live musician
- Must include a work by an Australian artist since 1990
- No specified total number of works
- Students to bring the own choice works to exam room for assessors to follow

Planning a program of works

- What are the artistic and practical considerations when preparing for a VCE performance assessment?
- This is the first point of key knowledge in Outcome 1, and is assessed in the coursework for Unit 3
- What artistic considerations?
- What practical considerations?
- How to make a decision?
- Look at the Key knowledge and key skills
- Consider the circumstances of student and school

Too many pathways in your class?

- Many aspects of repertoire and contemporary could easily co-exist in one room
- Some aspects of Units 1 and 2 could happen together too
- You need to plan, and it helps if your school allows flexibility with the 50 hours per semester

Small numbers - a very mixed class. 4 period per week. 5 sessions... (if there's a double, split in 3...)

	Music Unit 1	MCP Unit 3	MRP Unit 3	
Ensemble & Outcomes 1 and 2, general aural				Whole group or split periods..
Combined responding				Whole group or split periods..
Targeted Outcome 3				Specific to the study

In this example each student also has 60 minutes allocated to supervised performance skill development per week **out of school time** – solo lesson/group rehearsal.

Area of Study 2

Analysing for performance – instrument teachers should be involved

- Music contemporary performance

In this area of study, students focus on the **processes of analysis and practices that they undertake to develop their performances.** This includes investigating how interpretation and a sense of personal voice may be developed in performance. Research materials may include musical scores, recordings and live performances, texts, digital sources and critical discussion with other musicians.

- Music repertoire performance

In this area of study, students focus on the **processes of analysis and research that they undertake when preparing musical works for performance.** Research materials include musical scores, sound recordings, texts, live performances and critical discussion with other musicians. As students develop their recital program, they trial a wide range of general practice techniques and instrument-specific strategies. Students evaluate the strengths and weaknesses in their performance capabilities and develop a planned approach to improvement.

Area of Study 3

Responding

- Music contemporary performance

In this area of study, students develop their understanding of the ways elements of music, concepts and compositional devices can be interpreted and/or manipulated in contemporary performance. They demonstrate this knowledge through aural analysis and comparison of the ways in which different performers have interpreted and/or reimagined works in performance. They develop their auditory discrimination and memory skills in relation to the works they hear by identifying and re-creating music language concepts related to contemporary performance

- Music repertoire performance

In this area of study, students develop their understanding of the ways elements of music, concepts and compositional devices can be interpreted and/or manipulated by other musicians. They demonstrate this knowledge through analysis of a wide variety of performances and recordings, including works created by Australian composers since 1990. They also compare the ways different musicians have interpreted the same musical work. They develop their auditory discrimination and memory skills by responding to music examples in isolation and in context. They refine their ability to identify and transcribe short musical examples presented aurally and in notation.

Take the fear out of aural

- Does this scenario sound familiar?
 - This can do a lot of damage to students who think there are ‘haves’ and ‘have nots’
- You may very well have to contend by damage already done and students’ inner voice and confidence in order for them to be able to pick up these skills.

Where to start?

- Melody
- Rhythm
- Harmony
- Lots of exercises with the same material: Reinforce, but do it in a way that is challenging and fun, adding layers on each time
- If you don't have a culture of singing, work on this! Start at the top (they know they need it!) and at the bottom (they don't know any better yet!) This will take a while!

Melodic Skills

- Reading – Sight Singing School, Progressive Musicianship
- Memorising
- Writing
- ‘Dumb’ and ‘Clever’ echo
- Improvising

Melodic/Rhythmic Skills: Reading

Inner hear – notes, at a signal

Letter names

Go North

J Gillan

Transpose

The first line of musical notation is written on a treble clef staff with a key signature of two sharps (F# and C#) and a time signature of 2/4. It begins with a dynamic marking of *m* (mezzo-forte). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The line ends with a double bar line and repeat dots.

Mitch is go - ing West, so Ox - ley's go - ing East.

The second line of musical notation is written on a treble clef staff with a key signature of two sharps (F# and C#) and a time signature of 2/4. The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The line ends with a double bar line and repeat dots.

Mymate Fred lies in bed, Does the ve - ry least!
(La - zy lit - tle beast!)

Rhythmic reading

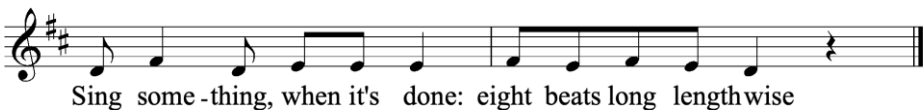
- To time names
- Inner hear
- Four ways
 - Tap beat, say rhythm
 - Tap clap pulse, say rhythm
 - Count beat (1, 2) clap rhythm
 - Count pulse (1 & 2 &) clap rhythm
 - Clap tikatika when you have timka
- Improvise
- Assign actions



Improvise

Just Improvise

J. Gillan



- With a Given A Section
- Clear parameters (only use *do*, finish on a longer *do*, only one *re*)
- To a given rhythm
- Over a given harmonic progression (initially with one note, then introduce passing/auxiliary notes)

Crossover (killing two birds)

- Look at student repertoire and find rhythmic, harmonic or melodic features you can use as
 - Reading exercises
 - Dictation
 - Memorisation
- Use your musical language to describe features (analysis)
 - Melodic contour
 - Rhythmic content
 - Harmonic content

Echo and 'Clever' Echo - Melody

- With the contour shown
- Singing to 'loo'
- Remove this step
- Remove teacher model

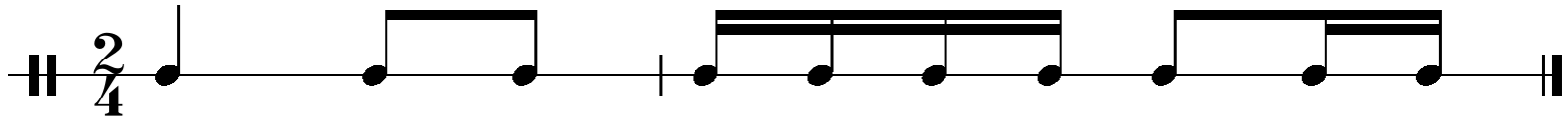
m

r

d

Echo and 'Clever' Echo - Rhythm

- To rhythm names
- As a 'clever' echo
- Echo back rhythm first
 - Remove this step
- Provide two minute videos they can do at home
 - Get them to record their practice to send to you



Teach a Song

- Then send students away to work it out for themselves!
- Use known elements
- Ask them to write in solfa, stick notation and on the stave

Harmony

d l s d l f d
I vi V I vi IV I

- Harmony line - Sing:
 - Chords (*do mi so*)
 - Bass line
 - Numbers
 - All above/below *do*
 - Letter names
- Play three chords to echo bass line

- Derive chords from known and unknown repertoire
- Harmonic 'baking tracks' to improvise over



Conclusions

- Do a little bit often
- Gradually add concepts – try not to rush; make sure they're 'known' not just named
- Do the same material from lots of different angles
- Sing everything – turn everything into sound
- Reinforce everything:
 - Warm up the 'thing'
 - Do the 'thing'
 - Reinforce the 'thing'

You are their greatest asset!

“ It is the bounden duty of the talented to cultivate their talent in order to serve their fellow [people]”

- Kodály

- You need to
 - Sing
 - play the piano
 - read notation
- If you can't – no time like the present!
- Find ways to be paid to practise!
- Never stop learning

Selecting a performance program

- Look at the key knowledge and key skills for the Outcome
- Even though the exam criteria and specifications are not yet available, if you prepare with these in mind there will be no surprises!
- Selected pieces should demonstrate the key knowledge and key skills. \\\

Free choice – how do I choose?

- It can be things that have been on past lists.
- Current lists will be preserved as resources
- The extra restrictions about categories, numbers of pieces, etc will disappear

Contemporary

- Choices of works to satisfy the key knowledge and key skills

Repertoire

- One thing from a shorter list
- What sort of list to expect
- Not confined to one instrument – but one main instrument will need to be specified so that assessors are allocated appropriately

Ensemble work

- Something with another performer (could be a teacher/non-student)
- Use class work to experience larger ensemble performances and explore the appropriate key knowledge and key skills
- The examination work should be selected to enable demonstration of the key knowledge and key skills but logistically better to be limited in number of performers

Finding an Australian work

- Australian Music Centre lists

[Search : Australian Music Centre](#)

- Commission a work
- Own composition

Which instruments have lists?

- No applications for alternative works where there is a list, unless there's an exceptional reason
- What to do if your selected instrument doesn't have a list... application process

Music Composition Units 3 and 4



VICTORIAN CURRICULUM
AND ASSESSMENT AUTHORITY



Common to all units building upon key knowledge

- Students create their own music
- Students study ways composers/creators build on a musical idea
- Students listen and respond to a vast array of musical ideas

What's new

- Unit 3 OC1 Composition exercises & documentation is internally assessed it is no longer part of the EAT
- Unit 3 OC2 = Folio design brief
- One studied work is Australian post 1990
- “Contextual issues” from OC2 is no longer required
- EAT is now 50%
- End of year written paper is now 60 mins on Outcome 3 and no longer encompasses Area of Study 2 - studied works
- Student analysis of their own work in unit 4

Compositional Devices

Device	Definition	Techniques and processes that could be used to explore the devices	
repetition	a musical pattern or idea is established and used again	<ul style="list-style-type: none"> dynamic changes augmentation filters canon countermelody imitation harmonic change metre and tempo changes repeating motifs changing accompaniment bridge coda repeating sections changing phrase structure 	<ul style="list-style-type: none"> diminution augmentation fragmentation choice of sample(s) changing mix elements such as width and frequency response extension key changes changing register repeating harmonic patterns
transition	the shift from one musical idea or section to another		
variation	changes/modifications to established musical ideas and patterns, while retaining significant recognisable features		
contrast	achieved where significant new musical material is introduced or where significant changes are made to established musical patterns		

Overview Assessment Marks Allocation

- Unit 3 School-assessed Coursework: 20 per cent
- Unit 4 School-assessed Coursework: 10 per cent
- Unit 4 Externally-assessed Task: 50 per cent
- End-of-year aural and written examination: 20 per cent

UNIT 3 School Assessed Coursework

20% of study score

- OC1 x2 Creative responses + documentation (20 marks)
 - OC2 x2 Analysis of studied works (30 marks)
 - OC2 Folio Design Brief (10 marks)
 - OC3 Written analysis (20 marks)
- TOTAL (80 marks)

Unit 3 Area of Study 1

Creating

- In this area of study, students explore approaches to music composition through developing creative exercises in response to characteristics of music studied.
- Students document their creative process and describe the relationships between the music studied and the treatment of elements of music and compositional devices in their exercises.
- Teaching Tips
- Compositional journal

Creating Key Knowledge

- Ways that music elements and concepts may be treated in making a creative response
- Ways compositional devices including repetition, variation and/or contrast can be used to develop music ideas
- The music characteristics of studied works that have inspired and/or influenced creative responses
- The technical and/or practical factors that influence creative responses
- Systems of recording and preserving music, as appropriate to the work(s) music terminology and language

Unit 3 Area of study 2

Analysing for composition.

- Identify, describe and discuss the treatment of elements of music and concepts and use of compositional devices in works selected for study
- Representative of particular music styles
- Unity and diversity
- Musical material is developed reflect appropriate terminology and music examples
- Development of a folio design brief.
- One Work Australian Post 1990

Analysing for composition

Key Knowledge

CREATE MUSIC

- elements and concepts
- repetition, variation and/or contrast
- technical and/or practical
- document processes inspired and/or influenced
- appropriate digital audio, appropriate notation/documentation
- appropriate music terminology

Unit 3 Area of Study 3 Responding

- In this area of study, students focus on listening, aural analysis, and forming and presenting critical responses.

Area of study 3 Responding

- Listen and respond to music from a range of music styles and use of compositional devices
- Creating character
- Appropriate music terminology
- Ways of forming and presenting

Unit 3 Folio Internal Assessment

- Aurally analyse music from a range of styles and make critical responses to music.
- 20 marks
- Written responses to structured questions

Unit 4

UNIT 4 School Assessed Coursework 10% of study score

- OC3 = Written analysis (20 marks)

External Assessment = 70% of study score

- End of year written exam = 20%
- Externally Assessed Task (composition folio) = 50%

Unit 4 Area of Study 1 Creating

Students compose a short work, or group of short works, using the design brief formulated in Unit 3, Outcome 2.

Students explore unity and diversity to create a coherent music work

Students record and preserve the work in appropriate digital notated and audio formats.

Area of Study 1 Key Knowledge and Skills

- Create an original music work, or group of short works, through the use of repetition, variation, contrast and transition
- Manipulate the elements of music and develop material that includes unity & diversity

Unit 4 Area of Study 2

Analysing for Composition

- In this area of study, students document the creative processes they use in creating their original work for Outcome 1.
- Students present a final analysis of their work(s) that includes descriptions of their treatment of music elements, concepts and compositional devices.

Unit 4 Areas of Study 3 Responding

Key knowledge and skills

- Listen and respond to music from a range of music styles and traditions
- identify, the use of compositional devices of repetition,
- Use appropriate music terminology and language to discuss how the manipulation of the elements of music and compositional devices contributes to creating character and elicits subjective responses

Unit 4 Assessment

- Unit 4 SAC Written Responses
- End of year external exam responses from outcome 3 both Units

Unit 4 EAT

The EAT at a glance

External assessment

The level of achievement for Units 3 and 4 is also assessed by an end-of-year aural and written examination, and the level of achievement for Unit 4 is also assessed by an Externally-assessed Task.

Contribution to final assessment

The Externally-assessed Task will contribute 50 per cent to the study score, and the end-of-year aural and written examination will contribute 20 per cent to the study score.

Externally-assessed Task

The Externally-assessed Task assesses Outcome 1 and Outcome 2 of Unit 4. For this assessment, students will submit a folio that contains an original work, or group of short works, audio recordings and documentation as described in the examination specifications published annually by the VCAA.

Mark breakdowns

UNIT 3 School Assessed Coursework 20% of study score

- OC1 Two creative responses + documentation 20 marks
- OC 2 Two Analysis of studied works 30 marks
- OC2 A Folio Design Brief 10 marks
- OC3 Written analysis 20 marks
- TOTAL 80 marks

UNIT 4 School Assessed Coursework= 10% of study score

- OC3 Written analysis 20 marks
- **External Assessment = 70% of study score**
- End of year written exam = **20%**
- Externally Assessed Task composition folio **50%**

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