

VCE Music (2023-2027)

Reimagining and Recreating



VICTORIAN CURRICULUM
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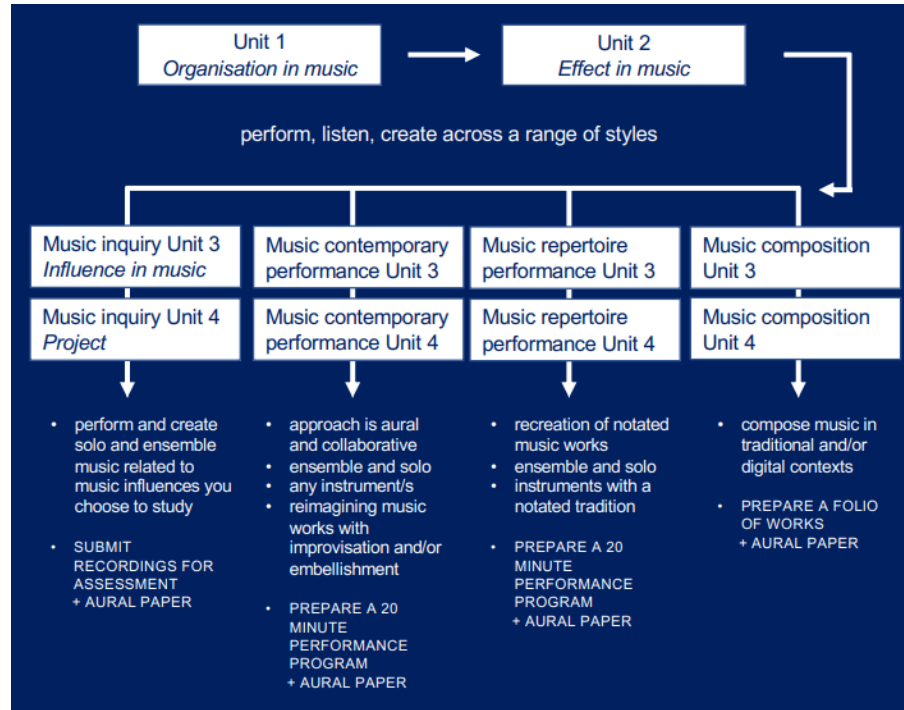


Acknowledgement of Country

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



VCE Music Study Design (2023 – 2027)



Music contemporary performance

Music repertoire performance

- Two different studies, coming from very different ways at arriving at performance material, and although they also have many music techniques in common, there are also fundamental differences
- Common Areas of Study
- Share many aspects but Key Knowledge and Key Skills related to each Outcome are expressed in different ways

This short presentation focuses on the differences in Outcomes 1 and 2

Reimagining

- Reimagining is about taking a work and making it your own
- This short presentation focuses on the differences in Outcomes 1 and 2
- Ranges from minimally changed cover through to a complete change of style

Reimagining

Demonstrated in several ways...

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

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

Recreating

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

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

Area of Study 2

Analysing for performance – instrument teachers should be involved

- Music contemporary performance

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

- Music repertoire performance

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

Area of Study 3

Responding

- Music contemporary performance

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

- Music repertoire performance

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

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