

# Implementing VCE Music (2023-2027)

Music Units 1 and 2


Music Inquiry Units 3 and 4

# Acknowledgement of Country

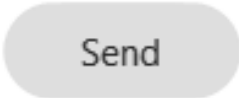
The VCAA respectfully acknowledges the Traditional Owners of Country throughout Victoria and pays respect to the ongoing living cultures of First Peoples.


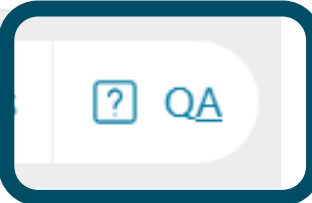


# Asking Questions

Ask: All Panelists 

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

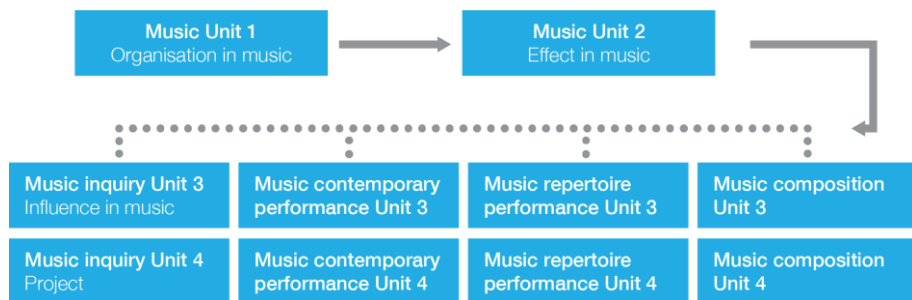
 Send

 Participant 

# Program

- Implementing Music Units 1 and 2 general advice
- Three different approaches
- Music Inquiry 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).

# Sample approach to integrating the outcomes in Unit 1

- Performing
- Creating
- Analysing and responding

**Emma Donovan cover version of *Dead Heart* by Midnight Oil. Starting point for small group performance and composing**

- Accessible for those with limited formal music education, but scope to challenge those heading towards specialist options.
- Process can be applied to other music, particularly contemporary popular works.



# Emma Donovan The Dead Heart:

<https://www.youtube.com/watch?v=tk5CoQ1Qwwg>

- Listening only to the track
- Listen to the riff (first in vocal part) – play it on a classroom instrument or virtual piano app.
- Transcribe using different forms of notation
- Listen to the chorus and copy it (sing, then play)
- Transcribe the melody (with rhythm supplied)
- Watch the YouTube video
- Discuss social historical, cultural context

### Transcription 1 – pitch of the riff



Musical notation for transcription 1, showing a single staff with a riff melody. The melody consists of a series of quarter notes: G4, A4, B4, C5, followed by a half note G4. The notation is on a single staff with a treble clef and a key signature of one flat.

### Transcription 2 – pitch of the chorus



Musical notation for transcription 2, showing three staves with lyrics. The melody is on the top staff, and the lyrics are written below it. The notation is on three staves with a treble clef and a key signature of one flat. The lyrics are: "We car-ry in our hearts the true\_coun-try\_ and that can-not\_ be sto - len. We fol-low in the steps of our an - ces - try\_ and that can-not\_ be bro - ken."

# Taking it further

- Small groups create cover version (listening/copying/using lead sheet)
- Record process in practice journal (every lesson)
- Compare similarities and differences with the Midnight Oil original and the Emma Donovan version
- Transcribe chord progression
- Perform cover versions
- Use riff, melody, chords to create a song - sing or rap or make it an instrumental...
- Record composition process end of each lesson

# Focus on elements, concepts, music language, compositional devices

ELEMENT	CONCEPT							
pitch	A natural minor, A minor pentatonic, power chords: A5, C F G Em chords (transposed key, original is in B minor)							
duration/rhythm	Crotchet, quaver, minim, ties, 4/4, off beat reggae rhythm, 120 bpm, laid back feel							
structure/form	accumulative structure (builds in layers), verse, chorus, riff, intro, coda (big solo section including singing in language)							
tone colour	Guitars, bass, drums, vocals, backing vocals, guitar effects							
dynamics/articulation /expression	Ad libs and improv on vocals							
texture	Layers are integral to structure							
COMPOSITIONAL DEVICES	repetition	X	variation	X	contrast	X	transition	X

# AOS 1 Performing

## Key knowledge

- how the works selected for performance are organised in terms of elements of music, concepts and compositional devices
- effective instrumental and ensemble/group practice including, as appropriate, the use of music-making technology, devices and sound equipment
- strategies for developing individual and ensemble/group instrumental techniques, as appropriate for the selected instrument and musical tradition.

## Key skills

- demonstrate technical control and expression in performance specific to the instrument or sound source
- identify performance challenges relevant in selected works
- demonstrate and discuss a planned approach to improving instrumental and presentation techniques relevant to the performance of selected works
- reflect on feedback, analyse effectiveness of approaches and identify issues for further development.

# AOS 2 Creating

## Key knowledge

- ways in which composers combine music elements, concepts and compositional devices to organise their music
- technical and practical factors involved in composing and/or arranging musical ideas
- ways of developing and refining music ideas
- ways of describing and documenting the creative process
- ways of using digital tools to develop, record, refine and document music.

## Key skills

- manipulate the elements of music, concepts and compositional devices to create a music work
- develop and refine creative responses that focus on ways of organising the elements of music, concepts and compositional devices
- use an approach to musical organisation studied in Outcome 3
- use appropriate music terminology and language to describe their creative process and organisational approach
- use appropriate methods to record and document their music.

# AOS 3 Analysing and responding

## Key knowledge

- characteristics of the elements of music, concepts and compositional devices
- ways the elements of music, concepts and compositional devices are treated in different approaches to musical organisation
- strategies for responding to and analysing music by identifying the music characteristics used in music excerpts
- music terminology for describing characteristics of music as appropriate to convention
- common music concepts, for example chords, scales, melodic and rhythmic patterns
- methods of documenting music graphically, for example 5-line staff notation, graphic notation, tablature, annotated track listing, rhythm grids.

# AOS 3 Analysing and responding

## Key skills

- describe the treatment of elements of music, compositional devices and concepts in selected works
- respond to selected music excerpts by identifying and describing relevant musical characteristics
- identify, recreate and/or document common musical concepts, for example chords, scales, melodic and rhythmic patterns used in music examples in isolation and in context:
  - diatonic intervals in major scales (up to one sharp or flat) within the range of an octave
  - scales and modes including major, natural minor, major pentatonic, **minor pentatonic**
  - **melodic contours**
  - **melodic lines** (up to four beats) using major scales
  - triads in major scale degrees on I, ii, IV, V, vi (in major keys up to one sharp and flat)
  - **common chord progressions**: V-I, ii-V-I, I-IV-V-I, I-V-vi-IV (in major keys up to one sharp or flat)
  - rhythms in metres including 4/4 and 3/4 using rhythmic groupings outlined below
- Use appropriate methods to document responses



# Assessment

- Ongoing self reflection and peer feedback
- Aural transcription, listening chart/ guide, etc.

## Assessment tasks

- Performance of small group 'cover' versions and compositions
- Rehearsal process
- Composition product (audio recording using digital technology)
- Documentation of composition (final audio recording – and work in progress recordings - lead sheet, lyrics, etc as appropriate for style...)

# Approaching aural & music language in VCE Music (AOS3)

- Study design offers a guide of which chords/scales/intervals etc need to be covered **but these need to be sequenced much more gradually within and across the terms.**
- **Cover aural concepts regularly and link to other aspects of the course,** such as analysis, performance, composition.
- Your sequence of these concepts **need to be very strategically planned out** to ensure student success.
- Aural can be fun and engaging when taught in a musically authentic, practical manner!



# Sample AOS3 activity: *Harmonic work*

- Hear the chords (I IV V) played on an instrument such as ukulele and place them on the body
- Identify the pattern of chords within a song performed to you by the teacher
- Choose your own adventure around the chord progression – singing in three part harmony.

so	do'	so	re'
mi	la	mi	ti
do	fa	do	so
<b>I</b>	<b>IV</b>	<b>I</b>	<b>V</b>



# Linking to repertoire: the magic reveal

The activities we have undergone today have both been linked to real pieces of Australian contemporary music. Selecting great tidbits from repertoire can make aural skills development engaging and leads to more informed and rewarding listening and analysis when you 'reveal' the recording.

Ways students can experience a piece before they hear it for the first time include:

- Sight reading, dictating, and echoing rhythmic material from the piece
- Sight reading, dictating, and echoing melodic material from the piece (singing!)
- Sight reading, dictating, echoing, playing and singing harmonic material from the piece

# Two pieces of Australian repertoire explored today

- Melodic activity was from Archie Roach's *Little by Little* - <https://www.youtube.com/watch?v=-80vCvMfMe0>
- Rhythmic activity was from Nat Bartsch's *Lights and Shadows* - [https://www.youtube.com/watch?v=e8PqaIV\\_d3M](https://www.youtube.com/watch?v=e8PqaIV_d3M)

# This repertoire can then be linked to other Areas of Study

**AOS1 PERFORMANCE** outcome can be achieved by arranging and performing works studied in class, such as today's examples, in lots of different ways and for solo and ensemble contexts.

**AOS3 RESPONDING** activities are natural link to use of repertoire– once students hear a recording and/or see a score, analyse for the elements of music and devices. Listening journals, vocab glossaries, mind maps – lots of ways to develop this skill!

**AOS2 CREATING activities** – the key for successful composition & improvisation teaching is providing a clear brief.



# Composition activities for AOS2

- The key to student success in composition teaching is giving a clear brief. Two such examples linking to today's repertoire could include:
  - *In the lullaby style of Nat Bartsch's 'Lights and Shadows', compose a 16bar melody using the C Major scale with long legato phrases, to be performed by a single line instrument over the chord progression of the original work.*
  - *Improvise a pentatonic melody on your instrument over the chord progression from Archie Roach's 'Little by Little', creating contrast between verse and chorus.*

# An approach to portfolio assessment

# Context

- An approach developed in a specific musical context
- New school – high flexibility of ideas, buy in from teachers
- Large instrumental music program but low crossover with classroom music
- High digital music technology literacy among students

# Assessment Organisation

- Empowering students for success
- A Focus on the digital portfolio approach
- Lowering the stakes of assessment through regular feedback routines
- Student self-assessment & metacognition
- Promote high accountability level for in class work

## Session 1

Focus piece analysed for use of organization in music

Individual Performance Rehearsal – applying features/techniques of focus piece to own performance

***(Recording and journal reflection inserted into AOS 1 portfolio)***

Students self-assess rehearsal recording as homework task

## Session 2

Unheard music analysis

***(Analysis inserted into AOS 3 portfolio)***

Composition exercise (8 bar / 30 seconds) informed by focus analysis from session 1

***(Composition exercise inserted into AOS 2 portfolio)***

## Session 3

Unheard music analysis

***(Analysis inserted into AOS 3 portfolio)***

Students self-assess composition exercise

## Session 4

Ensemble Performance Rehearsal

***(Recording and journal reflection inserted into AOS 1 portfolio)***

Students self-assess rehearsal recording as homework task

# EXAMPLE WEEK

OneNote for Windows 10 | Jake Muir

Home | Insert | Draw | View | Help | Class Notebook | Table




Calibri | 11 | B | I | U | A | A | Heading 1 | Dictate







EDUVIC-PHS Music Notebook

- Policy Documentation
- Untitled page
- Preston Practices in Mu...
- L1-2: The People Unite...
- Music Resources
- Protest Music Potential...
- Kodaly Song Index
- > L3: Using symbolism in...
- Meetings
- Songwriting Step 1: Br...
- Skill Pages
- Songwriting Step 1: Br...
- > L4-5: Why did the Viet...
- Student Teachers
- > L6: Storytelling and get...
- VCE Music (Unit 1 \_ 2)
- Songwriting Step 2...
- VCE Rubrics
- > L7-8: Can music stand...
- Unit 1 (Organisation L...
- > L9: Using rhyme and ex...
- Unit 2 (Effect in Music)
- > L10-11: Indigenous Pro...
- Example Student
- > L12: Borrowing for you...
- > Year 10
- > L13-14: Midnight Oil: A...
- > Year 7
- > L15: Form: Structuring...
- > Year 9
- > L16-17: Climate Chang...
- Listening Chart
- How to choose chor...
- Songwriting Step 6...
- L18: Structuring your ly...
- L19-20: LGBTQIA+ Ant...

L16-17: Climate Change Songs

Learning Intention	Connections	What I now know?
I can discuss how character/mood influences musical choices in songs. I can create a lead sheet for my song.	A lead sheet or fake sheet is a form of musical notation that specifies the essential elements of a popular song: the melody, lyrics and harmony.	Now that you can read and create lead sheets, have a think about when using a lead sheet might be the best notation format, when might it not be the best choice?

Engage	Prepare Practice Revise Task(s)
<p>Charm of Finches are a Melbourne based sibling duo folk band. Fun fact: They went to Northcote High School!</p> <p>They wrote a song about climate change called 'Heavy'</p> <p>Here is a clip of them discussing the process they used to write the song - <a href="#">Inside The Song - Episode 4 HEAVY (Charm of Finches)</a></p> 	<p> <a href="#">Songwriting Step 5: Describing the form of your song</a> Upload your work to Compass DUE DATE: Wednesday 10th September</p> <p> <a href="#">Songwriting Step 6: Create your lead sheet</a> Upload your work to Compass DUE DATE: Friday 12th September</p>

Gathering	Processing	Applying
<p> Success Criteria: <input type="checkbox"/> I can describe how character influences musical choices</p>	<p> Success Criteria: <input type="checkbox"/> I can understand how to read and write a lead sheet <input type="checkbox"/> I can identify the parts of a lead sheet</p>	<p> Success Criteria: <input type="checkbox"/> I can create my song <input type="checkbox"/> I can create a lead sheet to my own song</p>
<p> 1. What kinds of moods/characters might you use for music that is about climate change? Listen to these different climate change anthems and fill out your</p>	<p> What is a lead sheet? <a href="#">How to Read LEAD SHEETS (basic music theory)</a></p>	<p> Check your tracker to see where your group is at. Your aim is to have the first six steps of your song written and submitted on Compass for feedback by the end of this</p>

# Example Lesson delivery

Collaborative Curriculum design – guaranteed Curriculum

OneNote for Windows 10

Home Insert Draw View Help Class Notebook

Calibri 11 B I U A

Heading 1 Dictate

Jake @ VIC - Department of Education and Training

- Archive
  - Week 1 Ensemble Rehe...
- Performing Arts
  - Self-assessment
  - Journal Reflection
- Suzie McExample
  - Learning Session
  - Week 2 Ensemble Rehe...
- Performance Portfolio
  - Self-assessment
  - Journal Reflection
- Composition Portfolio
  - Week 3 Solo Rehearsal
- Analysing and Responding Portfolio
  - Week 4 Solo Rehearsal
    - Self-assessment
    - Journal Reflection

Week 4 Solo Rehearsal

Saturday, 27 August 2022 12:44 PM

[Microsoft Stream](#) - Link to Week 4 Solo Rehearsal Recording

#sunflowerchallenge

16 views · 0 likes · 0 comments

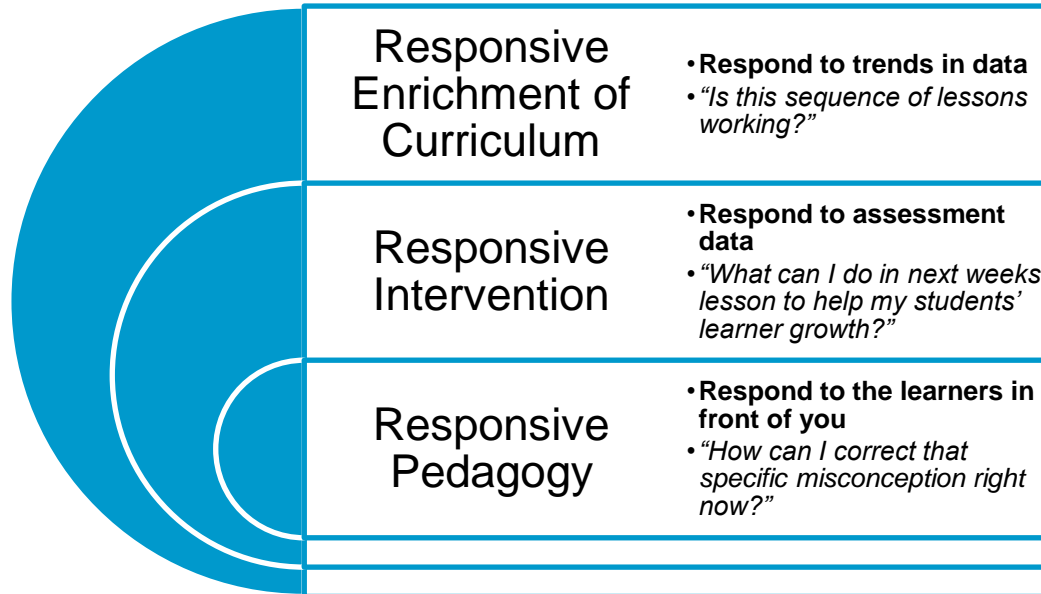
♡ 📺

Video player showing a person playing a violin.

# Living Digital Portfolio

Continuously updated – high volume of student data

# Portfolios as a Facilitator of Responsive Teaching





# Music inquiry



VICTORIAN CURRICULUM  
AND ASSESSMENT AUTHORITY



VICTORIA  
State  
Government

# Music inquiry

This study is for students who want to be involved in all aspects of music.

What sets it apart is that students choose their own area of music to investigate, and work towards producing an extensive Project that incorporates performing, creating, analysing and responding.

Unit 3 is designed to foster the skills to uncover musical influence, and in Unit 4, students use these skills to undertake a Project that incorporates performing, composing and examining music of their own choosing.

# Music inquiry

## Music Making

Perform music

Create music

## Analysing

Investigate specific works/artists/styles

## Responding

Listen to a wide range of music, and express how the music is put together

# Music inquiry

## Music Making

### ASYNCHRONOUS

in-depth / scores / context

### SYNCHRONOUS

listening / forming responses

## Analysing

**Analysing** music involves in-depth investigation of music works/styles that may include wide reading, score analysis and contextual information.

**Responding** to music involves the perception and understanding of organised sound via listening.

Responses may include oral or written commentary on music examples as a whole, comments about specific elements, concepts and/or compositional devices.

**(No theory/aural testing)**

## Responding

# Unit 3 Influence in music

In this unit, through music making and responding, students focus on connections between music created in different times and/or places and the influence(s) of one on the other.

## Music Making

Perform a short work in the style of a selected work/creator from Area of Study 2.

Explain how their performance relates to the selected music style and/or creator.

Create and/or arrange music and demonstrate the connection to the selected music style and/or creator.

## Analysing

Analyse and describe the treatment of music elements, concepts and compositional devices in two works, discussing how one work has influenced the other.

Formulate and present a proposal for an Area of Investigation for Unit 4.

## Responding

Listen and respond to selected music excerpts from a range of styles and identify, describe and discuss the musical characteristics of each, and compare similarities and differences.

# Unit 3 Influence in music

## Music Making

Perform an excerpt from the work studied or influence work(s)

Perform in the style of the selected work/creator

Powerpoint pointing out techniques/playing styles/approaches

Create music using one particular feature of the work(s) studied

## Analysing

Provide (or give them a choice of) starting points.

Work backwards

Can be more than just two works

## Responding

Let this run. It can be independent.

Understanding elements and compositional devices

Picking similarities and differences in approach

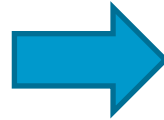
How is style/character created

# Unit 3 Influence in music

## Analysing

Spread the components across the semester

- Analysis Task (work)
- Analysis task (influence work)
- Influence connection (comparison)
- Connection justification



Collate  
+  
submit  
for **SAC**

# Unit 3 Influence in music

## Analysing

Working backwards

Joni Mitchell *Just like this Train*



Sarah McLachlan *Building a Mystery*



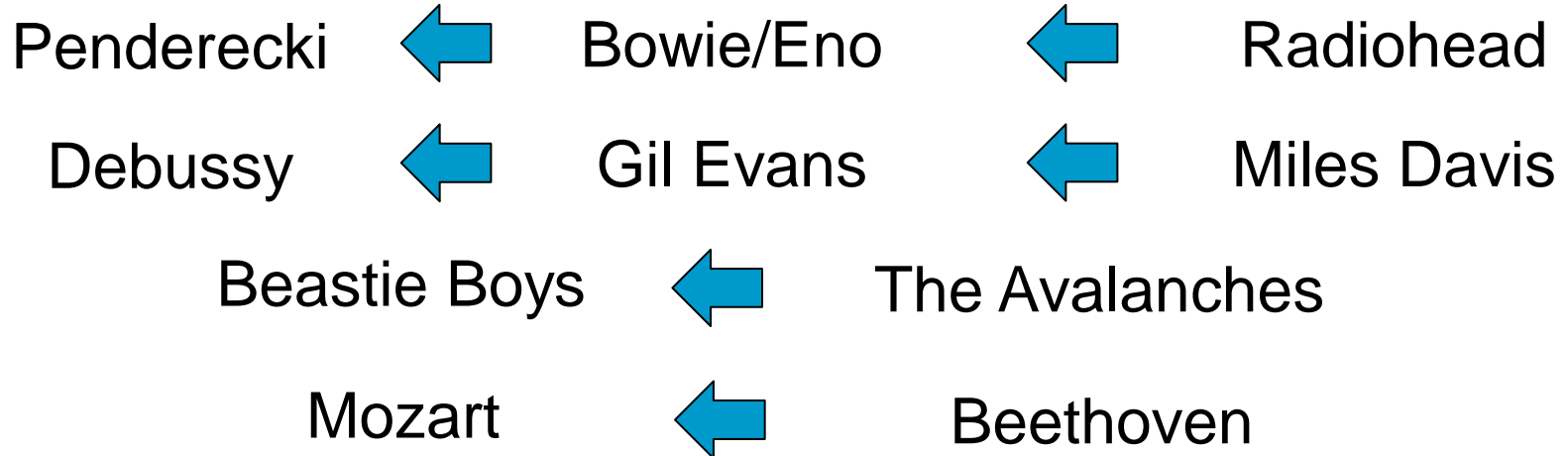
Missy Higgins *When the Machine Starts*



# Unit 3 Influence in music

## Analysing

Working backwards



# Music inquiry

## UNIT 3

Come up with a plan for  
their own  
**Area of Investigation**

**TEACHER DRIVEN**

## UNIT 4

Complete a Project  
based on their  
**Area of Investigation**

**STUDENT DRIVEN**

# Unit 4 Project

In this unit, students deepen their understanding of the influence of music by considering it at a personal level. They move from considering and reflecting on the influences in the works of others to applying new understandings of influence in their own music making.

## Music Making

Present three items

2 x performance  
1 x composition

1 x performance  
2 x composition

(Document the relationship to the Area of Investigation)

## Analysing

Analyse and describe the treatment of music elements, concepts and compositional devices and context in two works from their Area of Investigation.

Reflect on how these works have influenced their own music making

## Responding

Listen and respond to selected music excerpts from a range of styles and identify, describe and discuss the musical characteristics of each, and compare similarities and differences.

# Unit 4 Project (EAT)

**Music Making**

**Analysing**

The folio will contain:

- an Area of Investigation description with a reflection on personal musical context in relation to this Area of Investigation
- an analysis of two works selected from the Area of Investigation

the presentation of three works where:

- at least one is a visually recorded live performance of a work associated with the Area of Investigation, and
- at least one is a recorded audio (and/or video) and appropriate documentation of a short composition/arrangement influenced by the Area of Investigation.

# Unit 4 Project (EAT)

## Investigation

Female singer-songwriters in the previous 20 years that straddle different styles while producing works relevant to their own personal circumstances.

## Description

From the late 1960s/ early 70s, there has been a trail of female singer-songwriters who have made song writing a personal expression. This often means new music styles are incorporated into their output.

Taylor Swift moves from country-ish to pop to rootsy folk.  
Wolf Alice incorporates a pop sensibility along with a guitar-based rock drive and, more recently, more produced electronic/digital orientation.

What connects them is a strong female lead vocals in songs that are personally inspired.

# Unit 4 Project (EAT)

## Analysing

**Enchanted** by Taylor Swift

**Lipstick in the Glass** by Wolf Alice

## Music making

**Performance:** Enchanted by Taylor Swift

**Composition 1:** Dear You

**Composition 2:** Open My Eyes

# Unit 4 Project (EAT) submission

**Performance:** Enchanted by Taylor Swift



**Composition 1:** Dear You (+ documentation)



**Composition 2:** Open My Eyes (+ documentation)



**Description:** Area of Investigation



**Analysis:** Enchanted + Lipstick on the Glass



**Reflection:** Personal context and connection



# Music inquiry

## Assessment

- Unit 3 School-assessed Coursework: **30%**
- Unit 4 School-assessed Coursework: **5%**
- Unit 4 Externally Assessed Task: **50%**
- End of year Examination (Outcome 3): **15%**



# Music inquiry

Access

Equity

This study is for students who want to be involved in all aspects of music.

What sets it apart is that students choose their own area of music to investigate, and work towards producing an extensive Project that incorporates performing, creating, analysing and responding.

# Contact

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