

Victorian Certificate of Education

# MUSIC

STUDY DESIGN



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# Important information

## Accreditation period

Units 1–4: 1 January 2017 – 31 December 2021

Implementation of this study commences in 2017.

## Other sources of information

The [VCAA Bulletin](#) is the only official source of changes to regulations and accredited studies. The *Bulletin* also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the *Bulletin*. The *Bulletin* is available as an e-newsletter via free subscription on the VCAA's website at: [www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au)

To assist teachers in developing courses, the VCAA publishes online the *Advice for teachers*, which includes teaching and learning activities for Units 1–4, and advice on assessment tasks and performance level descriptors for School-assessed Coursework in Units 3 and 4

The current [VCE and VCAL Administrative Handbook](#) contains essential information on assessment processes and other procedures.

## VCE providers

Throughout this Study Design the term 'school' is intended to include both schools and other VCE providers.

## Copyright

VCE schools may reproduce parts of this Study Design for use by teachers. The full VCAA Copyright Policy is available at: [www.vcaa.vic.edu.au/Pages/aboutus/policies/policy-copyright.aspx](http://www.vcaa.vic.edu.au/Pages/aboutus/policies/policy-copyright.aspx).

# Introduction

## Scope of study

VCE Music is based on active engagement in, and considered response to, all aspects of music. Students develop and refine musicianship skills and critical awareness of their relationship with music as listener, performer, composer, consumer and user of music technologies. Students explore, reflect on, and respond to the music they listen to, create and perform and consider its contexts, associations and interactions.

Students study music styles and genres from diverse cultures, times and locations. They analyse and evaluate live and recorded performances and learn to incorporate, adapt and interpret musical elements and ideas from the work of leading practitioners. Students study and practise ways of effectively communicating and expressing musical ideas to an audience as performer and/or composer.

Students build fundamental musicianship skills by developing and refining their use of the rhetorical, technical and theoretical language of music through studies in aural and written analyses of performed, recorded and notated music. They use this knowledge and understanding to describe, define and express in music the intricacies and nuances of musical form and style. The practical application of this knowledge also assists students to compose, arrange, interpret, reimagine, improvise and critique music in an informed and a creative manner. Students develop competence in the use of digital music technologies and equipment as creative tools, broadening their versatility as music practitioners.

## Rationale

Music is an integral part of all cultures from the earliest of times, expressing and reflecting human experience. Music exists in a myriad of forms, each able to elicit an array of intellectual and emotional responses from its audience. A study of music enables students to strengthen their own relationship with music and to be personally enriched as they develop greater control of their own musical expression.

Music learning requires students' active engagement in the practices of listening, performing and composing. As they learn in music, students apply critical and creative thinking skills to analyse and critique the work of contemporary and historical practitioners and develop their understanding of the diverse ways in which music ideas can be shaped to communicate artistic and expressive intent. Students also develop insights into the music traditions of contemporary and historical global cultures and form understandings of ways in which music can interact with other arts forms and fields of endeavour.

When students perform the works of other musicians, they develop skills in communicating and in working co-operatively and communally to achieve creative outcomes. Through analysing and responding to the work of other musicians, students develop knowledge of music, skills in critical thinking and greater confidence in written and oral expression. Students use communications and music technologies to achieve considered musical outcomes.

VCE Music equips students with personal and musical skills that enable them to follow pathways into tertiary music study or further training in a broad spectrum of music related careers. VCE Music also offers students opportunities for personal development and encourages them to make an ongoing contribution to the culture of their community through participation in life-long music making.

## Aims

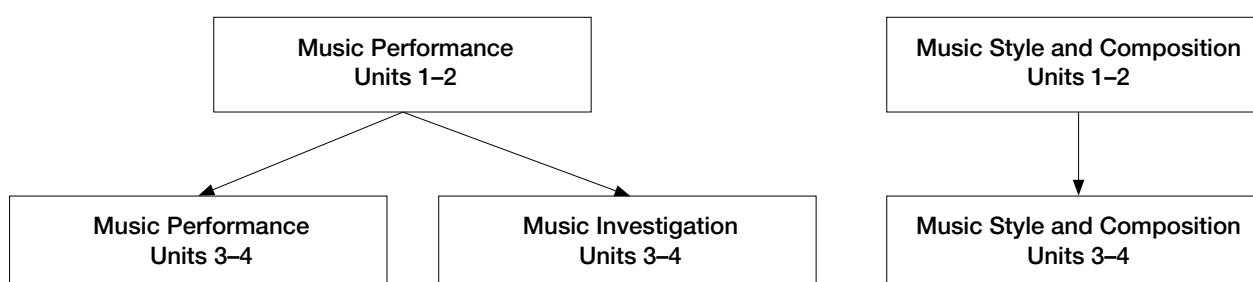
This study enables students to:

- develop and practise musicianship
- perform, compose, arrange and improvise music from diverse styles and traditions
- engage with diverse music genres, styles, contexts and practices
- communicate understanding of cultural, stylistic, aesthetic and expressive qualities and characteristics of music
- explore and expand personal music interests, knowledge and experiences
- use imagination, creativity and personal and social skills in music making
- access pathways for further education, training and employment in music
- use electronic and digital technologies in making and sharing music and communicating ideas about music
- participate in life-long music learning and the musical life of their community.

## Structure

The study is made up of ten units. Each unit deals with specific content contained in areas of study and is designed to enable students to achieve a set of outcomes for that unit. Each outcome is described in terms of key knowledge and key skills.

The study structure is:



Students may enrol in all units or select specific combinations of units that cater for their interests and intended pathways.

## Entry

There are no prerequisites for entry to Units 1, 2 and 3 Music Performance, Units 1, 2 and 3 Music Style and Composition and Unit 3 Music Investigation. Students must undertake Unit 3 of the relevant Unit 3–4 sequence prior to undertaking Unit 4.

Music Performance Units 1–4, Music Investigation Units 3–4, and Music Style and Composition Units 1–4 are designed to a standard equivalent to the final two years of secondary education.

All VCE studies are benchmarked against comparable national and international curriculum. At least four to five years' experience in learning an instrument/s is recommended before commencing VCE Music Performance and Music Investigation.

## Duration

Each unit involves at least 50 hours of scheduled classroom instruction over the duration of a semester. In this study, scheduled classroom instruction can involve classroom music, instrumental lessons, master classes (in real-time or online environments) and designated group rehearsals.

## Changes to the Study Design

During its period of accreditation minor changes to the study will be announced in the [VCAA Bulletin](#). The *Bulletin* is the only source of changes to regulations and accredited studies. It is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the *Bulletin*.

## Monitoring for quality

As part of ongoing monitoring and quality assurance, the VCAA will periodically undertake an audit of VCE Music to ensure the study is being taught and assessed as accredited. The details of the audit procedures and requirements are published annually in the [VCE and VCAL Administrative Handbook](#). Schools will be notified if they are required to submit material to be audited.

## Safety and wellbeing

It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study, including the use of electronic and electrical music performance equipment. Schools should provide specific instruction and training in the safe use and set-up of instruments and equipment, including audio feedback equipment, cables, power supplies and other items used in music learning, rehearsal and performance.

The following guidelines should be adhered to for safe practice:

- Students and teachers must ensure they adhere to acceptable levels of sound, particularly when using headphones/ear-buds, amplifiers and PA systems.
- Schools should ensure that all equipment is in safe working order and regularly 'tested and tagged' as required by regulations.
- Students should develop an understanding of safe lifting techniques, particularly when moving musical equipment, in all classroom, rehearsal and performance settings. This includes ensuring there is sufficient space and lighting to move and perform safely.
- Performance students need to learn appropriate voice and body warm-ups and take care to develop safe approaches to practise to prevent strain or injury.
- Performance students need to practise and perform on their instrument for sustained periods of time and should be mindful of overuse injury.
- Practical music classes should be conducted in spaces that have appropriate acoustic treatment. The teaching space should also have adequate room for movement and appropriate ventilation.
- Extended use of computers and other digital devices should incorporate ergonomic best practice.

The Victorian WorkCover Authority website, [www.workcover.vic.gov.au](http://www.workcover.vic.gov.au), updates relevant occupational health and safety regulations on a regular basis. Relevant information is also provided on the Department of Education website, [www.education.vic.gov.au/hr/ohs/](http://www.education.vic.gov.au/hr/ohs/).



## Employability skills

This study offers a number of opportunities for students to develop employability skills. The *Advice for teachers* companion document provides specific examples of how students can develop employability skills during learning activities and assessment tasks.

## Legislative compliance

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Privacy and Data Protection Act 2014* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968*, must be met.

# Assessment and reporting

## Satisfactory completion

The award of satisfactory completion for a unit is based on the teacher's decision that the student has demonstrated achievement of the set of outcomes specified for the unit. Demonstration of achievement of outcomes and satisfactory completion of a unit are determined by evidence gained through the assessment of a range of learning activities and tasks.

Teachers must develop courses that provide appropriate opportunities for students to demonstrate satisfactory achievement of outcomes.

The decision about satisfactory completion of a unit is distinct from the assessment of levels of achievement. Schools will report a student's result for each unit to the VCAA as S (Satisfactory) or N (Not Satisfactory).

## Levels of achievement

### Units 1 and 2

Procedures for the assessment of levels of achievement in Units 1 and 2 are a matter for school decision. Assessment of levels of achievement for these units will not be reported to the VCAA. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.

### Units 3 and 4

The VCAA specifies the assessment procedures for students undertaking scored assessment in Units 3 and 4. Designated assessment tasks are provided in the details for each unit in VCE study designs.

Determination of the level of achievement is based on the student's performance in School-assessed Coursework (SACs) and/or School-assessed Tasks as specified in the VCE study designs, and external assessment.

The VCAA will report students' level of performance on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score, students must achieve two or more graded assessments and receive S for both Units 3 and 4. The study score is reported on a scale of 0–50; it is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the current [VCE and VCAL Administrative Handbook](#) for details on graded assessment and calculation of the study score. Percentage contributions to the study score in VCE Music are as follows:

#### Music Performance

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

#### Music Investigation

- Unit 3 School-assessed Coursework: 30 per cent
- Unit 4 School-assessed Coursework: 20 per cent
- End-of-year performance examination: 50 per cent.

### Music Style and Composition

- Unit 3 School-assessed Coursework: 15 per cent
- Unit 4 School-assessed Coursework: 15 per cent
- Units 3 and 4 Externally-assessed Task: 30 per cent
- End-of-year aural and written examination: 40 per cent.

Details of the assessment program are described in the sections on Units 3 and 4 in this Study Design.

### Authentication and duplication

Work related to the outcomes of each unit will be accepted only if the teacher can attest that, to the best of their knowledge, all unacknowledged work is the student's own. Teachers need to refer to the current [VCE and VCAL Administrative Handbook](#) for authentication procedures.

Students may not perform a work for assessment that has been performed for assessment in another unit and/or another VCE or VCE VET study. This rule applies across school-based assessment and externally-assessed examinations.

# Cross-study specifications

For the purposes of this Study Design and associated assessment the following definitions will apply. Examples and further information regarding these specifications and their application across the study may be found in the *Advice for teachers*.

## Compositional devices

Compositional devices are inextricably linked to the treatment of the elements of music. They are used to create the musical parameters and internal structures that determine the fundamental shape and character of a composition and may be seen at the:

- global level: devices used to create large-scale forms and differentiation between major sections of a work
- medium level: devices used to create development within a major section of a work
- micro level: devices used to create development within phrases, motifs, cells, bars and/or units.

Composers and performers use compositional devices individually and in combination to create coherence, unity and diversity in their works. The variety of compositional devices used by composers and performers may be generally categorised as examples of:

- repetition – where a musical pattern is established and used again in its original form
- variation – where an established pattern is used again but with modification
- contrast – where significant new musical material is introduced or where significant changes are made to established musical patterns.

## Conventions

Conventions are the common practices that impact on the creation and performance of music. Conventions are often style, genre or instrument specific and may also include expected behaviours of both performers and audience.

## Creative process

In VCE Music, processes used by students and others to compose, improvise and arrange music are described as creative processes. Individual composers and performers employ different creative processes depending on their intentions, environment and/or performance context. The term may refer to stages such as generation of ideas, development of music ideas within the work, shaping of the music to meet the demands of a performance context, and refining the music ideas to ensure that they can be realised by particular instruments. It also encompasses improvisation within performance.

## Critical listening

Critical or active listening is a process in which students listen to music with intent to develop understanding of aesthetic, creative, technical features and interpretative possibilities. Critical listening is essential to interpretative and analytical processes and involves various levels of focused aural analysis.

## Critical response

Critical responses to music are formed as a result of critical listening. They include identification, description and discussion of the ways in which elements of music and compositional devices contribute to characteristics of music excerpts and are supported by objective, analytical evidence from the music. This objective evidence is also used to substantiate emotional, personal and subjective responses to the music.

## Digital and electronic instruments

Digital and electronic instruments are musical instruments with digital/electronic capabilities that can be used in music performance in the manner of a traditional instrument. In this sense, the instrument can be physically manipulated by the performer to produce an expressive outcome.

## Digital and audio technologies

In a musical environment, digital and audio technologies are a means to manipulate sound through electronic devices with digital capabilities for the purpose of creating, enhancing and exploring musical outcomes. In this study, use of these technologies will require performer/composer manipulation and performer input and/or response. Digital technologies can be used to enhance and extend application of performance techniques by an acoustic, an electric or a digital instrument. These technologies are also used to create, store and distribute music.

## Elements of music

An understanding of the characteristics of the elements of music and ways in which they may be manipulated and interpreted is essential in developing understanding of composition, style and performance of music. In VCE Music the elements of music include:

- structure/form – the design of a work or section
- instrumentation – the instruments/sound sources used to realise the music
- tone colour – the quality of an instrumental, vocal or group sound/s
- texture – the ways in which music parts and voices are combined and layered
- tonality – the hierarchical organisation of pitch (commonly referred to as the scale) upon which a composition or section of a composition is based
- harmony – the vertical organisation of pitch; this may also refer to relationships between chords or use of chords in a progressive combination (i.e. chord progression)
- melody – the horizontal organisation of pitch (i.e. the tune)
- rhythm/time – the horizontal organisation of sounds into patterns according to duration
- meter – the organisation of rhythm into repeating patterns of stressed and unstressed beats
- tempo – the speed of the beat
- dynamics – the relative volume or intensity of a sound/s or note/s
- articulation – the attack, release and decay of the sound.

## Interpretation

Interpretation refers to ways in which performers personalise their performance of a music work. It is a process that requires performers to make informed decisions about how they will manipulate elements of music to achieve their expressive intentions. A thorough understanding of the elements of music, critical listening skills, and research and/or study of notated music are all essential to this decision-making process.

## Musicianship

Musicianship refers to an ability to understand music works as listener and performer and to the ability to manipulate sound as expressive communication. These skills are applied in both performance and non-performance contexts. The term is also used to describe the application of specific practices and the musical qualities or the sophistication of a performance. In performance musicianship can be demonstrated through:

- accuracy, fluency and control
- use and manipulation of idiomatic tone quality, dynamics and other expressive elements
- clarity of line and structure
- creativity
- informed interpretation of a style
- poise and focus in delivery
- interaction between performers
- engagement with an audience.

Musicianship also requires knowledge and understanding of fundamental music language and the ability to apply aural, theoretical and analytical skills. Further information about specific music language knowledge required in Music Performance Units 1–4 is provided in those units.

## Performance

Music performance is the realisation and presentation of a music work to an audience. In this study, this can occur in a group context and/or as a soloist.

In Music Performance and Music Investigation the performance examinations require students to present a formal or recital-style program of works.

## Program

In this study, the term 'program' refers to a collection of music works that fulfill particular study requirements. Where two or more programs are combined to meet study requirements, they may be presented in one performance or through two or more performances.

## Style

Music within an identifiable style/genre/tradition exhibits similar treatment of the elements of music. This may encompass music created:

- within an era/period
- within a geographical area
- in a way that is representative of a particular tradition
- by a specific composer
- by a specific group
- by a specific performer/s.

# Selection of instrument or voice

In VCE Music the term 'instrument' includes voice. Students may use a different instrument/s in each of Music Performance Units 1–4 and/or Music Investigation Units 3–4 and/or for study and performance for each of the group and/or solo works in a program.

## Music Performance

### Units 1–4

The choice of instrument may vary within a unit or between units. Students who work with more than one instrument should select a main instrument for solo performance.

All students must perform at least one group work and at least one solo work in each unit.

#### **Units 3–4: for students who choose to present their examination program as a member of a group**

Students who elect to present their end-of-year performance examination as members of a group may select any instrument/s and do not require approval for their choice. Students are assessed on all instruments they use during the examination performance.

#### **Units 3–4: for students who choose to present their examination program as a soloist**

Students who elect to present their end-of-year performance examination as soloists must select an instrument and a list from the *Prescribed List of Notated Solo Works*. All works performed in the end-of-year performance examination must be selected from one list or be approved alternative works. Students who choose to present their Unit 3–4 end-of-year examination program as soloists are advised to use the same instrument for the solo component of Outcome 1 in Units 3 and 4. The instrument lists, as appropriate, provide details about use of different instruments in the performance. If students elect to present their external end-of-year performance examination as soloists using an instrument for which no list is provided, they must apply for and receive approval to use an Alternative Instrument.

## Music Investigation

### Units 3–4

An instrument/s is selected for study in these units. For this study, students choose to perform either as soloists or as members of a group. Students who elect to present their end-of-year performance examination as members of a group may select any instrument and do not require approval for their choice of instrument. Students are assessed on all instruments they use during the examination performance. If students elect to present their external end-of-year performance examination as soloists using an instrument for which no list is provided, they must apply for and receive approval to use an Alternative Instrument.

## Alternative instruments: for students enrolling in Music Performance and Music Investigation as soloists

In Music Performance and Music Investigation Units 3–4 students wishing to perform as soloists on an instrument not included in the *Prescribed List of Notated Solo Works* must receive prior approval for:

- Music Performance: instrument and program of works – see information on [Music Performance study page](#)
- Music Investigation: instrument and one work – see information on [Music Investigation study page](#).

Students wishing to perform on an instrument not included in the Prescribed List, and using a suitable program of works for an Alternative Instrument, must receive prior approval from the VCAA. Information about Alternative Instruments is provided on the Music Performance study page on [www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au).

For Units 1–2, schools may approve use of specific instruments in a solo context.



# Selecting works for study

## Music Performance

### Units 1–2

#### Outcome 1

Students select a program of group and solo works. Students may balance the program to suit their interests; for example, there may be a group emphasis or a solo emphasis or the program might be equally weighted. Students are free to select these works from a range of sources. The program should allow the student to demonstrate a range of technical, stylistic and interpretative demands and should be appropriate to their developing level of technical expertise. Students are encouraged to explore repertoire that extends the boundaries of their current interests and knowledge.

Works chosen for group performance may, but are not required to, be selected from the Units 3 and 4 *Prescribed List of Group Works*. Works chosen for solo performance may, but are not required to, be selected from the Units 3 and 4 *Prescribed List of Notated Solo Works*. The prescribed lists are published annually on the VCAA website.

#### Outcome 2

Students prepare a program designed to build and extend their skills and confidence as performers. The program should address technical and expressive issues relevant to the student's preparation and performance practice of works selected for Outcome 1 and their overall development as a musician.

#### Outcome 3

Teachers select works and excerpts for study through critical listening and aural analysis. Works for study should encompass similar styles/genres to those the students are preparing to perform. Other works selected for study should extend students' knowledge and understanding of ways that performers make decisions about how they will interpret works and manipulate elements and conventions to realise character in performance and achieve expressive outcomes.

### Units 3–4

#### Outcome 1

Students select a program that includes contrasting works representing a range of musical styles and diversity of character. The program must be based on requirements for the end-of-year performance examination specifications and the *Prescribed List of Group Works* or the *Prescribed List of Notated Solo Works* for the selected instrument as published annually on the VCAA website. The program should allow the student to meet the requirements of the end-of-year performance examination.

The program for Units 3–4 should be challenging yet realistic. It is expected that students will spend significant time preparing these works for performance. The program should require students to use a range of fundamental and complex/extended performance techniques.

The Unit 3 school-based performance program presented for assessment of Outcome 1 should be about 15 minutes in duration for soloists and groups of one to three assessed performers. For groups of four or more assessed performers the program should be about 20–25 minutes in duration.

The Unit 4 school-based performance program presented for assessment of Outcome 1 should be about 10 minutes in duration for soloists and groups of one to three assessed performers. For groups of four or more assessed performers the program should be about 10–15 minutes in duration.

For students who have elected to perform their end-of-year performance examination as members of a group, solo work/s for Outcome 1 may, but are not required to, be selected from the *Prescribed List of Notated Solo Works*. For students who have elected to perform their end-of-year performance examination as soloists, group works for Outcome 1 may, but are not required to, be selected from the *Prescribed List of Group Works*.

## Outcome 2

Students prepare a program designed to build their skills and confidence as performers. The program should address interpretative, technical and expressive issues relevant to the student's preparation of works selected for Outcome 1 and their overall development as a musician. The program for Unit 3 should emphasise technical issues and in Unit 4 should support refinement of the interpretations developed by students and their ability to present their performance program in a fluent, controlled and expressive manner.

## Outcome 3

Teachers select excerpts of pre-recorded works for study. These excerpts should be chosen from diverse styles and traditions to build students' critical and analytical listening skills and their ability to use appropriate music terminology and language. Students study ways other performers make decisions when they are interpreting music works. They consider how elements of music are manipulated and the application of performance techniques and conventions to realise characteristics of music in performance

# Music Investigation

## Units 3–4

Overall, the performance program must allow the student to demonstrate broad and deep knowledge and understanding of the selected Investigation Topic. The program should represent a diversity of character and allow students to demonstrate a range of complex technical and expressive skills and use relevant performance conventions and artistic knowledge. The works may be from different music styles and/or from different cultures, eras and geographical locations. A minimum of four works must be prepared across Units 3 and 4; however the actual number of works included in the program will vary according to the length and complexity of typical works in the selected Investigation Topic.

In Unit 3 the performance program must consist of at least two works that relate to the Investigation Topic including a work selected from a current prescribed list that is central to the Investigation Topic. The Unit 3 school-based performance program presented for assessment of Outcome 3 should be about 15 minutes duration for soloists and groups of one to three assessed performers. For groups of four or more assessed performers, the program should be about 20–25 minutes duration.

In Unit 4 the performance program must consist of at least two works that relate to the Investigation Topic and complement the works studied in Unit 3. The Unit 4 performance program presented for assessment of Outcome 3 should be about 10 minutes duration for soloists and groups of one to three assessed performers. For groups of four or more assessed performers, the program should be about 10–15 minutes duration.

# Music Style and Composition

## Unit 1

### Outcome 1

Students should study a wide range of excerpts of varying duration and in different styles and traditions. Students focus on the use of specific elements of music and/or compositional devices in the excerpts. Music selected for study should include excerpts:

- from styles and traditions that are familiar and unfamiliar to students
- that use a range of instrumental and vocal combinations
- that represent musical styles and traditions drawn from diverse cultures of the world including music that is not representative of Western art music or popular repertoires.

## Outcome 2

Students should study at least three short works, single movements and/or small collection/s of minor works, each of which is representative of a different, identifiable style or tradition. At least one of these works should be representative of music drawn from diverse cultures of the world, including music that is not from the Western art music or popular repertoires.

## Unit 2

### Outcome 1

Students should study a wide range of excerpts of varying duration and in different styles and traditions. Students focus on the use of specific elements of music and/or compositional devices in the excerpts. Music selected for study should include excerpts:

- in styles and traditions that are familiar and unfamiliar to students
- that use a range of instrumental and/or vocal combinations
- from multi-disciplinary works that combine music and non-music elements.

### Outcome 2

Students should study at least two multi-disciplinary works in which music interrelates with non-music features of the works. Each work should be from a different multi-disciplinary form and the music used in these works must have been specifically composed for that work. Compilations of popular songs that have been appropriated for use within the work, and program music that is not associated with another artistic discipline, are not within the scope of this area of study. Appropriate works for this area of study might include, but are not restricted to, music theatre works, multimedia installations, dance works, operas and films.

## Units 3 and 4

### Outcome 1

Students should study a wide range of excerpts of varying duration and in different styles and traditions. Students focus on the use of specific elements of music and/or compositional devices in the excerpts including repetition, variation and contrast. Music selected for study should include excerpts:

- in styles and traditions which are familiar and unfamiliar to students
- that use a range of instrumental and/or vocal combinations including digital instruments.

## Unit 3

### Outcome 2

Students should study two short works, single movements and/or small collection/s of minor works in different styles, including one work or collection of minor works by an Australian creator/composer. These works should use the compositional devices of repetition, variation and contrast in significant ways.

## Unit 4

### Outcome 2

Students should select for study one short work, single movement and/or collection of minor works created since 1950. This work should use the compositional devices of repetition, variation and contrast in significant ways.

# Music Performance

Music Performance Units 1 to 4 aims to broaden and enrich students' musical experience, to assist students to develop personal awareness of the expressive and aesthetic qualities of music and to encourage a life-long engagement with music and music making.

Music performance involves synthesis of knowledge of the music work/s being performed including their structure, style and context and their expressive qualities. Performance also requires the use of an instrument to interpret and realise the work, and knowledge and understanding of how to use an instrument/s to produce and manipulate sound. Performers use musicianship skills along with instrumental techniques to present musically engaging performances.











Through research and analysis of performances by leading practitioners, students become aware of ways that performance conventions, musical nuance and effective communication between performers and audience can facilitate engaging, exciting and meaningful performances. Students expand their musical vocabulary and develop language to articulate their awareness and understanding of the impact that interpretative decisions have on the music they perform, listen to and analyse.

## Music language chart

Depending on the prior experience of students, concepts may be introduced in a particular order to support students' analyses of works being prepared for performance. Knowledge listed in the following table provides a basis for the development of aural awareness. This chart should be read with the key knowledge and key skills for Outcome 3 in Units 1 to 4. For further information see *Advice for teachers*.

Concept	Knowledge	Units 1 and 2	Units 3 and 4
Aural awareness	Systems for critical listening, aural identification of music characteristics, singing and re-creating fundamental music language	✓	✓
Intervals	Diatonic intervals	✓	✓
	Naming conventions used to identify size and quality	✓	✓
	Sound and structure – major, minor, perfect: 4ths, 5ths, 8ves	✓	✓
	Sound and structure – diminished, augmented	✓	✓
	Sound and structure – tritone (aural contexts only)	✓	✓
	Sound and structure – 2nds, 3rds, 6ths, 7ths	✓	✓
Scales	Sound and structure – major	✓	✓
	Sound and structure – natural minor	✓	✓
	Sound and structure – harmonic minor	✓	✓
	Sound and structure – melodic minor	✓	✓
	Sound and structure – chromatic scale	✓	
	Sound and structure – blues scale	✓	✓
	Sound and structure – major pentatonic	✓	✓
	Sound and structure – minor pentatonic	✓	✓
Modes	Sound and structure – dorian		✓
	Sound and structure – mixolydian		✓
	Sound and structure – lydian		✓

Concept	Knowledge	Units 1 and 2	Units 3 and 4
Triads and chords in root position	Naming conventions used to identify quality and diatonic function of chords within a key	✓	✓
	Sound and structure – major, minor, diminished, augmented	✓	✓
	Sound and structure – dominant 7th (dom7 or V7), for example G7	✓	✓
	Sound and structure – major 7th (maj7), for example G <sup>A</sup>	✓	✓
	Sound and structure – minor 7th (min7), for example Gmin7	✓	✓
	Sound and structure – minor 7th flat 5 (min7flat5 or half diminished), for example G <sup>o</sup> or G <sup>o</sup> 7		✓
	Sound and structure – full diminished 7th, for example G <sup>o</sup>		✓
	Sound and structure – suspended 4th (sus4), for example Gsus4	✓	✓
	Sound and structure – scale tone triads in major and harmonic minor keys	✓	✓
	Sound and structure – scale tone 7th chords in major and harmonic minor keys except for i7 and III7 in harmonic minor scales		✓
Meter	Concepts of beat, pulse, feel, accent, syncopation and subdivision	✓	✓
	Simple time-signatures – duple, triple, quadruple	✓	✓
	Compound time-signatures – duple, triple, quadruple		✓
	Asymmetric time-signatures in groups of 5 and 7, including metrical organisation that moves between symmetric and asymmetric such as $\frac{4}{4}$ - $\frac{7}{4}$ (Note: these meters will not be assessed in transcription questions in the aural and written examination.)		✓
Notation conventions	Pitch notation in treble and bass clef	✓	✓
	Stem direction	✓	✓
	Ledger lines	✓	✓
	Key signatures	✓	✓
	Accidentals	✓	✓
	Chord names/symbols	✓	✓
	Stems, beaming, dots and ties	✓	✓
	Notation of: <ul style="list-style-type: none"> <li>time signatures</li> <li>semibreve, minim, crotchet, quaver and semiquaver notes and equivalent rests</li> </ul>	✓	✓
	Triplets and duplets		✓

Concept	Knowledge	Units 1 and 2	Units 3 and 4
	Rhythmic groupings: for crotchet and minim beats including as follows:	✓	✓
Crotchet beat for example: 2 3 4 4	 		
Minim beat for example: 2 3 2 2	 		
Dotted crotchet beat for example: 3 6 9 8 8 8	  		
Dotted minim beat for example: 6 9 4 4	  		

Concept	Knowledge	Units 1 and 2	Units 3 and 4
Interpretation	Elements of music (see Cross-study specifications)	✓	✓
	Compositional devices (see Cross-study specifications)	✓	✓
	Ways of creating interpretations of works by manipulating and making decisions about tempo, dynamics, tone colour, articulation, phrasing, blend of instrumental voices, balance of music lines, improvisation/embellishment/ornamentation.	✓	✓
	Language to substantiate, discuss and describe: <ul style="list-style-type: none"> <li>ways in which treatment of elements of music by performers contributes to creating structural, stylistic and expressive qualities of music works</li> <li>ways in which treatment of compositional devices by performers contributes to creating structural, stylistic and expressive qualities of music works</li> <li>ways in which manipulation of tempo, dynamics, tone colour, articulation, phrasing, blend of instrumental voices, balance of music lines, improvisation/embellishment/ornamentation contribute to creating interpretations of works.</li> </ul>	✓	✓

# Unit 1: Music Performance

This unit focuses on building students' performance and musicianship skills to present performances of selected group and solo music works using one or more instruments. They study the work of other performers and explore strategies to optimise their own approach to performance. They identify technical, expressive and stylistic challenges relevant to works they are preparing for performance and endeavour to address these challenges. Students develop their listening, aural, theoretical and analytical musicianship skills and apply this knowledge when preparing and presenting performances.

See [Selection of instrument or voice](#).

See [Music language chart](#).

## Area of Study 1

### Performance

In this area of study students prepare performances by selecting, researching and learning solo and group works. They perform regularly in a variety of contexts and use these performances to explore ways of expressively shaping their chosen works and communicating their artistic intentions to an audience. They develop their individual instrumental and musicianship skills through regular practice and develop group skills through rehearsal and performance with other musicians.

### Outcome 1

On completion of this unit the student should be able to prepare and perform a program of group and solo works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

#### Key knowledge

*A program of group and solo works including:*

- the context of the works; for example, style, influences, historical and contemporary performance conventions, score, transcription or chart
- the structure of the works and how the composer/arranger/performer has used elements of music and compositional devices
- the possibilities for arranging and shaping the works in performance, as appropriate to the performance context and work, through decisions made about the use and manipulation of:
  - elements of music and compositional devices
  - techniques and conventions
  - equipment and technologies such as mutes, effects pedals, looping software or an effects processor, as appropriate
- musicianship skills used by performers to realise works and to create character in performance, such as aural awareness and sensitivity, creativity, theoretical knowledge and interaction with other performers
- presentation techniques relevant to a variety of contexts and spaces
- approaches to making decisions about how to interpret or arrange works and shape performances.



**Key skills**

- use research to make decisions about how selected works can be interpreted, arranged and/or shaped in performance
- learn, practise, interpret and rehearse a program of group and solo works
- perform a program of group and solo works
- apply musicianship skills in performance to realise the structure and expressive qualities of the works.

## Area of Study 2

### Preparing for performance

This area of study focuses on developing students' capabilities to present musically engaging and technically competent group and solo performances. Students research the selected works to help identify and systematically practise relevant material and processes that will enhance their ability to realise the character and style of the selected group and solo works.

As students develop and practise rehearsal strategies, they trial the use of techniques and conventions. They systematically develop their capacity to use aural, technical and interpretative musicianship skills to enhance their performance.

Students identify strengths and weaknesses in their performance capabilities and develop a planned approach to address challenges and optimise their performance. They select and create exercises and practise material to consolidate and refine their command of instrumental and presentation techniques. They build their understanding of how to control and manipulate techniques and conventions, increasing their ability to communicate with an audience.

### Outcome 2

On completion of this unit the student should be able to demonstrate and discuss techniques relevant to the performance of selected works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

**Key knowledge**

- works being prepared for Outcome 1
- effective instrumental practice routines including, as appropriate, ways of incorporating use of digital instruments, technology and equipment
- effective approaches to individual practice and group rehearsal
- strategies for developing individual instrumental control and technique, as appropriate to the selected instrument and selected works
- a range of exercises selected to improve general instrumental technique
- a range of exercises selected to improve performance of selected works
- interpretations of selected works by other performers
- strategies used by other performers to optimise performance outcomes
- ways of improving identified aspects of personal performance ability including reflection and evaluation.

**Key skills**

- identify performance challenges relevant to selected works
- research, plan and implement a systematic approach to practice and rehearsal of identified performance challenges including overcoming performance anxiety

- create exercises to develop instrumental and presentation techniques
- demonstrate and discuss a planned approach to improving instrumental and presentation techniques relevant to performance of selected works
- reflect on feedback, analyse effectiveness of approaches and identify issues for further development.

## Area of Study 3

### Music language

This area of study focuses on developing understanding of music language used for interpretation and critical listening. Students study concepts in isolation, from a theoretical perspective and in the contexts of performing and interpretation. This approach develops students' general musicianship and enables them to apply their knowledge when they learn, interpret, rehearse and perform music works. Students develop their ability to hear, identify and sing fundamental components of music language including intervals, scales and triads. They also re-create and extend short melodic and rhythmic phrases, sing and play from sight and memory, and practise and refine their ability to notate music by hand. Students use knowledge developed across this area of study to explore characteristics of works being prepared for performance and make decisions about approaches to interpretation.

### Outcome 3

On completion of this unit the student should be able to identify, re-create, extend and notate music language components and short phrases, and describe ways elements of music may be interpreted.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

#### Key knowledge

- works being prepared for performance
- excerpts of music in diverse styles and genres
- music language including horizontal and vertical pitch organisation, rhythmic organisation and notation conventions
- approaches to critical listening and analysis of live and recorded performances.

#### Key skills

##### *Music language*

- identify the size and quality of ascending and descending intervals that are presented aurally or in writing, in treble and/or bass clef, in isolated and melodic contexts
- identify ascending and descending scales that are presented either aurally or in writing, in treble and/or bass clef
- recognise and identify the tonality of a melody which is presented either aurally or in writing in treble and/or bass clef
- sing intervals, scales, short melodic phrases and chord-tone arpeggios
- use conventional music notation to write intervals, scales and chords in treble and/or bass clef
- imitate and/or improvise on short melodic motifs by singing, humming or playing
- imitate and/or improvise on short rhythmic patterns by clapping, tapping or playing
- identify and use conventional music notation to transcribe missing notes in a short melody
- identify root position triads and chords presented aurally in block harmony and as arpeggios
- identify diatonic progressions of up to three chords: in major keys and in minor keys where the basis for chord building is the harmonic minor scale; in keys that use up to one sharp or one flat; that use root position primary triads only; that are presented homophonically; and that conclude with common cadences ending on the tonic chord

- aurally recognise and identify short rhythmic ideas and phrases presented by non-pitched percussion instruments in two parts
- identify and use conventional music notation to transcribe missing notes and/or rests in a short rhythm exercise.

#### *Critical listening and interpretation*

- listen analytically to excerpts of pre-recorded works including works created and performed by Australians
- identify, describe and discuss ways in which performers and/or conductors create interpretations and achieve expressive outcomes through the manipulation of tempo, dynamics, articulation, tone colour, phrasing, balance of music lines, blend of instrumental voices, improvisation/embellishment/ornamentation
- use appropriate music terminology and language to identify, describe and discuss ways in which elements of music may be interpreted to achieve expressive outcomes in works selected for performance.

## Assessment

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks that provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study, including the key knowledge and key skills listed for the outcomes, should be used for course design and the development of learning activities and assessment tasks. Assessment must be a part of the regular teaching and learning program and should be completed mainly in class and within a limited timeframe.

All assessments at Units 1 and 2 are school-based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

For this unit students are required to demonstrate three outcomes. As a set these outcomes encompass the areas of study in the unit.

Suitable tasks for assessment may be selected from the following:

- performance/s of at least three works including at least one group work and one solo work with accompaniment, as appropriate; the duration of the performance/s will vary depending on the works selected
- a demonstration of material chosen to address challenges in performance of works prepared for Outcome 1, for example an assessment task that includes a test or other performance context
- an explanation of how selected material supports the student's development as an instrumentalist and their preparation of works performed for Outcome 1; the explanation may be presented in one or more of the following formats:
  - oral
  - multimedia
  - written
- aural, written and practical tasks such as:
  - a folio of exercises
  - structured questions
  - a workbook of class activities.

Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

# Unit 2: Music Performance

This unit focuses on building performance and musicianship skills. Students present performances of selected group and solo music works using one or more instruments and take opportunities to perform in familiar and unfamiliar venues and spaces. They study the work of other performers and refine selected strategies to optimise their own approach to performance. They identify technical, expressive and stylistic challenges relevant to works they are preparing for performance and endeavour to address these challenges. Students develop their listening, aural, theoretical and analytical musicianship skills and apply this knowledge when preparing and presenting performances.

See [Selection of instrument or voice](#).

See [Music language chart](#).

## Area of Study 1

### Performance

In this area of study students prepare for their performances by selecting, researching, interpreting and learning solo and group works. Works selected for performance in this area of study should be different from those works selected for Unit 1, Outcome 1. Students perform regularly in a variety of contexts and use these performances to explore and build on ways of expressively shaping their chosen works and communicating their artistic intentions to an audience. They develop their individual instrumental and musicianship skills through regular practice and develop and implement group skills through rehearsal and performance with other musicians.

### Outcome 1

On completion of this unit the student should be able to prepare and perform a program of group and solo works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

#### Key knowledge

*A program of group and solo works including:*

- the context of the works; for example, style, influences, historical and contemporary performance conventions, score, transcription or chart
- the structure of the works and how the composer/arranger/performer has used elements of music and compositional devices
- possibilities for arranging and shaping the works in performance as appropriate to the performance context and work, through decisions made about the use and manipulation of:
  - elements of music and compositional devices
  - techniques and conventions
  - equipment and technologies such as mutes, effects pedals, looping software or an effects processor, as appropriate
- musicianship skills used by performers to realise works and to create character in performance
- presentation techniques relevant to a variety of contexts and spaces
- approaches to making decisions about how to interpret or arrange works and shape performances.

**Key skills**

- use research to make decisions about how selected works can be interpreted, arranged and/or shaped in performance
- learn, practise, interpret and rehearse a program of group and solo works
- perform a program of group and solo works
- apply musicianship skills in performance to realise the structure and expressive qualities of the works.

## Area of Study 2

### Preparing for performance

This area of study focuses on continual development of students' capabilities to present musically engaging and technically competent group and solo performances. Students develop knowledge of the works they are preparing by identifying and systematically practising relevant material and processes that will enhance their ability to realise the character and style of selected group and solo works.

As students undertake individual practice and group rehearsals, they trial the use of strategies, techniques and conventions to enhance their performance. They also systematically develop their capacity to use aural, technical and interpretative musicianship skills to enhance their performance.

Students identify strengths and weaknesses in their performance capabilities and develop a planned approach to address challenges and optimise their performance. They select and create exercises and practise material to consolidate and refine their command of instrumental and presentation techniques. They build their understanding of how to control and manipulate techniques and conventions, increasing their ability to present a musically intelligible performance that engages effectively with an audience.

### Outcome 2

On completion of this unit the student should be able to demonstrate and discuss techniques relevant to performance of selected works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

**Key knowledge**

- works being prepared for Outcome 1
- effective instrumental practice routines including, as appropriate, ways of incorporating use of digital instruments, technology and equipment
- effective approaches to individual practice and group rehearsal
- strategies for developing individual instrumental control and technique, as appropriate to the selected instrument and selected works
- a range of exercises selected to improve general instrumental technique
- a range of exercises selected to improve performance of selected works
- interpretations of selected works by other performers
- strategies used by other performers to optimise performance outcomes
- ways of improving identified aspects of personal performance ability including reflection and evaluation.

**Key skills**

- identify performance challenges relevant to selected works
- research, plan and implement a systematic approach to practise and rehearsal of identified performance challenges, including use of presentation techniques
- create exercises to develop instrumental and presentation techniques
- demonstrate and discuss a planned approach to instrumental and presentation techniques relevant to performance of selected works
- reflect on feedback, evaluate effectiveness of approaches and identify issues for further development.

## Area of Study 3

### Music language

In this area of study students continue to build their understanding of music language used for interpretation and critical listening. Students study concepts in isolation, from a theoretical perspective and in the contexts of performing and interpretation. They build their general musicianship ability, identifying specific applications for their skills in learning, rehearsal and performance contexts. Students develop their ability to identify, sing, play, and write fundamental components of music language, including intervals, scales and triads. They also re-create and extend short melodic and rhythmic phrases, singing and playing from sight and memory, and practise and refine their ability to notate music by hand. Students use knowledge developed across this area of study to explore characteristics of works being prepared for performance and make decisions about approaches to interpretation.

### Outcome 3

On completion of this unit the student should be able to re-create, extend and notate music language components and short phrases, and describe ways elements of music may be interpreted.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

**Key knowledge**

- works being prepared for performance
- excerpts of music in diverse styles and genres
- music language including horizontal and vertical pitch organisation, rhythmic organisation and notation conventions
- approaches to critical listening and analysis of live and recorded performances.

**Key skills***Music language*

- identify the size and quality of ascending and descending intervals that are presented aurally or in writing, in treble and/or bass clef, in isolated and melodic contexts
- identify ascending and descending scales that are presented either aurally or in writing in treble and/or bass clef
- recognise and identify the tonality of a melody presented aurally or in writing in treble and/or bass clef
- sing intervals, scales, short melodic phrases and chord-tone arpeggios
- use conventional music notation to write intervals, scales and chords in treble and/or bass clef
- imitate and/or improvise on short melodic motifs by singing, humming or playing
- imitate and/or improvise on short rhythmic patterns by clapping, tapping or playing
- use conventional music notation to transcribe missing notes: in a diatonic melody that is based on a major or melodic minor scale; in keys that use up to two sharps or two flats; presented in treble clef; in simple time-signatures; and where the pitch of the first note and the rhythm of the melody are given

- identify root position triads and chords presented aurally in block harmony and as arpeggios
- identify diatonic progressions of up to three chords: in major keys and in minor keys where the basis for chord building is the harmonic minor scale; that are in keys that use up to two sharps or two flats; that use combinations of root position triads and dominant 7th chords; that are presented homophonically; and that conclude with common cadences that end on either the tonic, dominant or submediant chords
- aurally recognise and identify short rhythmic ideas and phrases presented by non-pitched percussion instruments in two parts
- use conventional music notation to transcribe missing notes and/or rests in a short rhythm exercise.

#### *Critical listening and interpretation*

- listen analytically to excerpts of pre-recorded works including works created and performed by Australians
- compare excerpts of pre-recorded works and identify, describe and discuss ways in which performers/conductors create different interpretations and achieve different expressive outcomes through the manipulation of tempo, dynamics, articulation, tone colour, phrasing, balance of music lines, blend of instrumental voices, improvisation/embellishment/ornamentation
- use appropriate music terminology and language to identify, describe and discuss ways in which elements of music may be interpreted to achieve expressive outcomes in works selected for performance.

## Area of Study 4

### Organisation of sound

This area of study focuses on creating original work as a composition or an improvisation informed by analysis of a work/s being prepared for performance. The creative process is an individual one and has many starting points for inspiration. Students study and listen to a wide variety of music. They explore a range of strategies within a selected stylistic framework to explore creative possibilities and generate and extend music ideas, for example improvisation and/or by using an element of music or a concept, such as a key, chord progression, instrumentation, mood.

Students identify characteristics in works they are preparing for performance that can be used in their composition or improvisation and explore relevant influences on composers/performers. They experiment with, develop and refine music ideas considering the music language used in the original work, the range and characteristics of selected instruments, the use of instruments in combination, the balance of dynamics and tone colour, the blend of instrumental voices, music forms and structures, and notation conventions.

Digital instruments, tools and/or equipment should be used, as appropriate, to create, notate, review, refine, present/perform and/or record compositions and improvisations.

### Outcome 4

On completion of this unit the student should be able to devise a composition or an improvisation that uses music language evident in work/s being prepared for performance.

To achieve this outcome the student will draw on knowledge and related skills outlined in Area of Study 4.

#### Key knowledge

- music language in works being prepared for performance
- music language relevant to a selected style.

#### *Composition*

- techniques for composing melodies and harmonic parts that can be performed in combination with a melody
- techniques for harmonising a given melody using appropriate chords
- techniques to input and edit work including transposition, as appropriate, using digital technologies, software and equipment.

OR

### *Improvisation*

- techniques for improvising using a given structure or source material
- techniques for improvising over progressions that feature a range of triads and 7th chords and their associated scale patterns
- techniques for improvising on selected memorised structures using spontaneously created rhythmic and/or melodic motifs or patterns
- techniques to record and edit improvised performances.

### **Key skills**

- aurally and/or visually analyse music language of work/s being prepared for performance

AND

#### *For composition*

- use composition and part-writing techniques to compose and notate a short, original work based on analysis of works being prepared for performance
- input and edit work using digital technologies, software and equipment, as appropriate

OR

#### *For improvisation*

- improvise using given source material
- improvise over a range of triads and 7th chords and their associated scale patterns
- improvise on selected structures that are memorised, spontaneously creating rhythmic and/or melodic motifs or patterns
- record and edit the improvised performance using digital technologies, software and equipment, as appropriate.

## **Assessment**

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks that provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study, including the key knowledge and key skills listed for the outcomes, should be used for course design and the development of learning activities and assessment tasks. Assessment must be a part of the regular teaching and learning program and should be completed mainly in class and within a limited timeframe.

All assessments at Units 1 and 2 are school based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

For this unit students are required to demonstrate four outcomes. As a set these outcomes encompass the areas of study in the unit.

Suitable tasks for assessment may be selected from the following:

- performances of at least three works, including at least one group work and one solo work with accompaniment as appropriate; the duration of the performances will vary depending on the works selected
- a demonstration of material chosen to address challenges in performance of works prepared for Outcome 1, for example an assessment task that includes a test or other performance context
- an explanation of how selected material supports the student's development as an instrumentalist and their preparation of works performed for Outcome 1; the explanation may be presented in one or more of the following formats:
  - oral
  - multimedia
  - written



- aural, written and practical tasks such as:
  - a folio of exercises
  - structured questions
  - a workbook of class activities
- a composition or an improvisation and accompanying documentation that describes use of music language in the exercise/s; the documentation may be presented in one or both of the following formats:
  - multimedia
  - written.

Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

# Unit 3: Music Performance

This unit focuses on building and refining performance and musicianship skills. Students focus on either group or solo performance and begin preparation of a performance program they will present in the end-of-year examination. As part of their preparation, students will also present performances of both group and solo music works using one or more instruments and take opportunities to perform in familiar and unfamiliar venues and spaces. They study the work of other performers and refine selected strategies to optimise their own approach to performance. They identify technical, expressive and stylistic challenges relevant to works they are preparing for performance and endeavour to address these challenges. Students develop their listening, aural, theoretical and analytical musicianship skills and apply this knowledge when preparing and presenting performances.

See [Selection of instrument or voice](#).

See [Music language chart](#).

## Area of Study 1

### Performance

In this area of study students prepare performances by selecting, researching, interpreting and learning solo and group works. Where students have completed Units 1 and/or 2, works selected for performance in this area of study should be different to those works selected for Outcome 1 in those units. Students perform regularly in a variety of contexts and use these performances to explore and build on ways of expressively shaping their chosen works and communicating their artistic intentions to an audience. They develop their individual instrumental and musicianship skills through regular practice and develop and implement group skills through rehearsal with other musicians.

Across Units 3 and 4 students must perform the number of works specified for the selected instrument or group in the performance examination specifications and relevant prescribed list. The works selected should allow students to meet examination requirements and conditions.

### Outcome 1

On completion of this unit the student should be able to prepare and perform a program of group and solo works, and demonstrate a diverse range of techniques and expressive qualities and an understanding of a wide range of music styles and performance conventions.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

#### Key knowledge

*A program of group and solo works including:*

- accompanied/unaccompanied works, as appropriate to the instrument/group
- contexts that influence the interpretation and performance of the works
- the structure of the works
- ways in which composers/arrangers/performers have used elements of music and compositional devices
- possibilities for arranging and shaping the works in performance, as appropriate to the performance context and work, through decisions made about the use and manipulation of:
  - elements of music and compositional devices
  - techniques and conventions
  - equipment and technologies as appropriate
- musicianship skills used by performers to realise works and to create character in performance
- presentation techniques relevant to a variety of contexts and spaces
- approaches to communicating interpretations and artistic intentions in live performance of music works to an audience.

### Key skills

- use research to make decisions about how selected works can be interpreted, arranged and/or shaped in performance
- learn, practise, interpret and rehearse a program of group and solo works
- perform a program of informed interpretations of group and solo works
- apply musicianship skills in performance to realise the structural, stylistic and expressive qualities of the works in performance/s including:
  - accuracy and security
  - control and fluency of technique
  - aural awareness, sensitivity and creativity
  - awareness of parts and structures of the work
  - expressive shaping of the works and the performance
  - relevant personal, stylistic, practical, technological, historical and cultural influences, as appropriate to each work
  - communication, interaction, cooperation and empathy with other musicians, as appropriate to the performance
  - effective sound production and/or sound reinforcement techniques, as appropriate to acoustic properties of performance venues, the style and character of selected works and performance contexts
  - presentation techniques and conventions of performance that are appropriate to the instrument/s, group/s, works, styles and performance space/s.

## Area of Study 2

### Preparing for performance

This area of study focuses on continual development of students' capabilities to present musically engaging and technically competent group and solo performances. Students develop knowledge of the works they are preparing to perform and systematically practise relevant material and processes that will enhance their ability to realise the character and style of selected group and solo works.

As students develop and practise rehearsal strategies, they trial the use of techniques and conventions. They systematically develop their capacity to use aural, technical and interpretative musicianship skills to enhance their performance.

Students identify strengths and weaknesses in their performance capabilities and develop a planned approach to address challenges and optimise their performance. They select and create exercises and practise material to consolidate and refine their command of instrumental and presentation techniques. They build their understanding of how to control and manipulate techniques and conventions to increase their ability to communicate with an audience.

### Outcome 2

On completion of this unit the student should be able to demonstrate and discuss techniques relevant to performance of selected works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

#### Key knowledge

- works being prepared for Outcome 1
- effective instrumental practice routines including, as appropriate, ways of incorporating use of digital instruments, technology and equipment
- effective approaches to solo practice and group rehearsal

- strategies for developing individual instrumental control and technique, as appropriate to selected instrument and selected works
- a range of exercises selected to improve general instrumental technique
- a range of exercises selected to improve performance of selected works
- interpretations of selected works by other performers
- strategies used by other performers to optimise performance outcomes
- ways of improving identified aspects of personal performance ability including goal-setting, reflection and evaluation.

### Key skills

- identify performance challenges relevant to selected works
- research, plan and implement a systematic approach to practise and rehearsal of identified performance challenges
- create exercises to develop instrumental and presentation techniques
- demonstrate and discuss instrumental and presentation techniques relevant to the performance of selected works
- reflect on feedback, evaluate effectiveness of approaches and identify issues for further development.

## Area of Study 3

### Music language

In this area of study students continue to systematically develop understanding of music language used for performance, interpretation and critical listening. They develop and refine their ability to identify, recognise, notate and transcribe short music excerpts, as well as to re-create short sections of music by singing, humming and/or playing. Students practise and refine their ability to notate music by hand. They further develop their understanding of ways elements of music can be interpreted in the performance of music works. They apply this knowledge through analysis and comparison of ways in which performers have interpreted a variety of works, including works created by Australian composers/songwriters after 1980 and works by composers working in other times and locations.

### Outcome 3

On completion of this unit the student should be able to identify, re-create, notate and transcribe short excerpts of music, and discuss the interpretation of expressive elements of music in pre-recorded works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

### Key knowledge

- excerpts of music in diverse styles and genres created by Australian composers/songwriters after 1980
- other excerpts of music in diverse music styles and genres
- music language including horizontal and vertical pitch organisation, rhythmic organisation and notation conventions
- approaches to critical listening and analysis of live and recorded performances.

### Key skills

#### *Music language*

- identify the size and quality of ascending and descending intervals that are presented either aurally or in writing, in treble and/or bass clef, and in isolated and melodic contexts
- identify ascending and descending scales and modes that are presented either aurally or in writing in treble and/or bass clef

- recognise and identify the tonality of a melody of not more than four bars presented aurally or in writing in treble and/or bass clef
- sing intervals, scales, modes, short melodic phrases and chord-tone arpeggios
- use conventional music notation to write intervals, scales, modes and chords in treble and/or bass clef
- imitate and/or improvise on short melodic motifs by singing, humming or playing
- imitate by clapping, tapping or playing regular and syncopated rhythm patterns of no more than four bars in simple, compound and/or asymmetric meters
- improvise on short rhythmic patterns by clapping, tapping or playing
- use a pitched instrument and/or voice to play or sing and then notate a previously unseen and unheard diatonic melody of no more than two consecutive bars, that is: presented aurally, based on a major or melodic minor scale, in keys that use up to three sharps or flats (transposing instruments at written pitch); in simple duple, simple triple, simple quadruple and compound duple meters; where the pitch of the first note and the rhythm of the melody are given
- use conventional notation to transcribe missing melodic passages of not more than two bars in a diatonic melody of no more than eight bars based on major and melodic minor scales: in keys that use up to three sharps or flats; in simple duple, simple triple, simple quadruple and compound duple meters; where the two bars may or may not be consecutive
- identify root position triads and chords presented aurally in block harmony and as arpeggios
- identify diatonic progressions of up to four chords: in major keys or in minor keys where the basis for chord building is the harmonic minor scale; in keys that use up to three sharps or three flats; that use combinations of root position triads and 7th chords; that are presented homophonically; and that conclude with common cadences that end on either the tonic, dominant or submediant chords
- aurally recognise and identify rhythm patterns and phrases of no more than two bars in length presented by non-pitched percussion instruments in two parts
- use conventional music notation to transcribe rhythm patterns of up to two bars from an excerpt that is no longer than eight bars, in simple duple, simple triple, simple quadruple and compound duple meters, that are presented by a non-pitched percussion instrument and where the two bars may or may not be consecutive.

#### *Listening and interpretation*

- use music terminology and language
- describe ways in which performers and/or conductors shape interpretations in pre-recorded works through their approach to and manipulation of tempo, dynamics, articulation, tone colour, phrasing, balance of music lines, blend of instrumental voices, improvisation/embellishment/ornamentation
- compare the treatment of elements of music to achieve expressive outcomes in pre-recorded performances of music works, such as tempo, dynamics, articulation, tone colour, phrasing, balance of music lines, blend of instrumental voices, improvisation/embellishment/ornamentation
- discuss expressive outcomes resulting from interpretative decisions made by performers and/or conductors.

## School-based assessment

### Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

## Assessment of levels of achievement

The student's level of achievement in Unit 3 will be determined by School-assessed Coursework. School-assessed Coursework tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe.

Where teachers provide a range of options for the same School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the Study Design. The VCAA publishes *Advice for teachers* for this study, which includes advice on the design of assessment tasks and the assessment of student work for a level of achievement.

Teachers will provide to the VCAA a numerical score representing an assessment of the student's level of achievement. The score must be based on the teacher's assessment of the performance of each student on the tasks set out in the following table.

### Contribution to final assessment

School-assessed Coursework for Unit 3 will contribute 20 per cent to the study score.

Outcomes	Marks allocated*	Assessment tasks
<b>Outcome 2</b> Demonstrate and discuss techniques relevant to performance of selected works.	40	A demonstration of material selected to assist with development of general instrumental technique and preparation of works selected for Outcome 1 including exercise/s created by the student. AND A discussion of how the selected material is supporting the student's development as an instrumentalist and their preparation of works for Outcome 1. The discussion may be presented in one or both of the following formats: <ul style="list-style-type: none"> <li>oral</li> <li>multimedia.</li> </ul>
	10	
<b>Outcome 3</b> Identify, re-create, notate and transcribe short excerpts of music, and discuss the interpretation of expressive elements of music in pre-recorded works.	20	A test that includes the following components: <ul style="list-style-type: none"> <li>aural and theory</li> <li>written, and</li> <li>practical components.</li> </ul>
	10	
	20	
<b>Total marks</b>	<b>100</b>	

\*School-assessed Coursework for Unit 3 contributes 20 per cent.

## External assessment

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination, which will contribute 50 per cent, and an end-of-year aural and written examination which will contribute 20 per cent.

# Unit 4: Music Performance

This unit focuses on further development and refinement of performance and musicianship skills. Students focus on either group or solo performance and continue preparation of a performance program they will present in the end-of-year examination. All students present performances of both group and solo music works using one or more instruments and take opportunities to perform in familiar and unfamiliar venues and spaces. Through analyses of other performers' interpretations and feedback on their own performances, students refine their interpretations and optimise their approach to performance. They continue to address challenges relevant to works they are preparing for performance and to strengthen their listening, aural, theoretical and analytical musicianship skills.

See [Selection of instrument or voice](#).

See [Music language chart](#).

## Area of Study 1

### Performance

In this area of study students prepare performances by selecting, researching, learning and interpreting solo and group works. Works selected for performance should complement those works selected for Outcome 1 in Unit 3. Students perform regularly in a variety of contexts and use these performances to explore and consolidate their understanding of ways they can expressively shape their chosen works and communicate their artistic intentions to an audience. They develop their individual instrumental and musicianship skills through regular practice and develop and implement group skills through rehearsal with other musicians.

Across Units 3 and 4 all students must perform the number of works specified for the selected instrument or group in the performance examination specifications and relevant prescribed list. The works selected should allow students to meet examination requirements and conditions.

### Outcome 1

On completion of this unit the student should be able to prepare and perform informed interpretations in a program of group and solo works, and demonstrate a diverse range of techniques, expressive qualities and understanding of a wide range of music styles and performance conventions.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

#### Key knowledge

*A program of group and solo works including:*

- accompanied/unaccompanied works as appropriate to the instrument/group
- the context of the works and factors that influence interpretations and performances
- the structure of the works
- how the composers/arrangers/performers have used elements of music and compositional devices
- possibilities for arranging and shaping the works in performance, as appropriate to the performance context and work, through decisions made about the manipulation of:
  - elements of music and compositional devices
  - techniques and conventions
  - equipment and technologies, as appropriate
- musicianship skills used by performers to realise works and to create character in performance

- presentation techniques relevant to a variety of contexts and spaces
- approaches to communicating interpretations and artistic intentions in live performance of music works to an audience.

### Key skills

- use research to make decisions about how selected works can be interpreted, arranged and/or shaped in performance
- learn, practise, interpret and rehearse a program of group and solo works
- perform a program of informed interpretations of group and solo works
- apply musicianship skills in performance to realise the structural, stylistic and expressive qualities of the works in performance/s including:
  - accuracy and security
  - control and fluency of technique
  - aural awareness, sensitivity and creativity
  - awareness of parts and structures of the work
  - expressive shaping of the works and the performance
  - relevant personal, stylistic, practical, technological, historical and cultural influences
  - communication, interaction, cooperation and empathy with other musicians, as appropriate to the performance
  - effective sound production and, as appropriate, sound reinforcement techniques relevant to the acoustic properties of performance venues, style and character of selected works and performance contexts
  - presentation techniques and conventions of performance that are appropriate to the instrument/s, group/s, works, styles and performance space/s.

## Area of Study 2

### Preparing for performance

This area of study focuses on continual development of students' capabilities to present musically engaging and technically competent group and solo performances. Students develop knowledge of the works they are preparing to identify and systematically practise relevant material and processes that will enhance their ability to realise the character and style of selected group and solo works.

As students develop and practise rehearsal strategies, they trial the use of techniques and conventions. They systematically develop and refine their capacity to use aural, technical and interpretative musicianship skills to enhance their performance.

Students identify strengths and weaknesses in their performance capabilities and develop a planned approach to address challenges and optimise their performance. They select and create exercises and practise material to consolidate and refine their command of instrumental and presentation techniques. They build their understanding of how to control and manipulate techniques and conventions, increasing their ability to communicate with an audience.

### Outcome 2

On completion of this unit the student should be able to demonstrate and discuss techniques relevant to refining the performance of selected works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.



**Key knowledge**

- the works being prepared for Outcome 1
- effective instrumental practice routines including, as appropriate, ways of incorporating use of digital instruments, technology and equipment
- effective approaches to solo practice and group rehearsal
- strategies for refining individual instrumental control and technique, as appropriate to selected instrument and selected works
- a range of exercises selected to improve general instrumental technique
- a range of exercises selected to improve performance of selected works
- interpretations of selected works by other performers
- strategies used by other performers to optimise performance outcomes
- ways of improving identified aspects of personal performance ability including goal-setting, reflection and evaluation.

**Key skills**

- identify performance challenges relevant to refining performances of selected works
- research, plan and implement a systematic approach to practice and rehearsal of identified performance challenges
- create exercises to develop instrumental and presentation techniques
- demonstrate and discuss instrumental and presentation techniques relevant to refining and presenting performance of selected works
- reflect on feedback, evaluate approaches and identify issues for further development.

## Area of Study 3

### Music language

In this area of study students continue to systematically develop their understanding of music language used for performance, interpretation, critical listening and analysis. They develop and refine their ability to identify, recognise, notate and transcribe short music excerpts, as well as to re-create short sections of music by singing, humming and/or playing. Students practise and refine their ability to notate music by hand. They further develop their understanding of ways expressive elements of music can be interpreted in the performance of music works. They apply this knowledge to analyse and compare ways in which performers have interpreted a variety of works, including works created by Australian composers/songwriters after 1980 and works by composers working in other times and locations.

### Outcome 3

On completion of this unit the student should be able to identify, re-create, notate and transcribe short excerpts of music, and discuss the interpretation of expressive elements of music in pre-recorded works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

**Key knowledge**

- excerpts of music in diverse styles and genres created by Australian composers/songwriters after 1980
- other excerpts of music in diverse music styles and genres
- music language knowledge including horizontal and vertical pitch organisation, rhythmic organisation and notation conventions
- approaches to critical listening and analysis of live and recorded performances.

## Key skills

### *Music language*

- identify the size and quality of ascending and descending intervals that are presented either aurally or in writing, in treble and/or bass clef, in isolated and melodic contexts
- identify ascending and descending scales and modes that are presented either aurally or in writing in treble and/or bass clef
- recognise and identify the tonality of a melody of not more than four bars in length that is presented aurally or in writing in treble and/or bass clef
- sing intervals, scales, modes, short melodic phrases and chord-tone arpeggios
- use conventional music notation to write intervals, scales, modes and chords in treble and/or bass clef
- imitate and/or improvise on short melodic motifs by singing, humming or playing
- imitate by clapping, tapping or playing regular and syncopated rhythm patterns of no more than four bars in simple, compound and/or asymmetric meters
- improvise on short rhythmic patterns by clapping, tapping or playing
- use a pitched instrument and/or their voice to play or sing and then notate a previously unseen and unheard diatonic melody of no more than four consecutive bars, that is: presented aurally, based on a major or melodic minor scale, in keys that use up to three sharps or flats (transposing instruments at written pitch); in simple duple, simple triple, simple quadruple and compound duple meters; where the pitch of the first note and the rhythm of the melody are given
- use conventional notation to transcribe missing melodic passages of not more than four bars in a diatonic melody of no more than eight bars based on major and melodic minor scales; in keys that use up to three sharps or flats; in simple duple, simple triple, simple quadruple and compound duple meters; where no more than two of the bars to be transcribed are consecutive
- identify root position triads and chords presented aurally in block harmony and as arpeggios
- identify diatonic progressions of up to six chords: in major keys or in minor keys where the basis for chord building is the harmonic minor scale; that are in keys that use up to three sharps or three flats; that use combinations of root position triads and 7th chords; that are presented homophonically; that conclude with common cadences that end on either the tonic, dominant or submediant chords
- aurally recognise and identify rhythmic patterns and phrases of no more than two bars in length and up to a total of four bars in an eight bar excerpt presented by non-pitched percussion instruments in two parts
- use conventional music notation to transcribe rhythm patterns of up to four bars from an excerpt that is no longer than eight bars, in simple duple, simple triple, simple quadruple and compound duple, triple and quadruple meters, which is presented by a non-pitched percussion instrument and where no more than two of the bars to be transcribed are consecutive.

### *Listening and interpretation*

- use music terminology and language
- discuss ways in which performers and/or conductors shape interpretations in pre-recorded works through their approach to and manipulation of tempo, tone colour, dynamics, articulation, phrasing, blend of instrumental voices, balance of music lines, improvisation/embellishment/ornamentation
- compare the treatment of elements of music to achieve expressive outcomes in pre-recorded performances of music works, such as tempo, dynamics, tone colour, articulation, phrasing, blend of instrumental voices, balance of music lines, improvisation/embellishment/ornamentation
- discuss expressive outcomes resulting from interpretative decisions made by performers and/or conductors.

## School-based assessment

### Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

### Assessment of levels of achievement

The student's level of achievement in Unit 4 will be determined by School-assessed Coursework. School-assessed Coursework tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe.

Where teachers provide a range of options for the same School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the Study Design. The VCAA publishes *Advice for teachers* for this study, which includes advice on the design of assessment tasks and the assessment of student work for a level of achievement.

Teachers will provide to the VCAA a numerical score representing an assessment of the student's level of achievement. The score must be based on the teacher's assessment of the performance of each student on the tasks set out in the following table.

### Contribution to final assessment

School-assessed Coursework for Unit 4 will contribute 10 per cent to the study score.

Outcomes	Marks allocated*	Assessment tasks
<b>Outcome 2</b> Demonstrate and discuss techniques relevant to refining the performance of selected works.	40	A demonstration of material selected to assist with development of general instrumental technique and preparation and presentation of works selected for Outcome 1, including exercise/s created by the student.
	10	AND A discussion of how the selected material is supporting the student's development as an instrumentalist and their preparation of works for Outcome 1. The discussion may be presented in one or both of the following formats: <ul style="list-style-type: none"> <li>• oral</li> <li>• multimedia.</li> </ul>
<b>Total marks</b>	<b>50</b>	

\*School-assessed Coursework for Unit 4 contributes 10 per cent.

## External assessment

### Contribution to final assessment

The performance examination will contribute 50 per cent and the aural and written examination will contribute 20 per cent.

## End-of-year performance examination

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination.

### Description

The student will give a live performance in only one of the following contexts:

- as a member of a group

OR

- as a soloist.

The live performance will draw on knowledge and skills from Unit 3 Outcome 1 and Unit 4 Outcome 1.

An examination is defined as a single assessment period.

### Conditions

The following conditions will apply for all examinations:

- Date and time: to be notified by the VCAA through the school.
- VCAA examination rules will apply as published annually in the [VCE and VCAL Administrative Handbook](#).
- The performance will be assessed by a panel of assessors using criteria published annually by the VCAA.
- Students presenting for assessment may be assessed in only one examination.

### Duration of examination

- One assessed performer – 25 minutes
- Two or three assessed performers – 30 minutes
- Four assessed performers – 35 minutes
- Five or six assessed performers – 40 minutes.

## Group performance examination

Students will present a live performance of at least four contrasting works that represent a range of styles and diversity of character. At least two works in the program must be selected from the Units 3 and 4 *Prescribed List of Group Works* published annually on the VCAA website. Details of examination and program requirements are published in the Prescribed List.

## Solo performance examination

Students will present a live performance of works selected from a single list in the Units 3 and 4 *Prescribed List of Notated Solo Works* published annually on the VCAA website. Details of program requirements including the number of works to be performed are published in the Prescribed List.

## End-of-year aural and written examination

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

### Description

The examination will be set by a panel appointed by the VCAA. All the key knowledge that underpins Outcome 3 in Units 3 and 4 is examinable. Students will not be required to perform/play/sing in the aural and written examination.

### Conditions

The examination will be completed under the following conditions:

- Duration: one and half hours.
- Date: end-of-year, on a date to be published annually by the VCAA.
- VCAA examination rules will apply. Details of these rules are published annually in the [VCE and VCAL Administrative Handbook](#).
- The examination will be marked by assessors appointed by the VCAA.

### Further advice

The VCAA publishes specifications for all VCE examinations on the VCAA website. Examination specifications include details about the sections of the examination, their weighting, the question format/s and any other essential information. The specifications are published in the first year of implementation of the revised Unit 3 and 4 sequence together with any sample material.

# Music Investigation

In this study students research performance practices relevant to a music style, tradition or genre. The music style, tradition or genre selected for study may be representative of music practice in a specific time, place or culture, and/or the work of a particular performer or composer. Students design an Investigation Topic as the basis for study of performance techniques and conventions, interpretative possibilities and contextual issues. Through this study they develop listening, aural, theoretical, interpretative and technical musicianship skills and demonstrate findings through performance of established repertoire, music they have composed, improvised or arranged, and commentary about issues that have informed their interpretation of a representative program of works.

Throughout Music Investigation the terms style, tradition and/or genre may refer to one or more styles, traditions and/or genres.

Students electing to undertake this study choose whether they will present their end-of-year performance examination program as members of a group OR as soloists.

In each unit students:

- critically listen to and analyse performances and music works
- research, learn, interpret and rehearse a representative and characteristic program of works
- build required technical and expressive skills
- select and create exercises to support development and refinement of specific techniques
- explore relevant contextual issues and performance conventions
- design and present performances to communicate their knowledge and understanding
- compose, improvise or arrange music in a style, tradition or genre relevant to their Investigation Topic.

See [Selection of instrument or voice](#).

# Unit 3: Music Investigation

In this unit students design and conduct an investigation into performance practices that are characteristic of a music style, tradition or genre. They describe and explore their selected Investigation Topic and its practices through critical listening, analysis and consideration of technical, expressive and contextual issues, and through composition, improvisation or arrangement and performance. Students begin by researching a representative sample of music and related contextual issues. They develop their knowledge and understanding of techniques and ways of achieving expressive outcomes and other aspects relevant to performance practice in the style, tradition or genre they are investigating. In this study research involves critical listening, analysis of live and recorded performances and study of scores/charts and other texts as appropriate to the Investigation Topic.

Students develop and maintain a portfolio to document evidence of their research and findings. The portfolio also includes exercises, sketches or recorded improvisations that demonstrate their developing understanding of the Investigation Topic.

Concurrently, students select, rehearse and prepare to perform a program of works that are representative and characteristic of their Investigation Topic. Through performance, students demonstrate knowledge and understanding of expressive and instrumental techniques and conventions and other relevant aspects of performance practice. As they learn and practise each work in the program, students use findings from their research to trial and make decisions about interpretative options and develop their ability to master technical and expressive features of the music.

## Investigation Topic approval

All students submit an Investigation Topic Proposal to the VCAA outlining the scope of their investigation and performance program. At least one work in the program must be selected from either the *Prescribed List of Group Works* or the *Prescribed List of Notated Solo Works* as published on the VCAA website.

Students who choose to present their programs as soloists must:

- select an instrument from the *Prescribed List of Notated Solo Works*
- select a work from a current Prescribed List published on the VCAA website or receive approval to perform an alternative work. This work is the basis for the investigation and performance program.

Students wishing to perform as soloists on an alternative instrument must receive approval for the instrument and one work from the VCAA.

Students who choose to present their end-of-year examination program as members of a group must:

- select an instrument or instruments (no approval is required)
- form or select a group/s
- select a work from a current Prescribed List published on the VCAA website or receive approval to perform an alternative work. This work is the basis for the investigation and performance program.

Investigation Topic approval, Alternative Instrument and Alternative Works guidelines and application forms are provided on the Music Investigation study page on [www.vcaa.vic.edu.au](http://www.vcaa.vic.edu.au).

## Area of Study 1

### Investigation

Students identify and describe an Investigation Topic and conduct research to develop their understanding of relevant performance practices. They explore performances by leading practitioners and stylistic and structural characteristics of the music. As they research, analyse and listen critically to a sample of music works that includes works selected for performance and other works that are representative of the style, genre or tradition under investigation, students develop knowledge and understanding that will inform their performances. Evidence from this research is documented in a portfolio. Students also learn to use relevant music terminology and language to describe and discuss their research findings.

### Outcome 1

On completion of this unit the student should be able to demonstrate understanding of practices and issues that inform performance of works that are representative of a selected music style, tradition and/or genre relevant to the Investigation Topic.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

#### Key knowledge

- music terminology and language appropriate to the identification, description and discussion of the Investigation Topic
- concepts, conventions and theories that underpin ways in which elements of music are characteristically treated within a representative sample of works relevant to the Investigation Topic, including structure, melody, harmony, rhythm, tone colour, texture, dynamics, tempo, articulation and instrumentation
- characteristic use and interpretation of compositional devices in music styles relevant to the Investigation Topic
- performance practices and conventions relevant to the Investigation Topic including:
  - instrumental and expressive techniques
  - performance conventions and, as appropriate, use of digital technology and other equipment, or interpretation of notation or other source material
- the work of leading composers and/or performers
- contextual influences and issues that affect performance practices and works relevant to the Investigation Topic.

#### Key skills

- design and describe an investigation into a selected area of music performance practice
- conduct research through critical listening, analysis of live and recorded performances and study of scores/charts and other texts
- use appropriate music terminology and language to document and discuss:
  - characteristic performance practices, techniques and conventions
  - features of music works that are representative of the style, tradition and/or genre relevant to the Investigation Topic
  - ways performers can demonstrate understanding of the composer/arranger's treatment of elements of music and compositional devices
  - issues that influence interpretation of works that are representative of the selected style, tradition and/or genre.



## Area of Study 2

### Composition/improvisation/arrangement

Students complete composition, arrangement or improvisation exercises to develop their understanding of the music and performance practices characteristic of the style, tradition or genre investigated in Area of Study 1. The music they create should demonstrate understanding of instrumental and expressive techniques, characteristic treatment of elements of music, use of compositional devices and relevant performance conventions. Using an appropriate notation format, students prepare a score/chart of the exercises and use this to support a discussion of how the exercises are informed by their research findings.

### Outcome 2

On completion of this unit the student should be able to compose, improvise and/or arrange original music exercises and document and discuss music characteristics and performance practices relevant to the Investigation Topic.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

#### Key knowledge

- research findings from Area of Study 1
- processes for composing, arranging or improvising short exercises
- relevant notation or other documentation forms
- music language and terminology.

#### Key skills

- create short composition, improvisation and/or arrangement exercises that demonstrate understanding of the characteristic use of elements of music, compositional devices and performance practices
- notate, document or record the exercises in a form that can be used to prepare for a performance
- perform the exercises
- use music language and terminology to identify, describe and discuss how the exercises are informed by research findings from Area of Study 1.

## Area of Study 3

### Performance

Students plan, rehearse and perform a program of works that are representative and characteristic of the style, tradition or genre they are investigating. The performance program enables students to apply research being undertaken for Area of Study 1 regarding stylistic characteristics, instrumental and expressive techniques, practices and conventions and approaches to interpretation. Through their research students explore possibilities for performance of each work in the program. They develop interpretations that balance relevant personal, stylistic, practical, technological, historical and cultural influences. As students shape their interpretation and learn and rehearse each work in the program they may do additional research about specific individual and/or group performance techniques and conventions. They also practice exercises or other materials to develop relevant instrumental and performance techniques. Through regular performance practice in a variety of contexts, they explore ways of expressively shaping their chosen works and develop their ability to communicate their artistic intentions to an audience.

## Outcome 3

On completion of this unit the student should be able to present a performance of music works and communicate knowledge and understanding of a specific music style, tradition and/or genre relevant to the Investigation Topic.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

### Key knowledge

- the characteristics of works selected for performance including:
  - stylistic characteristics, musical structures and textures, roles of and relationships between instrumental voices in selected group works or parts within the texture of solo works
  - use of other elements of music in the works
  - the work of leading practitioners regarding characteristic tone qualities and variation of tone, and choices concerning tempo, phrasing, articulation, dynamics and texture
  - personal, stylistic, practical, technological, historical and/or cultural influences that inform interpretation of the works
  - specialist knowledge of performance practices, presentation techniques and conventions that are appropriate to the instrument/s, group/s, repertoire, style and/or genre and the performance space
  - relevant historical and contemporary performance practices
- a technical development program to build accuracy, control, fluency, flexibility, dexterity, coordination and clarity in performance
- approaches to communicating artistic intent and direction in performance including communication, interaction, cooperation and empathy with other musicians and an audience.

### Key skills

- build accuracy, control, fluency, flexibility, dexterity, coordination and clarity in performance through use of a technical development program
- learn, interpret and perform a program of works that communicates understanding of a music style, tradition and/or genre relevant to the Investigation Topic
- develop technical and expressive mastery, understanding of artistic balance and application of historical and contemporary performance conventions relevant to the Investigation Topic
- apply relevant performance practices including:
  - control of idiomatic tone quality and artistic variation of tone
  - shaping performances through artistic variation of expressive elements of music
  - communication of artistic intent, balance and direction
  - interaction, cooperation and empathy with other musicians and audience, as appropriate to the selected work/s
- document, reflect on and evaluate development of a performance program.

## School-based assessment

### Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

## Assessment of levels of achievement

The student's level of achievement in Unit 3 will be determined by School-assessed Coursework. School-assessed Coursework tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe.

Where teachers provide a range of options for the same School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the Study Design. The VCAA publishes *Advice for teachers* for this study, which includes advice on the design of assessment tasks and the assessment of student work for a level of achievement.

Teachers will provide to the VCAA a numerical score representing an assessment of the student's level of achievement. The score must be based on the teacher's assessment of the performance of each student on the tasks set out in the following table.

### Contribution to final assessment

School-assessed Coursework for Unit 3 will contribute 30 per cent to the study score.

Outcomes	Marks allocated*	Assessment tasks
<p><b>Outcome 1</b> Demonstrate understanding of practices and issues that inform performance of works that are representative of a selected music style, tradition and/or genre relevant to the Investigation Topic.</p>	40	<p>A report that includes written, audio and visual components. The report will be based on research undertaken for Outcome 1 and be presented in a multimedia format.</p> <p>AND</p> <p>A presentation that includes:</p> <ul style="list-style-type: none"> <li>• performance of exercises created by the student for Outcome 2</li> <li>• demonstration of material from a technical work program developed for Outcome 3, and</li> <li>• commentary that describes relevance to the Investigation Topic of the exercises created for Outcome 2 and the material from the Outcome 3 technical program.</li> </ul> <p>AND</p> <p>Responses to questions about material presented in the report and the presentation.</p>
<p><b>Outcome 2</b> Compose, improvise and/or arrange original music exercises and document and discuss music characteristics and performance practices relevant to the Investigation Topic.</p>	40	
<p><b>Outcome 3</b> Present a performance of music works and communicate knowledge and understanding of a specific music style, tradition and/or genre relevant to the Investigation Topic.</p>	20	
<b>Total marks</b>	<b>100</b>	

\*School-assessed Coursework for Unit 3 contributes 30 per cent.

## Units 3 and 4 performance examination

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination, which will contribute 50 per cent.

# Unit 4: Music Investigation

In this unit students refine the direction and scope of their end-of-year performance program. They also compose, improvise or arrange and perform a work that is characteristic of the music style, tradition or genre they are investigating and continue developing their understanding of relevant performance practices. Students continue to listen to the work of other performers and develop their ability to execute technical and expressive demands and apply performance conventions to realise their intended interpretations of each work.

See [Selection of instrument or voice](#).

## Area of Study 1

### Preparing a Performer's Statement

Students use their learning from Unit 3 and further research to reflect on and evaluate their interpretative approaches to the music works they are preparing to perform. This research extends students' understanding of the possibilities for performance of their program. They consider how to balance their realisation of technical and expressive features with choices they have made in relation to personal, stylistic, practical, technological, historical and cultural influences. They prepare a Performer's Statement that explains their interpretative approach to the works and demonstrates their understanding of performance practices relevant to the music style, tradition and/or genre of works in the performance program they are preparing. This statement will be provided to assessors at the end-of-year performance examination.

### Outcome 1

On completion of this unit the student should be able to explain and justify their interpretative approach to performance of a program of works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

#### Key knowledge

- research findings and analysis of works from Unit 3
- interpretative possibilities for all works being prepared for performance.

#### Key skills

- use appropriate music terminology and language
- identify, describe and justify decisions about the application of performance practices and conventions to realise musical characteristics of selected works and achieve artistic intentions
- identify, explain and justify intended application of performance practices and conventions
- identify, explain and justify artistic intentions for performance of the selected works
- prepare a written Performer's Statement that introduces their performance program to an audience.

## Area of Study 2

### Composition/improvisation/arrangement

Students complete an original composition, improvisation and/or arrangement to demonstrate their understanding of an Investigation Topic. They use research and exercises created in Unit 3 to plan their work. The work should demonstrate understanding of idiomatic instrumental techniques, performance conventions, performer abilities and other practical considerations. Students prepare a score, chart or other digital form that can be used by performers to learn, rehearse and prepare the work for performance. They perform the work and explain how it is characteristic of the music style, tradition or genre they are investigating.

### Outcome 2

On completion of this unit the student should be able to compose/improvise/arrange an original music work and perform a music work and explain how it is characteristic of a music style, tradition and/or genre relevant to the Investigation Topic.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

#### Key knowledge

- research findings from Unit 3
- works being prepared for performance
- processes for composing, arranging or improvising
- relevant notation or other documentation forms
- music language and terminology.

#### Key skills

- create a composition, improvisation or arrangement that demonstrates understanding of the characteristic use of elements of music, compositional devices and performance practices
- notate, document or record the work in a form that can be used to prepare for a performance
- perform the work
- explain how the work is characteristic of a style, tradition and/or genre relevant to the Investigation Topic
- use music language and terminology.

## Area of Study 3

### Performance

Students refine their interpretation of works that are representative and characteristic of the style, tradition or genre they are investigating. They explore ways to present the program, considering use of performance conventions, the order in which they will perform the works and, as appropriate, use of accompaniment, equipment and digital technologies. They continue to practise exercises and other materials to develop relevant instrumental and performance techniques. Through regular performance in a variety of contexts, they trial and evaluate audience reception of their interpretations and adjust their performance in response.

## Outcome 3

On completion of this unit the student should be able to demonstrate artistic intent and understanding in a cohesive and engaging performance of music works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

### Key knowledge

- a cohesive and representative performance program that communicates understanding of a music style, tradition and/or genre to an audience
- approaches to:
  - communicating artistic intent and direction in performance
  - using knowledge of relevant historical and contemporary performance conventions and personal, stylistic, practical, technological, historical and cultural influences to inform interpretations of selected works
  - developing communication, interaction, cooperation and empathy with other musicians and audience, as appropriate
  - reflecting on and evaluating development of a performance program
- presentation techniques, including specialist knowledge of performance practices that are appropriate to the instrument/s, group/s, repertoire, style, tradition and/or genre and the ways performers can adapt to performance conditions and spaces.

### Key skills

- prepare and perform a cohesive program of works
- perform expressive, cohesive and informed interpretations of selected works
- exhibit accuracy, control, fluency, flexibility, dexterity, coordination and clarity in the performance of selected works
- control idiomatic tone quality and artistic variation of tone in the performance of selected works
- create shape in performance of selected works through artistic variation of expressive elements of music
- communicate direction in performance through a cohesive approach to interpreting each work and by creating expressive contrasts between structural and textural sections of each work and across the program
- apply understanding of the roles of and relationships between instrumental voices in selected group work/s or parts within the texture of solo work/s, to achieve artistic balance, blend and variation
- exhibit communication, interaction, cooperation and empathy with other musicians and an audience, as appropriate, in the performance of selected work/s
- use presentation techniques, stagecraft and conventions of performance that are appropriate to the instrument/s, group/s, works, styles and performance space/s
- reflect on and evaluate effective communication of artistic intent and musical understanding in a performance.

## School-based assessment

### Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

## Assessment of levels of achievement

The student's level of achievement in Unit 4 will be determined by School-assessed Coursework. School-assessed Coursework tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe.

Where teachers provide a range of options for the same School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the Study Design. The VCAA publishes *Advice for teachers* for this study, which includes advice on the design of assessment tasks and the assessment of student work for a level of achievement.

Teachers will provide to the VCAA a numerical score representing an assessment of the student's level of achievement. The score must be based on the teacher's assessment of the performance of each student on the tasks set out in the following table.

### Contribution to final assessment

School-assessed Coursework for Unit 4 will contribute 20 per cent to the study score.

Outcomes	Marks allocated*	Assessment tasks
<b>Outcome 2</b> Compose/improvise/arrange and perform an original music work and explain how it is characteristic of a music style, tradition and/or genre relevant to the Investigation Topic.	80	Compose, improvise or arrange, document and perform an original music work that demonstrates understanding of a music style, tradition and/or genre.  AND
	20	Explain how the work is representative of the music style, tradition and/or genre. The explanation may be in one of the following formats: <ul style="list-style-type: none"> <li>• oral</li> <li>• multimedia.</li> </ul>
<b>Total marks</b>	<b>100</b>	

\*School-assessed Coursework for Unit 4 contributes 20 per cent.

## External assessment

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination.

### Contribution to final assessment

The performance examination will contribute 50 per cent.

## End-of-year performance examination

### Description

The student will:

- present a live performance of at least four contrasting works that are representative and characteristic of the music style, tradition and/or genre investigated across Units 3 and 4
- submit to the assessors a Performer's Statement that describes their interpretative approach to the works.

The live performance will draw on knowledge and skills from Unit 3 Outcome 3, and Unit 4 Outcome 3.

At least one work in the program must be selected from a current prescribed list as published on the VCAA website or be an approved Alternative Work.

The student, in consultation with the school, will select the instrument/s and performance program in accordance with the requirements of the examination.

An examination is defined as a single assessment period.

### **Duration of examination**

One assessed performer – 25 minutes.

Two or three assessed performers – 30 minutes.

Four assessed performers – 35 minutes.

Five or six assessed performers – 40 minutes.

### **Conditions**

The examination will be completed under the following conditions:

- Date and time to be notified by the VCAA through the school.
- VCAA examination rules will apply as published annually in the [VCE and VCAL Administrative Handbook](#).
- The performance will be assessed by a panel of assessors using criteria published annually by the VCAA.

### **Further advice**

The VCAA publishes specifications for all VCE examinations on the VCAA website. Examination specifications include details about the sections of the examination, their weighting, the question format/s and any other essential information. The specifications are published in the first year of implementation of the revised Unit 3 and 4 sequence together with any sample material.



# Music Style and Composition

In Music Style and Composition Units 1 to 4 students explore ways sound can be organised in music to create expressive outcomes. Through critical listening, analysis and composition, students develop understanding of ways music is organised, created and performed in a range of styles and traditions. Study of music works in diverse styles and traditions involves aural and visual analysis and consideration of the organisation and context of each work. Students' analysis and knowledge of how composers use ideas, stimuli and creative processes becomes a starting point for creating their own music.

In each unit students:

- Listen and respond to a wide variety of music excerpts in familiar and unfamiliar styles. They develop skills in aural analysis as they focus on ways in which elements of music are treated and compositional devices are used to elicit responses.
- Undertake focused aural and/or visual analysis of selected works, thereby uncovering music characteristics of these works and their associated styles. Investigation of the context from which the works have emerged, and study of the ways composers/creators may have developed music ideas within the work, deepens their understanding of ways in which sound can be organised in music.
- Create their own music.

# Unit 1: Music Style and Composition

In this unit students explore and develop their understanding of the diverse practice of music creators working in different times, places and traditions. As they listen and respond to a wide range of music they become familiar with ways composers/music creators treat elements of music and use compositional devices to create music works that communicate their music ideas.

Students analyse selected works from three distinct music styles including music that is not from the Western art music or popular repertoires, and consider the role that context plays in the creation of these works. They compose and/or arrange brief creative exercises in response to their understanding of the music and the creative processes they have studied.

See [Selecting works for study](#).

## Area of Study 1

### Responses to music

In this area of study students develop skills in forming and presenting critical responses. They learn to use a range of aural analysis skills and reflect on ways that composers/creators manipulate elements of music and compositional devices to elicit emotional responses. They practise these skills, orally and in writing, use a range of aural analysis skills using appropriate relevant terminology which they use to identify and describe what they hear and to communicate their subjective responses to the music.

### Outcome 1

On completion of this unit the student should be able to identify and describe characteristics of music and describe their subjective responses to music.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

#### Key knowledge

- characteristics of elements of music
- characteristics of compositional devices used to create unity and diversity
- ways in which manipulation of elements of music contributes to creating style and character and eliciting subjective responses
- ways in which manipulation of compositional devices contributes to creating style and character and eliciting subjective responses
- ways of forming and presenting critical responses that include subjective responses to music justified by information evident in the music
- music terminology and language for describing characteristics of music.

#### Key skills

- use appropriate music terminology and language to:
  - identify and describe treatment of elements of music in selected excerpts
  - identify and describe use of compositional devices in selected excerpts
  - formulate critical responses that include subjective responses, supported by examples from the music.

## Area of Study 2

### Organisation and context

This area of study focuses on the structural and aesthetic organisation of selected music works representative of three music styles and/or traditions. At least ONE of these music works should be a work representative of music that is not from the Western art music or popular repertoires. Students undertake aural and/or visual analysis of elements of music, the use of compositional devices and the creative processes used in the creation of these works. They consider the context/s of the works and interrelationships between the music and other aspects of a culture.

### Outcome 2

On completion of this unit the student should be able to identify and describe music characteristics and contexts of selected works.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

#### Key knowledge

- the treatment of the elements of music in selected works from three different music styles including:
  - structures/forms
  - instrumentation/sound sources and, as appropriate, the use of digital instruments and equipment
  - rhythm/time and its organisation in music
  - characteristics and structures of melody
  - tonal organisation and harmony
  - texture
  - tone colour
  - expressive elements such as dynamics and articulation
- the use of compositional devices in selected works
- creative processes used by composers to develop music ideas in their works
- ways in which music relates to other aspects of a culture
- appropriate music terminology and language
- ways music examples can be used to support discussion.

#### Key skills

- use appropriate music terminology and language
- identify and describe the treatment of elements of music and use of compositional devices in works selected for study
- describe relationships between music and other aspects of a culture
- use a variety of music examples to support analysis and description.

## Area of Study 3

### Creative responses

In this area of study students create a folio of brief creative exercises in response to their understanding of characteristics of the works selected for study in Area of Study 2. Each exercise focuses on a different element of music and/or compositional device. Students use their understanding of these works as a starting point to find potential directions and solutions for their own work. They become aware of technical factors such as idiomatic writing for instruments and/or sound balance considerations involved in the composing and/or arranging process. They also develop appropriate methods of recording and preserving their music. Students reflect on the creative processes they have used by documenting their approach to creating the music and identifying and describing their use of elements of music and compositional devices.

### Outcome 3

On completion of this unit the student should be able to compose and/or arrange short music works and describe the creative processes used.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

#### Key knowledge

- ways other music creators use elements of music and compositional devices
- the technical and practical factors involved in composing and/or arranging, such as instrument ranges, vocal styles, performance conventions, group considerations
- ways of developing and refining original music ideas
- ways of recording and preserving music ideas
- ways of using music technology to develop, refine, record and preserve music ideas
- the processes used to prepare a score and/or parts for use by performers.

#### Key skills

- implement a creative process to initiate, develop and refine creative responses that focus on specific ways of using elements of music and compositional devices
- use appropriate music terminology and language to identify and describe the treatment of specified elements of music and compositional devices in creative responses, and the ways in which works selected for study have influenced creative responses
- use appropriate methods to record and preserve the music.

## Assessment

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks that provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study, including the key knowledge and key skills listed for the outcomes, should be used for course design and the development of learning activities and assessment tasks. Assessment must be a part of the regular teaching and learning program and should be completed mainly in class and within a limited timeframe.

All assessments at Units 1 and 2 are school based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

For this unit students are required to demonstrate three outcomes. As a set these outcomes encompass the areas of study in the unit.

Suitable tasks for assessment may be selected from the following:

- a folio of four to eight responses based on aural analysis of excerpts of music from a range of styles and/or traditions, including music that is not representative of the Western art or popular music traditions. Responses may be presented in one or more the following formats:
  - written
  - oral
  - multimedia including a written component.
- aural and visual analysis and description of characteristics of selected works presented in one of the following formats:
  - a report
  - structured questions
  - a multimedia presentation
  - an annotated visual report
  - an oral presentation.
- a folio that includes at least two creative responses and accompanying documentation.

Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

# Unit 2: Music Style and Composition

In this unit students extend their understanding of the diverse practices of music creators as they investigate ways composers and/or creators treat elements of music and use compositional devices to create effects and elicit responses in multi-disciplinary forms. As students listen and respond to music from a wide range of music styles, they improve their familiarity with elements of music and ways composers/music creators treat these elements and use compositional devices to create specific effects. Students analyse specific multi-disciplinary works that combine music and non-music elements and investigate how music combines with these other elements to achieve specific effects and elicit responses. They compose and/or arrange music for a multi-disciplinary work of their choice in response to their understanding of the music and the creative processes they have studied.

See [Selecting works for study](#).

## Area of Study 1

### Responses to music

In this area of study students develop skills in forming and presenting critical responses. They extend their skills in aural analysis and reflect on ways that composers/creators manipulate elements of music and compositional devices to elicit subjective responses. Students build the range and complexity of terminology they can use to identify and describe what they hear and to communicate their subjective responses to the music. They begin to link subjective responses with objective analytical information evident in the music to present written critical responses.

### Outcome 1

On completion of this unit the student should be able to identify and describe ways in which elements of music and compositional devices are used to create effects and elicit responses.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

#### Key knowledge

- the characteristics of elements of music
- the characteristics of compositional devices used to create unity and diversity
- ways in which manipulation of elements of music contributes to creating style and character and eliciting subjective responses
- ways in which manipulation of compositional devices contributes to creating style and character and eliciting subjective responses
- ways of forming and presenting critical responses that include subjective responses to music justified by objective analytical information evident in the music
- music terminology and language.

#### Key skills

- aurally analyse music from a range of music styles and traditions
- use appropriate music terminology and language to:
  - identify and describe treatment of elements of music in selected excerpts
  - identify and describe the use of compositional devices in selected excerpts
  - formulate critical responses that include subjective responses substantiated by objective and analytical information evident in the music.

## Area of Study 2

### Organisation and context

This area of study focuses on different ways that music can interrelate with non-music features in multi-disciplinary works. Students undertake aural and/or visual analysis of the treatment of elements of music, the use of compositional devices and the creative processes used in the creation of two works, each in a different multi-disciplinary form. They consider the contexts of the works and interrelationships between the music and the non-music aspects of the works, including the role and function of the music in the complete works.

### Outcome 2

On completion of this unit the student should be able to describe characteristics of music in two works that combine music and non-music features, and discuss the contexts and processes used to create the music.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

#### Key knowledge

- the treatment of the elements of music in selected multi-disciplinary works, including:
  - structures/forms
  - instrumentation/sound sources, and, as appropriate, the use of digital instruments and equipment
  - rhythm/time and its organisation in music
  - characteristics and structures of melody
  - tonal organisation and harmony
  - texture
  - tone colour
  - expressive elements such as dynamics, articulation and phrasing
- the use of compositional devices in selected multi-disciplinary works
- creative processes used by composers to develop music ideas in their works
- ways in which music relates to other aspects of a multi-disciplinary work to create effects
- the contextual issues associated with the creation of music for multi-disciplinary works
- music terminology and language
- ways music examples can be used to support discussion.

#### Key skills

- use appropriate music terminology and language
- identify and describe treatment of elements of music and use of compositional devices in works selected for study
- describe and discuss relationships between the music and other aspects of a multi-disciplinary work
- use a variety of music examples to support analysis and discussion.

## Area of Study 3

### Creative processes in music for multi-disciplinary forms

In this area of study students create music for a multi-disciplinary work in response to their understanding of characteristics of the works selected for study in Area of Study 2.

Students use their understanding of these works as a starting point to find potential directions and solutions for their own work and develop understanding of the creative processes that can be used to create music in multi-disciplinary works. They experiment with elements of music and compositional devices to create specific effects and responses and become aware of practical considerations that arise when working with other art forms. They trial and apply methods of recording and preserving their music. Students reflect on the creative processes they have used by documenting their approach to creating the music, and identifying and describing their use of elements of music and compositional devices.

### Outcome 3

On completion of this unit the student should be able to create music for a work that combines music and non-music components, and describe the creative processes used.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

#### Key knowledge

- the creative processes used in creating music for multi-disciplinary works
- ways other music creators use elements of music and compositional devices in creating music for multi-disciplinary works
- the technical and practical factors influencing the creation of music for multi-disciplinary works
- ways of developing and refining original music ideas
- ways of recording and preserving music ideas
- ways of using music technology to develop, refine, record and preserve music ideas
- the processes used to prepare a score and/or parts for use by performers.

#### Key skills

- implement a creative process to compose music for use in a multi-disciplinary work
- use elements of music and compositional devices to create specific effects and elicit responses
- use appropriate music terminology and language to identify and describe:
  - the treatment of specified elements of music and compositional devices in creative responses
  - creative processes used to compose music for a multi-disciplinary work
  - technical and practical considerations that influence the creative processes used
- evaluate the effectiveness of the music in relation to other aspects of the work
- use appropriate methods to record and preserve the music.



## Assessment

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks that provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study, including the key knowledge and key skills listed for the outcomes, should be used for course design and the development of learning activities and assessment tasks. Assessment must be a part of the regular teaching and learning program and should be completed mainly in class and within a limited timeframe.

All assessments at Units 1 and 2 are school based. Procedures for assessment of levels of achievement in Units 1 and 2 are a matter for school decision.

For this unit students are required to demonstrate three outcomes. As a set these outcomes encompass the areas of study in the unit.

Suitable tasks for assessment may be selected from the following:

- a folio of four to eight responses based on aural analysis of excerpts of music from a range of styles and/or traditions, including music used in multi-disciplinary art works. Responses may be:
  - written
  - oral
  - in a multimedia format including a written component.
- aural and visual analysis and description of characteristics of selected works, and discussion of their context/s and the processes used to create them, presented in one of the following formats:
  - a report
  - structured questions
  - a multimedia presentation
  - an annotated visual report
  - an oral presentation.
- a folio that includes music for a work that has musical and non-music components and accompanying documentation.

Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand.

# Unit 3: Music Style and Composition

In this unit students continue their exploration of music works in a range of styles and genres to develop an understanding of the diverse practices of music creators working in different times, places and stylistic traditions. They expand their knowledge of ways composers/music creators manipulate elements of music and use compositional devices to create style and elicit responses. Students apply this knowledge as they develop skills in making critical responses to music excerpts.

Students develop knowledge about the music characteristics and style of two selected works or collections of minor works, one of which must be by an Australian composer/creator, and develop understanding of the role that context plays in the creation of these works.

Students compose brief creative exercises in response to their understanding of the music characteristics and the creative processes evident in the works selected for study.

See [Selecting works for study](#).

## Area of Study 1

### Responses to music

This area of study focuses on listening, aural analysis and forming and presenting critical responses. Students develop their skills in critical response by analysing the use of the elements of music and compositional devices in a wide range of music excerpts. Students focus on repetition, variation and contrast to develop an understanding of various ways music creators use these compositional devices to express their music ideas.

### Outcome 1

On completion of this unit the student should be able to aurally analyse music and make critical responses to music.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

#### Key knowledge

- the characteristics of elements of music
- the characteristics of compositional devices used to create unity and diversity
- ways in which manipulation of elements of music contributes to creating style and character and elicits subjective responses
- ways in which manipulation of compositional devices contributes to creating style and character and elicits subjective responses
- ways of forming and presenting critical responses
- music terminology and language appropriate to describing characteristics of music.

#### Key skills

- aurally analyse music from a range of music styles and traditions
- use appropriate music terminology and language to:
  - identify, describe and explain the treatment of elements of music in selected excerpts
  - identify, describe and explain the use of compositional devices in selected excerpts
  - formulate critical responses that include subjective responses substantiated by objective and analytical information evident in the music.

## Area of Study 2

### Organisation and context

In this area of study students explore two short works, movements and/or collection/s of minor works in different styles. One of these works must be created by an Australian composer. They investigate how the music is organised through aural and/or visual analysis of the treatment of elements of music and compositional devices including repetition, variation and contrast. Students develop knowledge of the characteristics of the style of the selected works. They also develop their ability to identify and discuss the influence of relevant contextual issues on the works. They use appropriate music terminology, language and specific music examples to support description, discussion and analysis.

### Outcome 2

On completion of this unit the student should be able to analyse and describe the use of the elements of music and compositional devices in music works, and discuss the style and the context from which the works emerged.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

#### Key knowledge

- the treatment of the elements of music in each of the selected works
- the use of global, medium and micro level compositional devices including repetition, variation and contrast, in each of the selected works
- creative processes used by composers to develop music ideas in their works
- characteristics of the music style of the each of the selected works
- contextual issues associated with each of the selected works
- music terminology and language
- ways that appropriate terminology, language and music examples can be used to support analysis and discussion.

#### Key skills

- use appropriate music terminology and language
- identify, describe and discuss treatment of elements of music and use of compositional devices in works selected for study
- describe and discuss ways in which works selected for study are representative of particular music styles
- describe and discuss relevant contextual issues and ways in which these have influenced the works
- use a variety of music examples to support analysis, description and discussion.

## Area of Study 3

### Creative responses

In this area of study students develop creative exercises in response to characteristics of music studied. These exercises explore ways of treating elements of music and using compositional devices including contrast, repetition and/or variation. Students investigate technical factors that influence the composing and/or arranging processes they are using. They develop appropriate methods to record and preserve their music.

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.

The creative responses completed in this area of study may be used as preparatory material for Unit 4, Area of Study 3.

## Outcome 3

On completion of this unit the student should be able to create two original music exercises and describe the relationship between the exercises and the source music studied.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

### Key knowledge

- ways the elements of music 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.

### Key skills

- create music based on the music characteristics of studied work/s
- use elements of music based on the music characteristics of studied work/s
- use compositional devices including repetition, variation and/or contrast to develop music ideas in the creative responses
- describe technical and/or practical factors that influenced the creative responses
- document processes used to make the creative responses, including ways in which characteristics of the work/s selected for study inspired and/or influenced the creative responses
- notate the response in an appropriate format
- preserve each creative response in audio format
- use music terminology and language to document creative processes and describe music ideas.

## School-based assessment

### Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

### Assessment of levels of achievement

The student's level of achievement in Unit 3 will be determined by School-assessed Coursework. School-assessed Coursework tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe.

Where teachers provide a range of options for the same School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the Study Design. The VCAA publishes *Advice for teachers* for this study, which includes advice on the design of assessment tasks and the assessment of student work for a level of achievement.

Teachers will provide to the VCAA a numerical score representing an assessment of the student's level of achievement. The score must be based on the teacher's assessment of the performance of each student on the tasks set out in the following table.

### Contribution to final assessment

School-assessed Coursework for Unit 3 will contribute 15 per cent to the study score.

Outcomes	Marks allocated*	Assessment tasks
<p><b>Outcome 1</b></p> <p>Aurally analyse music and make critical responses to music.</p>	60	<p>Aural analysis of and written critical responses to four previously unheard excerpts of music in the following format:</p> <ul style="list-style-type: none"> <li>• responses to structured questions.</li> </ul>
<p><b>Outcome 2</b></p> <p>Analyse and describe the use of the elements of music and compositional devices in music works, and discuss the style and the context from which the works emerged.</p>	60	<p>Analysis and discussion of selected works in any one or a combination of the following formats:</p> <ul style="list-style-type: none"> <li>• a report</li> <li>• responses to structured questions</li> <li>• a multimedia presentation.</li> </ul>
<b>Total marks</b>	120	

\*School-assessed Coursework for Unit 3 contributes 15 per cent.

### External assessment

The level of achievement for Units 3 and 4 is also assessed by an Externally-assessed Task, which will contribute 30 per cent, and an end-of-year aural and written examination, which will contribute 40 per cent.

# Unit 4: Music Style and Composition

In this unit students consolidate their understanding of the diverse practices of music creators working in different times, places and stylistic traditions. They expand their knowledge of the ways composers/music creators manipulate elements of music and use compositional devices to create style, structure music works and elicit subjective responses. They apply this knowledge as they formulate and present critical responses to music excerpts.

Students develop knowledge about the music characteristics and style of one short work, single movement or small collection of minor works created since 1950, and develop understanding of the role that context has played in the creation of this work.

Students create an original music work and document their creative processes from initial intention to final outcome.

See [Selecting works for study](#).

## Area of Study 1

### Responses to music

This area of study focuses on listening, aural analysis and making critical responses. Students develop their skills in critical response by analysing the use of the elements of music and compositional devices in a wide range of music excerpts. Students focus on global, medium and micro level devices, and on contrast, repetition and variation, to develop an understanding of various ways music creators use these compositional devices to achieve their creative aims.

### Outcome 1

On completion of this unit the student should be able to aurally analyse music and make critical responses to music.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 1.

#### Key knowledge

- the characteristics of elements of music
- the characteristics of compositional devices used to create unity and diversity
- ways in which manipulation of elements of music contributes to creating style and character and elicits subjective responses
- ways in which manipulation of compositional devices contributes to creating style and character and elicits subjective responses
- ways of forming and presenting critical responses
- music terminology and language appropriate to describe characteristics of music.

#### Key skills

- aurally analyse music from a range of music styles and traditions
- use appropriate music terminology and language to:
  - identify, describe and explain the treatment of elements of music in selected excerpts
  - identify, describe and explain the use of compositional devices in selected excerpts
  - formulate critical responses that include subjective responses substantiated by objective and analytical information evident in the music.

## Area of Study 2

### Organisation and context

In this area of study students analyse one short work, movement or collection of minor works created since 1950. They investigate how the music is organised through aural and/or visual analysis of the treatment of elements of music. They also investigate ways the compositional devices of repetition, variation and contrast are used to develop music ideas in the work. Students develop knowledge of the characteristics of the style of the selected work. They also develop their ability to identify and discuss the influence on the work of relevant contextual issues. They use appropriate music terminology, language and specific music examples to support description, discussion and analysis.

### Outcome 2

On completion of this unit the student should be able to analyse and explain the use of the elements of music and compositional devices in a music work, and discuss the style and the context from which the work emerged.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 2.

#### Key knowledge

- the treatment of the elements of music in the selected work
- the use of global, medium and micro level compositional devices including repetition, variation and contrast in the selected work
- characteristics of the music style of the selected work
- ways the composer has used creative processes to develop music ideas in the work
- contextual issues associated with the selected work
- music terminology and language.

#### Key skills

- use appropriate music terminology and language
- identify and explain treatment of elements of music and use of compositional devices in the work selected for study
- describe and discuss ways in which the work selected for study is representative of a particular music style
- describe and discuss relevant contextual issues and ways in which these have influenced the work
- use a variety of music examples to support analysis, description and discussion.

## Area of Study 3

### Creative processes

In this area of study students compose and/or arrange a short work. Students develop a creative intention and manipulate the elements of music to achieve their aims. They employ repetition, variation and contrast as well as other compositional devices to develop their music ideas. They document the creative processes they use, from original intention, through development and refinement, to final realisation. They include decisions made and the technical and/or practical factors that had an impact on the work. They record and preserve the work in notated and audio formats. The music work may build on the exercises completed in Unit 3 Outcome 3, or use ideas inspired by works studied in Unit 3 and/or Unit 4 Outcome 1 and/or Outcome 2. The work could be the result of the student's artistic goals and interests, a work created for a specific purpose, a response to an abstract technical challenge, a work in a specific historical style, or a more subjective work exploring an idea, issue or feeling of interest to the student.

## Outcome 3

On completion of this unit the student should be able to create, document and evaluate an original work.

To achieve this outcome the student will draw on key knowledge and key skills outlined in Area of Study 3.

### Key knowledge

- the processes used to compose and/or arrange music works from starting point/s to final realisation
- the treatment of the elements of music to fulfil creative intentions in a music work
- the compositional devices, including repetition, variation and contrast, used to develop music ideas
- ways in which creative intention may shape decision making at different stages through the creative processes
- the technical and/or practical factors that influence creative processes
- ways of notating a music work appropriate to the style and/or context
- ways of preserving a music work in audio format
- music terminology and language.

### Key skills

- employ creative processes to create an original music work that includes repetition, variation and contrast
- manipulate the elements of music to fulfil creative intentions in a completed music work
- use appropriate compositional devices, including repetition, variation and contrast, to develop music ideas
- describe technical and/or practical considerations that influence the creative processes
- document creative processes from original intention, through development and refinement, to final realisation, and evaluate decisions made at different stages in the creative process
- notate the work in an appropriate format
- preserve the work in an audio format
- use music terminology and language to document and evaluate creative processes and music ideas.

## School-based assessment

### Satisfactory completion

The award of satisfactory completion for a unit is based on whether the student has demonstrated the set of outcomes specified for the unit. Teachers should use a variety of learning activities and assessment tasks to provide a range of opportunities for students to demonstrate the key knowledge and key skills in the outcomes.

The areas of study and key knowledge and key skills listed for the outcomes should be used for course design and the development of learning activities and assessment tasks.

### Assessment of levels of achievement

The student's level of achievement in Unit 4 will be determined by School-assessed Coursework. School-assessed Coursework tasks must be a part of the regular teaching and learning program and must not unduly add to the workload associated with that program. They must be completed mainly in class and within a limited timeframe.

Where teachers provide a range of options for the same School-assessed Coursework task, they should ensure that the options are of comparable scope and demand.

The types and range of forms of School-assessed Coursework for the outcomes are prescribed within the Study Design. The VCAA publishes *Advice for teachers* for this study, which includes advice on the design of assessment tasks and the assessment of student work for a level of achievement.



Teachers will provide to the VCAA a numerical score representing an assessment of the student's level of achievement. The score must be based on the teacher's assessment of the performance of each student on the tasks set out in the following table.

### Contribution to final assessment

School-assessed Coursework for Unit 4 will contribute 15 per cent to the study score.

Outcomes	Marks allocated*	Assessment tasks
<p><b>Outcome 1</b></p> <p>Aurally analyse music and make critical responses to music.</p>	<b>60</b>	<p>Aural analysis of and written critical responses to four excerpts of music in the following format:</p> <ul style="list-style-type: none"> <li>• responses to structured questions.</li> </ul>
<p><b>Outcome 2</b></p> <p>Analyse and explain the use of the elements of music and compositional devices in a music work, and discuss the style and the context from which the work emerged.</p>	<b>60</b>	<p>Analysis of a selected work in any one, or a combination of, the following formats:</p> <ul style="list-style-type: none"> <li>• a written report</li> <li>• written responses to structured questions</li> <li>• a multimedia report.</li> </ul>
<b>Total marks</b>	<b>120</b>	

\*School-assessed Coursework for Unit 4 contributes 15 per cent.

## External assessment

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

### Contribution to final assessment

The Externally-assessed Task will contribute 30 per cent.

The aural and written examination will contribute 40 per cent.

## Externally-assessed Task

The Externally-assessed Task assesses Unit 3 Outcome 3 and Unit 4 Outcome 3. For this assessment students will submit a folio that contains exercises, an original work, audio recordings and documentation as described in the Examination Specifications published annually by the VCAA.

The task will be assessed by a panel appointed by the VCAA.

Criteria published annually by the VCAA will be used to assess the task.

## Format

Students will submit a folio that contains two short exercises, an original work, audio recordings and documentation as described in the Examination Specifications published annually by VCAA.

The folio will contain:

### *Unit 3*

- two creative exercises that were completed in response to studied music
- documentation that outlines the relationship between the creative exercises and the music studied.

### *Unit 4*

- an original music work of 2–4 minutes presented in notated and audio form
- documentation for a complete work including statement of intention, score, audio file and commentary.

## End-of-year aural and written examination

### Description

The examination will be set by a panel appointed by the VCAA. All the key knowledge and key skills that underpin Outcomes 1 and 2 in Units 3 and 4 are examinable.

### Conditions

The examination will be completed under the following conditions:

- Duration: 2 hours.
- Date: end-of-year, on a date to be published annually by the VCAA.
- VCAA examination rules will apply. Details of these rules are published annually in the [VCE and VCAL Administrative Handbook](#).
- The examination will be marked by assessors appointed by the VCAA.

### Further advice

The VCAA publishes specifications for all VCE examinations and externally-assessed tasks on the VCAA website. These specifications include details about the sections of the examination or task, their weighting, the question format/s and any other essential information. The specifications are published in the first year of implementation of the revised Unit 3 and 4 sequence together with any sample material.