VCE Music Composition

Externally assessed task

Implementation guide 2024

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Introduction

There is one externally assessed task (EAT) in VCE Music Composition. It assesses Outcome 1 and Outcome 2 of Unit 4 in VCE Music Composition.

This document provides schools with a comprehensive guide to preparing, implementing and submitting the externally assessed task. It should be read in conjunction with the [Externally assessed task specifications](https://www.vcaa.vic.edu.au/assessment/vce-assessment/past-examinations/Pages/MusicComposition.aspx) and the [VCE Music Study Design 2023–2027](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music/Pages/Index.aspx).

[Support materials for teachers](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music/Pages/Index.aspx), including implementation videos, are available on the Music page on the VCAA (Victorian Curriculum and Assessment Authority) website.

**The 2023 Music Composition EAT report, published in Term 1, 2024, is available for further guidance.**

Key contacts

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Important information for 2024

Below is an overview of key information relating to the submission of the externally assessed task.

|  |  |  |
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| Submission deadline | Task | Details |
| **5pm Friday 20 September 2024** | Student folios due at VCAA for assessment.  No submissions will be accepted after this date. | Files to be uploaded by schools via a secure file-transfer website (Kiteworks). A link will be supplied to schools by the VCAA Assessment Operations Unit in Term 3.  Schools administer EAT student folio submissions on VASS (Victorian Assessment Software System).  In VASS, navigate to:  Results admin > EAT school scores |

The student folio

To complete the externally assessed task, students must submit a student folio. As described in the Externally assessed task specifications, the student folio must contain:

* an audio recording of an original composition (or group of short works), including its documentation (see requirements below)
* documentation (see requirements below)
* Unit 3 student folio design brief
* Authentication record, signed by the teacher and the student
* Marking sheet.

Each student being assessed **must submit a separate folio**.

Requirements for original compositions

The original composition (or group of short works) must be:

* a minimum of 4 minutes and maximum of 5 minutes in duration
* presented in an appropriate digitally notated and audio form.

Requirements for original composition documentation

Appropriate notation **in PDF format** must be provided for the original composition (or group of short works).

Where students are using a format other than conventional Western notation, sufficient information should be provided for the reader to understand the relationship between the notation and the audio/sequenced recording.

Completed scores should include indications of tempo (for example, words and/or metronome markings), phrasing, articulation, dynamics and other relevant notation conventions as appropriate to the style(s) of the exercises and work.

Requirements for audio recordings of original compositions

An audio recording **in MP3 format** must be provided for the original composition (or group of short works).

If the recording will be of an actual performance, students, teachers and/or other musicians may perform the work.

Details of acceptable audio files and notation

|  |  |  |
| --- | --- | --- |
| **Music style of the work** | **Audio recording file** | **Notation** |
| Western European ‘classical’ tradition or in styles that depend on complete notated parts, such as music for:   * orchestral ensembles * concert bands, stage bands or big bands * choral ensembles | Generated from a computer-based music notation application  and/or  Recording of an actual performance is not required, but is encouraged, where possible | Complete notated performance-ready score of the entire work (digital or hand-written) |
| Styles not generally dependent on full notation of individual parts, such as:   * contemporary pop and rock styles * world-music influenced works | Generated from a computer-based music notation application  and/or  Recording of an actual performance of the work  Note: Recording may include multi-track recording, if necessary | All main music ideas/material in full score form, such as:   * main melodic lines * bass lines * riffs * harmonic patterns * solo outlines * formal structure |
| Jazz or other styles that may include improvisation | Generated from a computer-based music notation application  and/or  Recording of an actual performance of the work | Full score notation of all parts in at least one major section of the work (e.g. all parts of an identifiable ‘head’) along with an outline of the formal structure of the work  Note: If partial notation and a recording of a performance are submitted, the recorded performance of the work should authentically reflect the creator’s intentions, and students need to take this into account during the creative process. |
| Finished work is intended to exist only in recorded form, for example:   * sample-based and digital audio works * soundscapes, synthesised and sound-**design** focused works * contemporary electronica, techno, hip hop, etc. | A recording generated from a computer-based Digital Audio Workstation  or  A captured recording of electronic music-making hardware alongside other instrumentalists | Appropriate visual representation of the completed work, such as screenshots/video walkthroughs/graphic representations, including, as appropriate:   * showing effect and parameter automation which alter instrument and sound timbre * audio edits that represent the treatment of musical material (e.g. rhythmic placement of sample chops and drum edits) * visualisation that represents timbral density (e.g. spectrograms) * MIDI piano roll representation of rhythmic, harmonic, and melodic ideas   If a work requires performers to play parts, notation/documentation should include appropriate representations of how performable elements should be performed. For example:   * graphic representations of rhythm, tonality and timbral change over time * written or visual descriptors associated with cues. |
| Works for mechanical analogue devices, for example:   * music boxes * player pianos * installations | Recording of completed work | Analogue mechanical scores should include, as appropriate, graphic printouts/photos/charts of examples/ representations of sequencing/ programming mechanisms for instruments such as player pianos (rolls), music box cylinders and programming cards/tape for mechanical music installations. |

Requirements for additional documentation

The additional documentation submitted as part of the student folio must:

* include a statement that explains the creative intention of the work and, as appropriate, references to any stimulus material used, including reference to the Unit 3 folio design brief. (The Unit 3 folio design brief should also be included in the documentation but is not included in word count and is not assessed.)
* describe the processes used to create the work, including explanations of decisions made at the stages of development, refinement and final realisation
* describe the technical and practical factors that influenced the creative process
* describe and/or annotate how the treatment of the elements of music in the work relates to the original intention
* describe and/or annotate the use of compositional devices, including how repetition, variation, contrast and/or transition have been used to develop the music ideas and/or material
* analyse the final work(s)
* discuss how unity and diversity have been achieved in the work.

Overall, the additional documentation listed above **must not exceed 1100 words**.

The Unit 3 design brief should also be submitted with the documentation but does not contribute to the word count.

All documentation must be submitted in **PDF format**.

Assessment criteria

The student folio will be assessed by an assessment panel against the criteria below.

The panel will assess the extent to which the candidate can:

1. manipulate the elements of music and use appropriate compositional devices, including repetition, variation, contrast and transition, to develop music ideas and material
2. document and describe the creative process by:

* including an outline of the intention and, as appropriate, references to stimulus material
* including an explanation of the development and refinement of the compositional process from conception through to final realisation, including decisions made at different stages in the creative process to achieve unity and diversity
* using appropriate music terminology and language.

1. notate and/or represent the musical responses in an appropriate format.

Teacher assessment

The teacher must make an initial assessment of the student’s work against the published [Expected qualities](https://www.vcaa.vic.edu.au/assessment/vce-assessment/past-examinations/Pages/MusicInquiry.aspx) for the mark range, and provide an assessment of the work using the [Marking sheet](https://www.vcaa.vic.edu.au/assessment/vce-assessment/past-examinations/Pages/MusicInquiry.aspx). The completed marking sheet must be submitted as **a separate PDF document** in the student folio.

Both forms are available on the VCAA website.

Only the knowledge and skills demonstrated by the student submitting the work must be considered in this assessment. Knowledge and skills demonstrated by, for example, other performers in an ensemble must not be considered.

In relation to improvised sections of the original music work, the teacher must assess only the compositional aspects of the improvisation and not the quality of the performance.

The documentation provided by the student should identify the original music ideas they have created and used in the development of the work and, as appropriate, include material that outlines how the student has maintained creative control (for example, information that they have provided to performers about the expected treatment of elements of music; compositional devices and style; and other relevant matters including score markings, explanations, and so on).

Authentication record

The [Authentication record](https://www.vcaa.vic.edu.au/assessment/vce-assessment/past-examinations/Pages/MusicComposition.aspx) must be signed by both the teacher and the student and submitted as a **separate PDF document** in the student folio.

The form is available on the Music Composition page of the VCAA website.

Submitting the student folio

The student folio must be received by the VCAA by 5pm on the date specified on page 1 of this document.

Submission checklist

The following materials must be submitted:

* an audio recording of an original composition (or group of short works), including its documentation
* documentation
* Unit 3 student folio design brief
* authentication record, signed by the teacher and the student
* marking sheet\*.

**\*The marking sheet must be completed and submitted for all students, even if a student has not competed all requirements. This, and any other relevant circumstances, should be indicated in the Comments section of the marking sheet.**

How to submit the student folio

Teachers must submit student folios electronically to the VCAA via Kiteworks (a secure file transfer website), in the specified file formats using the following conventions:

* A separate folder must be created for each school.
* A separate folder must be created for each subject.
* A separate folder must be created for each student.
* The name of the student’s folder must be the student’s VCAA student number (e.g. 90888888W).
* The student’s folder must include all the student’s folio material for assessment. **Links to any externally hosted student work will not be assessed.**
* The student’s folder must also include a sub-folder containing any files that are not part of the student’s work, such as the Marking sheet and Authentication record.

A school’s folder, containing three student folios, would look like this:

Example High School

Music Inquiry

90888888W

Sub-folder

90888889W

Sub-folder

90888890W

Sub-folder

The VCAA Assessment Operations Unit will provide login credentials and instructions for using Kiteworks in Term 3.

Keeping copies of student work

Schools should maintain copies of student work sent to the VCAA for at least one fortnight after the VCAA submission date and preferably until at least the end of the school year. The VCAA will contact schools directly if work needs to be re-submitted.