

The accreditation period for VCE Music Style and Composition has been extended and expires 31 December 2022.

VCE Music Style and Composition 2017–2022

Externally assessed task

Specifications and guidelines

Overall conditions

The *VCE Music Study Design 2017–2022* ('Unit 3: Music Style and Composition' and 'Unit 4: Music Style and Composition') is the document for the development of the externally assessed task.

The task will be assessed by a panel appointed by the Victorian Curriculum and Assessment Authority (VCAA) using expected qualities for the mark range published annually by the VCAA.

Further information, including guidelines and a marking sheet, is published annually.

Contribution to final assessment

The externally assessed task will contribute 30 per cent to the study score.

All of the key knowledge and skills that underpin Outcome 3 in Units 3 and 4, and the definitions in the 'Cross-study specifications' in the study design (pages 12–14), are assessed.

Externally assessed task specifications

Students will submit a folio that contains two short exercises, an original music work, audio recordings and documentation, including notation as outlined below.

Unit 3

Creative exercises

Students must submit two creative exercises that were completed in response to studied music. The exercises should be created within specific parameters described in the assessment task established by the school and draw on explicit links to the studied music. Each exercise must be:

- presented in notated and audio form
- approximately 12–16 bars and/or approximately 25–30 seconds in duration
- for 2–5 instruments.

Music studied for the creative exercises must be accurately referenced by identifying the composer, performer and title of work.

Documentation

The documentation must:

- be between 100 and 150 words for each exercise, in prose, annotation and/or dot point format
- include a description and/or annotation of the relationship between the creative exercises and the music studied.

Unit 4**Original music work**

The original music work must be:

- between 2 and 4 minutes in duration
- presented in notated and audio form.

Documentation

Documentation for the original music work must be between 900 and 1100 words, in prose, annotation and/or dot point format, and include a statement of intention and commentary.

Assessment tasks and weightings

All students will be assessed on the extent to which they demonstrate their ability to address the assessment tasks outlined below.

	Assessment tasks	Weighting (%)
Unit 3	Creative exercises Create two short exercises in response to studied music using the elements of music and at least one of the compositional devices of repetition, variation and/or contrast.	20
	Documentation Document the relationship(s) between the creative exercises and studied music using appropriate music terminology and language.	10
	Total	30
Unit 4	Original music work Manipulate the elements of music and use appropriate compositional devices, including repetition, variation and contrast, to develop music ideas and material.	40
	Documentation Document and describe the creative process by: <ul style="list-style-type: none"> • 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 • using appropriate music terminology and language. 	20
Total		60
Overall notation Notate and/or represent the musical responses in an appropriate format.		
Total		10
Total		100

Audio recordings and notation guidance

- An audio recording and appropriate notation must be provided for each creative exercise and for the original music work. The notation submitted should be in a format(s) that is appropriate to the creative exercises and the music work.
- Where students are using a format other than conventional western notation, for either the exercises and/or the original work, enough information should be provided for the reader to understand the relationship between the notation and the audio/sequenced recording.
- If recording an actual performance, students, teachers and/or other musicians may perform the work.

Details of acceptable audio recording files and notation are outlined in the table below.

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: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • 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.

Music style of the work	Audio recording file	Notation
<p>Finished work is intended to exist only in digital form, for example:</p> <ul style="list-style-type: none"> • soundscapes • synthesised electronica • digital • electronic 	Recording of completed work	<p>Appropriate visual representation of the completed work, such as screenshots/video/graphic score, including, as appropriate:</p> <ul style="list-style-type: none"> • effects • non-musical sounds • synthesised sounds <p>Explanatory keys to non-musical notation must be included</p> <p>Sound shape/intensity mapping, i.e. spectrograms for soundscapes</p> <p>Real-time audio or video 'notation scores', for example:</p> <ul style="list-style-type: none"> • real-time audio recordings that give instructions in real time to performing musicians via headphones • real-time video that projects/communicates visual instructions to performing musicians (i.e. using iPads/headphones)
<p>Works for mechanical analogue devices, for example:</p> <ul style="list-style-type: none"> • music boxes • player pianos • installations 	Recording of completed work	<p>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</p>

Documentation guidance

Documentation may include score annotations, prose, dot points and/or use of music examples.

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.

Unit 3

Documentation accompanying each creative exercise should:

- indicate the composer, performer and title of the music studied
- nominate the main musical characteristic being explored/identify the aim of the exercise
- describe the relationship between the creative exercise and the music studied.

Unit 4

Documentation accompanying the original music work created by the student should:

- include a statement that indicates the creative intention of the work and, as appropriate, references to any stimulus material used
- 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 and/or contrast have been used to develop the music ideas and/or material.

Note: Documentation relating to authentication is **not** part of the word count for the task.

Folio submission guidance

All student work must be submitted electronically to the VCAA via a secure file transfer site (SFTP) in the recommended file formats using standard filename conventions. Specifically:

- the student files are to be stored **separately for each student** in folders
- the name of each folder must be the student number (e.g. 90888888W)
- each folder should include all of the student's folio material to be presented for assessment.

The VCAA recommends the following file formats for student work: WAV, MP3, SIB, MUS and PDF. The preferred folder structure is:

School Folder, including separate folders for each individual student, e.g.

Student Folder (e.g. 90888888W)
Unit 3 Folder
Unit 4 Folder
Overall Folder

The VCAA Assessment Operations Unit will provide login credentials and instructions for the SFTP in August.

All materials and the marking sheet must be received at the VCAA by 5.00 pm on the date given in the 'Important Administrative Dates and Assessment Schedule' page on the VCAA website.

It is critical that teachers maintain copies of student work that have been submitted to the VCAA for at least one fortnight after the submission date.

Authentication

Students are required to document how they will organise and direct **any assistance**.

In this context, teachers are reminded of the need to comply with the authentication requirements specified in Section 1 of 'Scored assessment: School-based Assessment' of the *VCE and VCAL Administrative Handbook*. This is important to ensure that 'Undue assistance ... not be provided to students while undertaking assessment tasks' (Section 1.1).

Undue assistance may occur during the composition and/or notation stages across both Units 3 and 4, and teachers need to be vigilant. Students are required to complete all aspects of their work individually; however, in some cases they will need to involve others. For example, students who choose to compose in a jazz or other popular music style may work with an ensemble to realise and record the work. Other students may seek assistance in using specific features of notation or recording software.

During the composition, performance, recording, notation and/or documentation stages of the task (as appropriate to the work the student is creating), teachers must plan and use observations of student work to monitor and record each student's progress as part of the authentication process (refer to the externally assessed task authentication form available on the VCE Music Style and Composition page of the VCAA website).

All use of external support must be planned and documented on the authentication form and teachers must certify that such support does not constitute undue assistance, for example, noting that the work will be realised by an ensemble and the student will provide a detailed chart to guide performers in the improvised sections. This is to ensure that any use of external support is appropriately limited and that the student does not receive undue assistance.

Teachers are reminded that the authentication procedures must be followed for all student work in relation to the externally assessed task. School-based audits include the inspection of authentication records. Where authentication records are not provided, the school is automatically audited the following year. Authentication records must also be forwarded for all works nominated for 'Seasons of Excellence' in the following year. Incomplete authentication records will result in an automatic disqualification of the student's work from the nomination process.

Assessment

Teachers make an initial assessment of the student's work against the published expected qualities for the mark range and assess the work using the marking sheet provided. 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 creative exercises and original music work, the teacher must only assess 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 exercises and work, and, as appropriate, include material that outlines how the student has maintained creative control (for example, information they have provided to performers about the expected treatment of elements of music, compositional devices, style and other relevant matters, i.e. score markings, explanations, etc.).

Marking sheet

The externally assessed task marking sheet must be submitted with the folio materials. It is available on the VCE Music Style and Composition page of the VCAA website.