

**Updated – version 1.1**

Amendments to study design history

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| --- | --- | --- | --- |
| Version | Status | Release Date | Comments |
| 1.1 | Current | February 2022 | Update to Unit 3 Music Inquiry Assessment Table on Page 33 |
| 1.0 | Superseded | February 2022 | Original study design. |

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Important information

Accreditation period

Units 1–4: 1 January 2023 – 31 December 2027

Implementation of this study commences in 2023

Other sources of information

The [*VCAA Bulletin*](https://www.vcaa.vic.edu.au/news-and-events/bulletins-and-updates/bulletin/Pages/index.aspx) 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](https://www.vcaa.vic.edu.au/Footer/Pages/Subscribe.aspx) on the VCAA website.

To assist teachers in developing courses, the VCAA publishes online [Support materials](https://www.vcaa.vic.edu.au/curriculum/vce/vce-study-designs/music/Pages/Index.aspx) (incorporating the previously known *Advice for teachers*).

The current [*VCE and VCAL Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx) 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.

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Introduction

Scope of study

VCE Music is based on active engagement in all aspects of music. Students develop and refine musicianship skills and knowledge and develop a critical awareness of their relationship with music as listeners, performers, creators and music makers. Students explore, reflect on and respond to the music they listen to, create and perform. They analyse and evaluate live and recorded performances, and learn to incorporate, adapt and interpret musical practices from diverse cultures, times and locations into their own learning about music as both a social and cultural practice. Students study and practise ways of effectively communicating and expressing musical ideas to an audience as performers and composers, and respond to musical works as   
an audience. The developed knowledge and skills provide a practical foundation for students to compose, arrange, interpret, reimagine, improvise, recreate and critique music in an informed manner.

In this study students are offered a range of pathways that acknowledge and support a variety of student backgrounds and music learning contexts, including formal and informal.

Rationale

Music is uniquely an aural art form and its essential nature is abstract. It is a complex socio-cultural phenomenon that exists distinctively in every culture and is a basic expression and reflection of human experience. It allows for the expression of the intellect, imagination and emotion, and the exploration of values, and fosters an understanding of continuity and change. Active participation in music develops musicianship through creating, performing, responding and analysing, and fosters an understanding of other times, places, cultures and contexts. Students develop ideas about the ways in which music can interact with other art forms, technology and design, and other fields of endeavour.

Music learning has a significant impact on the cognitive, affective, motor, social, cultural and personal competencies of students. It supports and encourages flexible cognitive and behavioural skills, and creativity, which are further enhanced by the non-verbal communication methods found in musical socialisation. Students learn to pose and solve problems, work independently and in collaboration, and create and convey meaning from various viewpoints. The nature of music study allows students to develop their capacity to manage their own learning, work together with others, and engage in activity that reflects the real-world practice of performers, composers and audiences, working towards the development of a personal voice.

Through performance, students sing and play music, demonstrating their knowledge and practical music skills through refining solo and/or ensemble performances. Students realise music ideas through the demonstration and interpretation of music elements and concepts to convey meaning and/or emotion to   
an audience.

Through creating, students explore the manipulation of sound, producing new music works and arrangements. Using the music elements and concepts, students apply their knowledge and understanding of compositional devices to their own creations and the works of others.

Through responding and analysing, students investigate and explain the use of music elements, concepts and compositional devices, and respond to music from a variety of contexts, styles and genres. They develop knowledge and skills in identifying and understanding how music is organised, how effect is created and how influences and cultural contexts are manifested in works.

VCE Music equips students with personal and musical knowledge and skills that enable them to focus on their musicianship in particular areas and 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

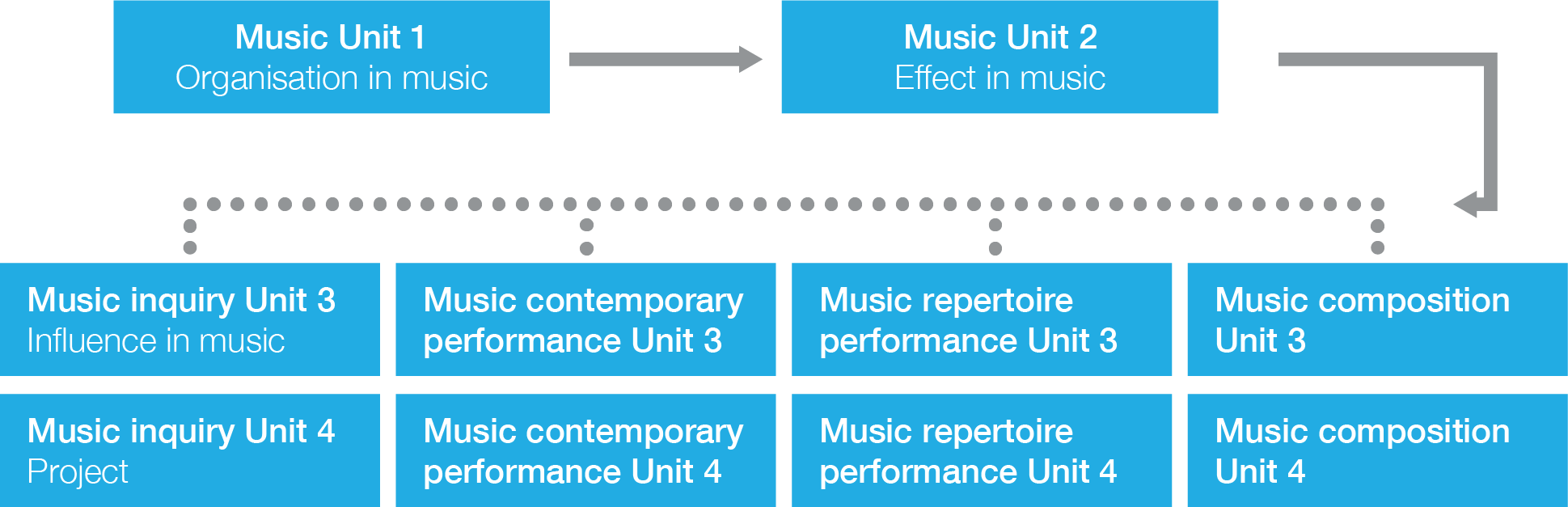
This study enables students to:

* develop and practise musicianship
* perform, create, arrange, improvise, analyse, recreate, reimagine and respond to music from diverse times, places, cultures and contexts including recently created music
* communicate understanding of cultural, stylistic, aesthetic and expressive qualities and characteristics of music
* explore and strengthen personal music interests, knowledge and experiences
* use imagination and creativity, and personal and social skills in music making
* access pathways to further education, training and employment in music
* participate and present 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:



Entry

There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Unit 3 and Unit 4 as a sequence.

Units 1 to 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.

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 ensemble rehearsals.

Changes to the study design

During its period of accreditation minor changes to the study will be announced in the [*VCAA Bulletin*](https://www.vcaa.vic.edu.au/news-and-events/bulletins-and-updates/bulletin/Pages/index.aspx). 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*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx). 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, amplification and other audio equipment, including PA systems, cables, power supplies and other items used in music learning, rehearsal and performance.

The following guidelines should be adhered to for safe practices when undertaking this course:

* Students and teachers must ensure they adhere to acceptable levels of sound, particularly when using headphones/earbuds, 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.
* Students need to learn appropriate voice and body warm-ups and take care to prevent strain or injury by developing safe approaches to performance practice.
* Students who need to practise and perform on their instrument for sustained periods of time 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 tools should incorporate ergonomic best practice.
* Performance is more psychologically and emotionally demanding than lessons and practice. Playing for an audience, especially a critical one, can be a stressful activity. Strategies must be in place to maintain the psychological wellbeing of students across individual practice, performances and post-performance debriefing. The potential for music to positively assist students in developing autonomy, mastery and relatedness to other people should be actively nurtured.

The [Victorian WorkCover Authority](http://www.workcover.vic.gov.au/) updates relevant occupational health and safety regulations on a regular basis. Relevant information is also provided by the [Department of Education and Training](https://www.education.vic.gov.au/Pages/default.aspx).

Employability skills

This study offers a number of opportunities for students to develop employability skills. The Support materials provide 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.

Child Safe Standards

Schools and education and training providers are required to comply with the Child Safe Standards made under the Victorian *Child Wellbeing and Safety Act 2005*. Registered schools are required to comply with *Ministerial Order No. 1359 Implementing the Child Safe Standards – Managing the Risk of Child Abuse in Schools and School Boarding Premises*. For further information, consult the websites of the [Victorian Registration and Qualifications Authority](https://www.vrqa.vic.gov.au/childsafe/Pages/Home.aspx), the [Commission for Children and Young People](https://ccyp.vic.gov.au/) and the [Department of Education and Training](https://www2.education.vic.gov.au/pal/child-safe-standards/policy).

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.

The student’s level of achievement in Units 3 and 4 will be determined by School-assessed Coursework (SAC) and an externally-assessed task (EAT), as specified in the VCE study design, and external assessment.

The VCAA will report the student’s level of achievement on each assessment component as a grade from   
A+ to E or UG (ungraded). To receive a study score the student must achieve two or more graded assessments in the study and receive an 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 completed the study. Teachers should refer to the current [*VCE and VCAL Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx) for details on graded assessment and calculation of the study score. Percentage contributions to the study score in VCE Music are as follows:

**Music inquiry**

* Unit 3 School-assessed Coursework: 30 per cent
* Unit 4 School-assessed Coursework: 5 per cent
* Unit 4 Externally-assessed Task: 50 per cent
* end-of-year examination: 15 per cent.

**Music contemporary performance**

* Unit 3 School-assessed Coursework: 20 per cent
* Unit 4 School-assessed Coursework: 10 per cent
* Unit 4 Performance examination: 50 per cent
* end-of-year aural and written examination: 20 per cent

**Music repertoire performance**

* Unit 3 School-assessed Coursework: 20 per cent
* Unit 4 School-assessed Coursework: 10 per cent
* Unit 4 Performance examination: 50 per cent
* end-of-year aural and written examination: 20 per cent

**Music composition**

* Unit 3 School-assessed Coursework: 20 per cent
* Unit 4 School-assessed Coursework: 10 per cent
* Unit 4 Externally-assessed Task: 50 per cent
* end-of-year aural and written examination: 20 per cent

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

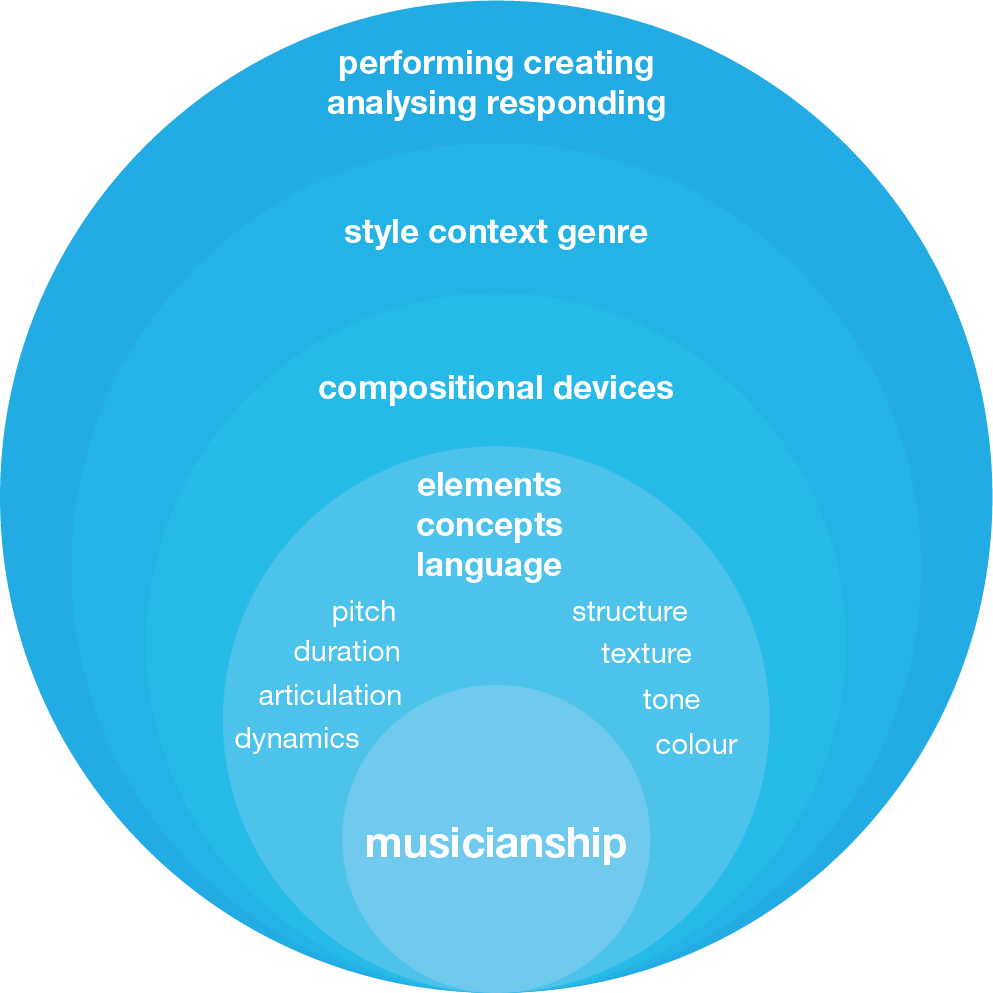
Authentication

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*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx) for authentication rules and strategies.

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

Underpinning this study is the development of musicianship. Musicianship is the unique combination of musical knowledge, skills, dispositions and artistry that builds students' agency as musicians. It equips students to communicate and interpret meaning as artists and audiences. Students’ musicianship builds on the prior knowledge they bring to the study. It develops as they work in, through and across music as creators, listeners and performers in a range of contexts, styles and genres. Through engaging with sound and symbol systems in musical activities, students understand music elements, concepts, compositional devices and language, and cultural contexts.



There are four focus areas in this study: performing, creating, analysing and responding. Through performing, creating, analysing and responding, students develop their knowledge of a number of musical content areas, music elements, concepts and language, compositional devices and contexts, and styles and genres.

The four focus areas are core to Units 1 and 2 and have different emphases in Units 3 and 4 depending on the specialisation.

Performing

Music performance is the intentional communication of musical ideas to an audience. The presentation may occur in an ensemble context and/or as a soloist. Music performance incorporates appropriate technical facility, relevant stylistic understanding and authentic performance practices. It may involve the recreation and interpretation of a composer/creator’s intentions, the reimagining of given musical material and/or the spontaneous creation of new material.

**Interpretation** refers to the performance of musical details that realise the mood and character of a work. It can articulate a style where the performers recreate the musical nuances that shape that practice. It can be a version of a style where performers reimagine a work and make it distinctive by bringing their personal voice to the performance. This is a process that requires performers to make informed decisions about how they will manipulate elements of music and concepts to achieve their expressive intentions. A thorough understanding of the elements of music, concepts and compositional devices with critical listening skills and research are essential to this decision-making process.

Creating

Creating in music involves the processes used by students and others to improvise, arrange and compose music. Musicians employ different creative processes depending on their intentions, environment and/or context. Creating 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 instrumental, vocal and/or music-making technology combinations. It also encompasses improvisation within performance.

Analysing

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

Analysis may include investigating music:

* that can include the study of:
* eras or periods
* music from diverse social and cultural contexts
* styles and genres
* the people involved (composers, performers, audiences)
* the performance forces involved (symphony orchestra, jazz trio, rock band)
* as part of social and diverse cultural contexts such as Indigenous Australian
* as a structure (analysis, musical elements, concepts, compositional devices and language)
* as a function of art (music aesthetics, philosophy of music)
* perception and how it influences or affects a listener, and
* its means of performance (for example, the study of musical instruments, acoustics, physiology of voice).

Responding

Responding to music involves the perception and understanding of organised sound via listening. Students recreate music language concepts through singing and playing and develop the skills related to:

* auditory awareness
* auditory discrimination
* auditory memory and sequencing
* auditory imagination.

Responses may include oral or written commentary on music examples as a whole, comments about specific elements, concepts and/or compositional devices, and written/notated/documented identification of an auditory stimulus, for example chords, scales, melodic and rhythmic patterns. Methods of documentation when responding may include five-line staff notation, letter names, graphic notation, tablature, chord symbols, rhythm grids and annotated track listing, as appropriate to the situation. Examples of appropriate methods of response are included in the support materials.

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

**Critical responses** to music are formed through critical listening. They include identification, description and discussion of elements of music, concepts and compositional devices, supported by objective, analytical evidence. This objective evidence can also be used to substantiate personal subjective responses to the music. Both objective and subjective responses to music may form the basis for discussion of musical **character**. Areas to consider may include emotion, the expressive intentions of creators or performers, and the associations that occur during listening (for example, mood, atmosphere).

Styles, contexts and genres

**Style** is a term that implies characteristics of certain types of music, for example a particular group of people, time, period, country or culture, techniques or instruments used, origins or influences. For example, Romantic, Hip Hop, Country, Minimalism and so on.

**Context** involves the circumstances in which music occurs or the circumstances for which music was created or performed. Students consider how purposeful manipulation of music elements, concepts and compositional devices influences the communication of music ideas to create representations of ideas, emotions, events, and social and cultural perspectives.

**Genre** is a term that implies an accepted class, type or category of music that adheres to a shared tradition, set of conventions or common characteristic or quality, such as opera, string quartet, jazz trio, marches, fanfares, dance music and so on.

Music may be classified using common sets of characteristics, such as:

* functions or purpose
* culture or geographical area
* origins and influences
* a specific composer, group or groups
* techniques used
* types of instruments used
* an era/period.

Compositional devices

Compositional devices are techniques and processes that composers use to build, develop and present their music ideas. Compositional devices are inextricably connected to the treatment of the music elements and concepts and represent the means by which a music work is developed. Composers and performers use compositional devices individually and in combination to create coherence, unity and diversity in their works.

Compositional devices are included in the table below. The techniques and processes that could be used to explore the devices are neither prescriptive nor exhaustive, nor do they form a checklist. They provide a guide for exploring the compositional devices in the context of the music and employ commonly used terminology.

|  |  |  |  |
| --- | --- | --- | --- |
| **Device** | **Definition** | **Techniques and processes that could be used to explore the devices** | |
| **repetition** | a musical pattern or idea is established and used again | * dynamic changes * augmentation * filters * canon * countermelody * imitation * harmonic change * metre and tempo changes * repeating motifs * changing accompaniment * bridge * coda * repeating sections * changing phrase structure | * diminution * augmentation * fragmentation * choice of sample(s) * changing mix elements such as width and frequency response extension * key changes * changing register * repeating harmonic patterns |
| **transition** | the shift from one musical idea or section to another |
| **variation** | changes/modifications to established musical ideas and patterns, while retaining significant recognisable features |
| **contrast** | achieved where significant new musical material is introduced or where significant changes are made to established musical patterns |

Music elements, concepts and language

Music in the Western tradition tends to be learnt through developing knowledge and skills associated with elements of music. Musical ideas are conceived, organised and shaped by aspects and combinations of duration, pitch, tone colour, texture, structure, dynamics and articulation. A range of concepts associated with each music element is included in the table below. These concepts are neither prescriptive nor exhaustive, nor do they form a checklist. They provide a guide for exploring the elements in the context of the music and employ commonly used terminology.

Throughout the study, students develop commonly encountered and appropriate music language associated with the styles and genres of music studied. The language in the table below is learnt through students' encounter with and investigation of elements, concepts and devices in the music they study.

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Element** | **Definition** | | **Examples of concepts that could be explored depending on the music works and styles selected for study** | |
| **duration** | organisation of sound and silence and their lengths in music | | * rhythm * metre: simple/compound; asymmetric; multi/poly/mixed * beat and pulse * tempo | * syncopation * subdivision * swing time * free time |
| **pitch** | the relative ’highness’ and  ‘lowness’ of sounds | |  |  |
| * melody | the organised horizontal pattern of sounds or pitches | | * definite and indefinite pitch * pitch direction and contour * range * steps (conjunct), leaps (disjunct) and repeated notes * tones, semitones * intervals: size, quality * melodies and melodic patterns * clefs – treble, bass, alto and tenor clefs – and ledger lines | * sequence * imitation * riff/hook * motif * arpeggiation * auxiliary and passing notes * ornamentation * methods of notating pitch, both traditional and non-traditional * pitch conventions used in music of various cultures |
| * harmony | simultaneous sounding of more than one pitch and vertical organisation in music | | * primary triads * cadences * seventh, ninth, eleventh chords * drone, pedal point * power chords | * common chord progressions * consonance, dissonance * suspension, resolution * chromaticism * chromatic/altered chords |
| * tonality | the organisation of pitches that establishes tonal relationships | * diatonic, modes, pentatonic, chromatic, blues * key signatures * chromaticism * modulation * related keys * open tuning and scordatura | | * atonality and tone row * polytonality, bitonality, whole tone, altered scale forms, microtonal scales * tuning: Just, equal temperament, Pythagorean * maqam, raga, etc. |

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| **Element** | **Definition** | | **Examples of concepts that could be explored depending on the music works and styles selected for study** | |
| **tone colour** | the characteristic quality of sound sources and their combinations (also known as timbre) | * sound production methods, including the use of tone shaping audio FX instrumental and vocal techniques and devices * vocal and instrumental sound sources * various combinations and ensemble types * choice of source material including electronically generated sounds and sample selection | | * commonly used directions indicating vocal and instrumental techniques * register and range of voices/instruments * transposing instruments * orchestras and instrumental ensembles * choirs and vocal ensembles |
| **texture** | how sounds are combined, and how they interact and function in a piece of music | * layers of sound * dense, sparse * voicing * layering of instruments, tracks and sound combinations * changes in the number of layers and how they interact | | * multi-track sequencing * the roles of instruments and voices, e.g. melody and accompaniment * the interaction of the layers of sound * monophony, heterophony, homophony, polyphony, counterpoint, canon |
| **structure** | the organisation of a piece of music on both a macro and micro level | * sections in a musical work * treatment of thematic materials * repetition, contrast, unity, variety * question and answer, call and response * common structures such as binary, ternary, rondo, verse/ chorus, 12 bar blues | | * theme and variations, sonata form * strophic form * multi-movement structures * alternative structures that don’t conform to standard patterns * coda, intro/outro, head, riff, middle 8, bridge, pre-chorus * continuous development * ritornello |
| **dynamics** | the relative volume or intensity of a sound(s) or note(s) | | * loud, moderate, soft volume and variations * Italian terms for dynamic variation, e.g. crescendo, diminuendo * Italian terms, e.g. piano (p), forte (f) | * terraced * velocity values within MIDI sequences * mixing in sound production |

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| --- | --- | --- | --- | --- |
| **Element** | **Definition** | Examples of concepts that could be explored depending on the music works and styles selected for study | | |
| **articulation** | refers to how specific notes or passages are played or sung | | * accent * staccato * marcato * tenuto * spiccato * slap bass * offset and onset * selection of mallets, stroke patterns, handshapes | * legato * phrasing * slur * pizzicato * plucking, bowing, strumming techniques * touch and fingering |

Unit 1: Organisation of music

In this unit students explore and develop their understanding of how music is organised. By performing, creating, analysing and responding to music works that exhibit different approaches, students explore and develop their understanding of the possibilities of musical organisation.

They prepare and perform ensemble and/or solo musical works to develop technical control, expression and stylistic understanding on their chosen instrument/sound source. At least two works should be associated with their study of approaches to music organisation.

They create (arrange, compose or improvise) short music exercises that reflect their understanding of the organisation of music and the processes they have studied.

They develop knowledge of music language concepts as they analyse and respond to a range of music, becoming familiar with the ways music creators treat elements of music and concepts and use compositional devices to create works that communicate their ideas.

Area of Study 1

Performing

In this area of study, students focus on practical music-making and performance skills by preparing and performing solo and ensemble works, one of which should be associated with a music approach studied in Area of Study 3. They develop their individual instrumental and musicianship skills through regular practice and develop group skills through rehearsal and performance with other musicians.

They perform and demonstrate technical skills specific to an instrument or sound source of their own choosing. Students may present on a variety of instruments and/or sound sources, and also sing as part   
of their program.

Outcome 1

On completion of this unit the student should be able to rehearse and present planned performances using technical control, expression and stylistic understanding in at least two works (solo or ensemble), which demonstrate knowledge drawn from their investigation of music organisation.

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

Key knowledge

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

Key skills

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

Area of Study 2

Creating

In this area of study, students create a folio of brief creative responses. At least one exercise should demonstrate their understanding of musical organisation and characteristics of at least one work selected for study in Area of Study 3. They develop appropriate methods of recording and preserving their music. Students reflect on their creative organisation by documenting their approach to creating the music, and identifying and describing their use of music elements, concepts and compositional devices.

Outcome 2

On completion of this unit the student should be able to create short music works/responses that demonstrate their understanding of different approaches to musical organisation, and reflect on the creative process.

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

Key knowledge

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

Key skills

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

Area of Study 3

Analysing and responding

Students analyse the treatment of specific music elements, concepts and compositional devices in music that have been created using different approaches to musical organisation. They develop skills in identifying how music is organised and the components of this organisation. They develop skills in aural analysis and respond to a range of excerpts in different styles and traditions. They develop their auditory discrimination and memory skills through identifying, recreating and documenting music language concepts, for example chords, scales, melodic and rhythmic patterns.

Outcome 3

On completion of this unit the student should be able to describe how music is organised in at least two music examples, responding to music characteristics in a range of music excerpts and identifying how music is organised, and identifying, recreating and documenting music language concepts presented in context and in isolation.

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

Key knowledge

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

Key skills

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



* use appropriate methods to document responses.

Assessment

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 in this unit may be selected from the following:

* performances of at least two works, including at least one ensemble/group work
* a discussion of the challenges presented by these works which may be presented as:
* oral
* multimedia
* written
* aural, oral, written and practical tasks such as:
* a folio of exercises
* responses to structured questions
* a workbook of class activities
* composition and/or improvisation exercises and accompanying discussion that demonstrate an understanding of the organisation of music which may be presented as:
* oral
* 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 2: Effect in music

In this unit, students focus on the way music can be used to create an intended effect. By performing, analysing and responding to music works/examples that create different effects, students explore and develop their understanding of the possibilities of how effect can be created. Through creating their own music, they reflect this exploration and understanding.

Students prepare and perform ensemble and/or solo musical works to develop technical control, expression and stylistic understanding using their chosen instrument/sound source. They should perform at least one work to convey a specified effect and demonstrate this in performance.

They create (arrange, compose or improvise) short music exercises that reflect their understanding of the organisation of music and the processes they have studied.

As they analyse and respond to a wide range of music, they become familiar with the ways music creators treat elements and concepts of music and use compositional devices to create works that communicate their ideas. They continue to develop their understanding of common musical language concepts by identifying, recreating and notating these concepts.

Area of Study 1

Performing

In this area of study, students prepare and perform solo and group works, one of which should demonstrate their understanding of effect in music. They convey meaning and/or emotion to an audience through practical music-making and further development of performance skills.

They develop their individual instrumental and musicianship skills through regular practice and develop group skills through rehearsal and performance with other musicians.

They perform and demonstrate technical skills specific to an instrument or sound source of their own choosing. Students may present on a variety of instruments and/or sound sources, and also sing as part of their program.

Outcome 1

On completion of this unit the student should be able to rehearse and present planned performances using technical control, expression and stylistic understanding in at least two works (solo and/or group), describing how they intend to convey specific musical effect(s).

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

Key knowledge

* how the composer/arranger/performer/producer/creator has used elements of music, concepts and compositional devices in the works selected for performance
* effective instrumental practice including, as appropriate, ways of incorporating use of music-making technology, devices and sound equipment
* strategies for developing individual instrumental techniques, as appropriate to the selected instrument and musical tradition
* the possibilities for achieving an intended effect in performance.

Key skills

* demonstrate technical control and expression in performance specific to the instrument or sound source
* perform works relevant to interests with at least one work associated with an intended effect
* identify performance challenges relevant in selected works
* 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
* describe how a specific musical effect will be achieved and demonstrate it in performance.

Area of Study 2

Creating

In this area of study, students assemble a folio of brief responses using a variety of sound sources demonstrating their understanding of the possibilities of creating effect in music. They develop appropriate methods of recording and preserving their music. Students reflect on their responses by documenting their approach to creating effect in their music, and identifying and describing their use of music elements, concepts and compositional devices.

Outcome 2

On completion of this unit students should be able to create short music works/responses that exhibit their understanding of different approaches to musical effects and reflect on the creative process.

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

Key knowledge

* ways in which composers combine music elements, concept and devices to create effect in their music
* the technical and practical factors involved in composing and/or arranging musical ideas
* ways of developing and refining music ideas
* ways of describing and documenting the creative process
* ways of using digital tools to develop, refine, record and document music ideas
* the creative processes used in creating music for intended effect
* the processes used to prepare a work for performance.

Key skills

* manipulate the elements of music, concepts and compositional devices in a creative process to achieve a desired effect
* use appropriate music terminology to identify and describe:
* the treatment of specified elements of music, concepts and compositional devices in creative responses
* creative processes used to compose music for intended effect
* technical and practical considerations that influence the creative processes used
* use appropriate methods to record and document the music.

Area of Study 3

Analysing and responding

In this area of study, students develop skills in analysing how effect can be created in music and how the treatment of elements of music, concepts and compositional devices contribute to this effect. They respond to a range of excerpts in different styles and traditions, building understanding of how effect is realised. They continue to develop their auditory discrimination and memory skills through identifying, recreating and recording common musical language concepts and their effect, for example chords, scales and melodic and rhythmic patterns.

Outcome 3

On completion of this unit the student should be able to identify the ways performers and creators convey effect in music, and they should be able to identify, recreate and document music language concepts in context and isolation.

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

Key knowledge

* characteristics of the elements of music, concepts and compositional devices
* ways the elements of music, concepts and compositional devices can be used to create intended effect
* strategies for responding and analysing by identifying the music characteristics used in music excerpts
* ways of developing critical responses that explain the musical effect
* music terminology for describing characteristics of music appropriate to convention
* common musical concepts, for example chords, scales, and melodic and rhythmic patterns
* methods of documenting music graphically, for example 5-line staff notation, graphic notation, tablature, annotated track listing.

Key skills

* describe the treatment of elements of music, compositional devices and concepts in selected works, and their intended effect
* respond to selected music excerpts by identifying and describing relevant musical characteristics
* create critical responses that justify effect via music examples
* identify, recreate and/or document common musical concepts, for example, chords, scales, and melodic and rhythmic patterns used in music examples in isolation and in context:
* diatonic intervals in major scales (up to one sharp or flat) within the range of an octave
* scales and modes including major, natural minor, major pentatonic, minor pentatonic
* melodic contours
* melodic lines (up to four beats) using major scales
* triads in major scale degrees on I, ii, IV, V, vi (in major keys up to two sharps and flats)
* common chord progressions: V-I, ii-V-I, I-IV-V-I, I-V-vi-IV (in major keys up to two sharps and flats)
* rhythms in metres including 4/4 3/4 and 6/8 using rhythmic groupings outlined below

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Description automatically generated

* use appropriate methods to document responses.

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 in this unit may be selected from the following:

* performances of at least two works, including at least one ensemble/group work
* a discussion of the challenges presented by these works which may be presented as:
* oral
* multimedia
* written
* aural, written and practical tasks such as:
* a folio of exercises
* responses to structured questions
* a workbook of class activities
* composition exercises or improvisations and accompanying discussion that demonstrate an understanding of the organisation of music which may be presented as:
* oral
* multimedia
* written.

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

Units 3 and 4: Music inquiry

This study offers pathways for students whose main interest is a combination of performing, composing/arranging and investigating music through music making, analysing and responding in relation to their particular interests. It recognises that music is frequently a collaborative art where students work with others, and at other times individually.

Music making is a collective and integrated experience. It involves composing, arranging, interpreting, reimagining, improvising, recreating, performing and critiquing music in an informed manner. All these activities involve active engagement in imaginative music making, responding and remaking. Students perform and compose/arrange music to demonstrate musical influences of an existing style and/or performer in relation to their own works and the works of others.

Students develop aural skills by responding to music from a range of sources across time and place, comparing their music characteristics. They analyse music works and/or styles and explore how they have influenced subsequent music makers, including students’ own works. They develop an understanding of how the treatment of music elements, concepts and compositional devices in one work and/or style can be identified and explained in the works of others, leading to a reflection on their own music making.

Unit 3: Influence in music

In this unit, through music making and responding, students focus on connections between music created in different times and/or places and the influence(s) of one on the other. Their music making involves the integrated music experiences of performing, creating and responding. They compose, arrange, interpret, reimagine, improvise, recreate, perform and critique music in a scaffolded manner that will lead to their project in Unit 4, where students become increasingly autonomous and self-directed and less dependent on teacher direction and support.

Students perform music to demonstrate musical approaches influenced by an existing style and/or performer, and create/arrange short music works that include identifiable influences from an existing work/performer/style and are able to explain these influences.

Students develop aural skills by responding to and analysing music from a range of sources across time and place, comparing their music characteristics. They analyse a music work and/or style and explore how it has influenced subsequent music creators. They develop an understanding of how the treatment of music elements, concepts and compositional devices in one work and/or style can be identified and explained in the works of others.

Area of Study 1

Music making

In this area of study, students focus on performing, and composing/arranging music connected with a selected music style and/or creator. They use their knowledge and understanding gained in Areas of Study 2 and 3 to perform on any instrument(s) or sound source(s), and arrange/compose short works associated with the selected works studied in Area of Study 2.

They explain how their work relates to the selected music style and/or creator.

Outcome 1

On completion of this unit the student should be able to perform a short work in the style of a selected work/creator from Area of Study 2, explain how their performance relates to the selected music style and/or creator, and create and/or arrange music and demonstrate the connection to the selected music style and/or creator.

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

Key knowledge

* technical performance requirements related to the style(s) of the studied works
* the characteristics of the studied style(s) via performance, composing/arranging
* how the music characteristics of a work may influence the performance/creation of another work
* technical/practical factors that may affect the performance/creation/arrangement of a work
* ways compositional devices can be used to develop a work
* ways of recording, documenting and preserving music.

Key skills

* demonstrate technical skills including accuracy and control in performance specific to the instrument(s) or sound source(s)
* perform/create/arrange a music work influenced by the music characteristics of the studied works
* interpret elements of music and concepts related to the studied works in performance, composing/arranging
* manipulate the elements of music and concepts to create/arrange a work
* explain the works and performance/composing/arranging choices made in relation to the studied works
* describe technical/practical factors that affected the performance/composition/arrangement of the work
* preserve their works in audio format and with appropriate documentation.

Area of Study 2

Analysing for music making

In this area of study, students focus on at least two music works from different times and/or locations, investigating how the creator’s treatment of music elements, concepts and compositional devices in one work may influence another work (or collection of minor works). They examine the contexts from which the two works emerged.

From this study, students formulate a proposal for an Area of Investigation for Unit 4. The two works selected for study should display a number of direct musical connections.

Outcome 2

On completion of this unit the student should be able to analyse and describe the treatment of music elements, concepts and compositional devices in two works, discussing how one work has influenced the other, and formulating and presenting a proposal for an Area of Investigation for Unit 4.

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 and concepts in the works studied
* the way compositional devices are used to develop the music works studied
* compositional devices used to develop each work studied
* similarities and differences in musical approach between the studied works
* the context/background of the studied works
* ways of investigating influences between creators, styles and/or genres.

Key skills

* identify and explain the use of elements of music, concepts and compositional devices in each studied work
* describe the context/background of each studied work
* discuss the influence of one selected work on another using evidence from the works
* reflect on the process by which context and style can influence other works
* formulate and present a topic proposal for Unit 4 Area of Investigation.

Area of Study 3

Responding

In this area of study, students focus on further development of listening skills. By responding to short music excerpts, they examine how music creators treat music elements, concepts and compositional devices across different times, styles and genres. Students develop an understanding of how creators and/or styles influence others and are able to identify commonalities and differences between musical approaches.

Students respond orally and in writing to selected music excerpts across a range of styles, using appropriate music terminology. They develop skills in using musical evidence to formulate critical responses.

Music excerpts should be selected from a wide range of music styles, locations and eras, including some for direct comparison of similarities and differences.

Outcome 3

On completion of this unit the student should be able to listen and respond to selected music excerpts from   
a range of styles and identify, describe and discuss the musical characteristics of each, and compare similarities and differences.

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 the elements of music, concepts and compositional devices
* the characteristics of compositional devices used to develop a work
* ways in which manipulation of elements, concepts and compositional devices contributes to style and character
* ways in which similar/different musical approaches are evident in separate music works
* ways of forming and presenting responses
* music terminology and language appropriate to describing characteristics of music.

Key skills

* respond to music from a range of music styles and traditions via listening
* use appropriate music terminology and language to:
* identify, describe and explain the treatment of elements and concepts of music in selected excerpts
* identify, describe and explain the use of compositional devices in selected excerpts
* discuss similarities and differences between musical approaches in selected excerpts
* formulate oral and written responses that are substantiated by objective and analytical information evident in the music.

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 Support materials 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 |
| **Outcome 1**  Perform a short work in the style of a selected work/creator from Area of Study 2 and explain how their performance relates to the selected music style and/or creator.  Create and/or arrange music and demonstrate the connection to the selected music style and/or creator.  **Outcome 2**  Analyse and describe the treatment of music elements, concepts and compositional devices in two works, discussing how one work has influenced the other, and formulating and presenting a proposal for an Area of Investigation for Unit 4. | **15**  **5**  **15**  **5**  **5** | Live or video recording of a performance  (2–2.5 mins) of a work or excerpt on a chosen instrument.  Explanation of influences. (oral/written/multimedia)  Live or video and/or audio recording of a composition and appropriate notation/record of composition/arrangement.    A description of how one music work/approach has influenced another (oral/written/multimedia)  An Investigation Proposal showing influences between two works to be used as the basis for development in Unit 4. (written/multimedia) |
| **Outcome 3**  Listen and respond to selected music excerpts from a range of styles and identify, describe and discuss the musical characteristics of each, and compare similarities and differences. | **15** | Written responses to three previously unheard excerpts of music in the following format:   * responses to structured questions. |
| **Total marks** | **60** |  |

External assessment

The level of achievement for Units 3 and 4 is also assessed by an end-of-year examination, which will contribute 15 per cent to the study score, and the level of achievement for Unit 4 is also assessed by an Externally-assessed Task, which will contribute 50 per cent to the study score.

Unit 4: Project

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

Their music making continues to focus on integrated music experiences and they become increasingly autonomous and self-directed after the modelling they experienced in Unit 3.

Students perform music to demonstrate musical influences of an existing style and/or performer on their own works, and they create/arrange short music works that include identifiable influences from an existing work/performer/style, which they are able to explain.

Students develop aural skills by responding to music from a range of sources across time and place, comparing their music characteristics. They analyse music works and/or styles and explore how they have influenced their own music making. They develop an understanding of how the treatment of music elements, concepts and compositional devices in one work and/or style can be identified and explained in their own works.

Students choose their own Area of Investigation. This may be:

* a style
* a performer
* a creator
* a musical genre.

Students analyse at least two works from their chosen Area of Investigation. They discuss how the treatment of music elements, concepts and compositional devices in these works influence their own musical output. They describe the connections between these works and their own music making.

They perform on their chosen instrument. The works performed will come from their chosen area of investigation. They create/arrange a music work. The work should demonstrate direct connections to the chosen Area of Investigation.

Students continue to respond to a wide variety of music excerpts from a range of different music traditions, times and locations. In their responses, they continue to develop skills in identifying and describing similarities and differences between musical approaches.

Area of Study 1

Music making

In this area of study, students focus on performing and composing/arranging music connected with their Area of Investigation from Area of Study 2. Students use their knowledge and understanding gained in Area of Study 2 to perform works and arrange/compose short works associated with the selected works studied in Area of Study 2.

They explain how their work has been influenced by the selected music style and/or creator.

Outcome 1

On completion of this unit the student should be able to perform/create/arrange works and explain how their performance/composition/arrangement has been influenced by their selected music style and/or creator studied in Area of Study 2.

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

Key knowledge

* technical performance requirements related to the style(s) of the studied works
* the characteristics of the studied style(s) via performance, composing/arranging
* how the music characteristics of the investigated works have influenced the performance/creation of their own works
* technical/practical factors that may affect the performance/creation/arrangement of their works
* ways compositional devices have been used to develop their work
* ways of recording, documenting and preserving music.

Key skills

* demonstrate technical skills including accuracy and control in performance specific to the instrument or sound source
* perform/create/arrange music works demonstrating the influence of the investigated works
* interpret elements of music and concepts related to the studied works in performance, composing/arranging
* manipulate the elements of music and concepts to create/arrange a work
* explain the works and performance/composing/arranging choices made in relation to the investigated works
* describe technical/practical factors that affected the performance/creation/arrangement of the works
* preserve their works in audio format and with appropriate documentation.

Area of Study 2

Analysing for music making

In this area of study, students focus on specific influences on their personal music making, understanding and context.

Students choose their own Area of Investigation. This may be:

* a style
* a performer
* a creator
* a musical genre.

Students analyse at least two works from their chosen Area of Investigation. They explore the treatment   
of music elements, concepts and compositional devices in these works and discuss how this treatment influences their own musical output. Students reflect on their personal context/background as they uncover and describe connections between the works and their own music making.

Outcome 2

On completion of this unit the student should be able to analyse and describe the treatment of music elements, concepts and compositional devices in two works from their Area of Investigation, and reflect   
on how these works have influenced their own music making.

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 and concepts in each selected work
* how compositional devices are used to develop each selected work
* the style and context/background of the selected works
* the way the selected creator, style and/or genre has influenced their own music making.

Key skills

* identify and explain the use of elements of music, concepts and compositional devices in each selected work
* describe style and the context/background of the selected works
* discuss the influence of the selected creator, style and/or genre on their own work.

Area of Study 3

Responding

In this area of study, students focus on continuing to develop listening skills to identify commonalities and differences between musical approaches. By identifying how music creators treat music elements, concepts and compositional devices across different times, styles and genres, students develop an understanding of how creators and/or styles/cultural/social contexts influence other creators.

Students respond orally and in writing to selected music excerpts across a range of styles, using appropriate music terminology. They develop skills in using musical evidence to substantiate their responses.

Music excerpts should be selected from a wide range of music styles, locations, and eras, including some for direct comparison of similarities and differences.

Outcome 3

On completion of this unit the student should be able to identify, describe and discuss musical characteristics of selected music excerpts and compare similarities and differences between them.

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 the elements of music, concepts and compositional devices
* the characteristics of compositional devices used to develop a work
* ways in which manipulation of elements, concepts and compositional devices contributes to creating style and character
* ways in which similar/different musical approaches are evident in separate music works
* ways of forming and presenting responses
* music terminology and language appropriate to describing characteristics of music.

Key skills

* respond to music from a range of music styles and traditions via listening
* use appropriate music terminology and language to:
* identify, describe and explain the treatment of elements and concepts of music in selected excerpts
* identify, describe and explain the use of compositional devices in selected excerpts
* discuss similarities and differences between musical approaches in selected excerpts
* formulate oral and written responses that are substantiated by objective and analytical information.

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 Support materials 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 5 per cent to the study score.

|  |  |  |
| --- | --- | --- |
| **Outcomes** | **Marks allocated** | **Assessment tasks** |
| **Outcome 3**  Identify, describe and discuss musical characteristics of selected music excerpts and compare similarities and differences between them. | **15** | Written responses to three previously unheard excerpts of music in the following format:   * responses to structured questions. |
| **Total marks** | **15** |  |

External assessment

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

Contribution to final assessment

The Externally-assessed Task will contribute 50 per cent to the study score, and the end-of-year examination will contribute 15 per cent to the study score.

Externally-assessed Task

The Externally-assessed Task assesses Outcome 1 and Outcome 2 of Unit 4. For this assessment, students will submit a folio that contains documentation, video recording of a performance and an audio and/or video recording of a composition/arrangement 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 documentation, video recording of a performance and an audio and/or video recording of a composition/arrangement as described in the examination specifications published annually by the VCAA.

The folio will contain:

* an Area of Investigation description with a reflection on personal musical context in relation to this Area of Investigation
* an analysis of two works selected from the Area of Investigation
* the presentation of three works where:
* at least one is a visually recorded live performance of a work associated with the Area of Investigation, and
* at least one is a recorded audio (and/or video) and appropriate documentation of a short composition/arrangement influenced by the Area of Investigation.

End-of-year examination

Description

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

Conditions

The examination will be completed under the following conditions:

* Duration: 60 minutes.
* 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*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx).
* 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.

Units 3 and 4: Music contemporary performance

This study offers pathways for students whose performance practice includes embellishment and/or improvisation, uses collaborative and aural practices in learning, often takes recordings as a primary text, and projects a personal voice. Students study the work of other performers and analyse their approaches   
to interpretationand how personal voice can be developed through reimagining existing music works. They refine selected strategies to enhance their own approach to performance.

Students identify technical, expressive and stylistic challenges relevant to works they are preparing for performance and endeavour to address these challenges. They listen and respond to a wide range of music by a variety of performers in contemporary styles. They also study music language concepts such as scales, harmony and rhythmic materials that relate to contemporary music.

Students may present with any instrument or combination of instruments which will be suitable to convey understanding of the key knowledge and application of key skills for Outcome 1, with styles including (but not limited to) rock, pop, jazz, EDM, country, funk and R&B.

Students prepare a program for assessment in a live performance. They may be assessed as primarily a member of a group or as a solo performer. All performances must include at least one ensemble work with another live musician and an original work created by an Australian artist since 1990. All performances must include a personally reimagined version of an existing work. Original works may also be included in the program.

Students submit a program list along with a Performer’s Statement of Intent. Part of the statement should include information about their reimagined piece and explain how the existing work has been manipulated. This must be accompanied by an authentication document. As part of their preparation, students are able to present performances of both ensemble and solo music works and take opportunities to perform in both familiar and unfamiliar venues and spaces.

Across Units 3 and 4 all students select works of their own choice for performance that allow them to meet examination requirements and conditions as described in the performance examination specifications.

Unit 3

In this unit students begin developing the program they will present in Unit 4. Students should refer to the examination specifications to make sure that the works selected allow them to best meet the requirements and conditions of this task. They use music analysis skills to refine strategies for developing their performances.

Students analyse interpretation in a wide range of recorded music, responding to and analysing music elements, concepts, compositional devices and music language. Students also learn how to recognise and recreate music language concepts such as scales, melodies, chords, harmony and rhythmic materials that relate to contemporary music.

Area of Study 1

Performing

In this area of study, students perform regularly in a variety of contexts and use these performances to explore and build on ways of developing technical skills and interpretation approaches relevant to the style(s) of the selected works. They investigate the possibilities of exhibiting personal voice by reimagining at least one existing work.

Students develop their individual 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 perform a selection of works being prepared for the performance examination, demonstrating an understanding of music style, authentic performance conventions and a range of techniques, using a Performer’s Statement of Intent to explain their choice of works for the program.

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

Key knowledge

* strategies for formulating a performance program
* presentation techniques relevant to a variety of contexts and spaces
* approaches to communicating to an audience interpretations and artistic intentions in live performance of music works
* the possibilities for developing personal voice through reimagining an existing work
* appropriate instrumental and stylistic techniques and conventions in performance.

Key skills

* formulate a Performer’s Statement of Intent that explains the selection of works planned for the final performance and an approach to reimagining an existing work
* learn, practise, interpret and rehearse a program including at least one work that is a reimagining of an existing work
* perform a selection from their program of informed interpretations of selected works
* demonstrate the development of a personal voice through a performed reimagining of an existing work
* perform selections from their performance program of solo and ensemble works that show control and variation of:
* duration (tempo, beat, metre and rhythm) to render pulse and metre
* tone production (pitch, dynamics, tone colour and articulation) to produce appropriate pitch, timbre and articulation
* ensemble skills to align live performance with one or more other musicians to achieve balance, as well as providing and responding to real-time musical cues
* interpretation to demonstrate an understanding of style with evidence of personal interpretative ideas.

Area of Study 2

Analysing for 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.

As students develop strategies for practice and performance, they trial the use of a wide range of techniques and instrument-specific conventions. Students analyse the strengths and weaknesses in their performance capabilities and develop a planned approach to address challenges.

Students investigate and implement approaches for developing a command of their instrument, presentation skills and strategies for reimagining an existing work.

Students prepare for a school-assessed dialogue with their teacher. Through discussion and performance, students demonstrate a selection of practice strategies. This task should focus on approximately half of the program of works being prepared in Area of Study 1 for the performance examination.

Outcome 2

On completion of this unit the student should be able to demonstrate and discuss performance development techniques and approaches relevant to performance of selected works and an intended approach to a reimagined existing work.

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

Key knowledge

* the use of musical elements, concepts and compositional devices in selected works
* the styles and contexts of works studied and the ways a performer’s interpretation can be shaped by this knowledge
* ways in which a personal voice can be developed by reimagining an existing work in performance
* strategies for developing individual instrumental control and technique, as appropriate to selected instrument and selected works
* effective instrumental practice and rehearsal routines including, as appropriate, ways of incorporating use of digital tools and equipment
* ways of improving personal performance including goal-setting, reflection, evaluation and performance psychology.

Key skills

* describe the use of the music elements, concepts and compositional devices in works being prepared for performance
* describe and evaluate the ways in which an existing work might be reimagined
* experiment with a range of interpretations
* experiment with a range of approaches to reimagining an existing work
* research, plan and implement approaches to developing instrumental, rehearsal and presentation strategies to overcome challenges
* demonstrate and discuss instrumental, presentation and reimagining approaches relevant to the performance of selected works
* reflect on feedback, evaluate effectiveness of approaches and identify issues for further development.

Area of Study 3

Responding

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. They use documentation to transcribe these concepts as appropriate to genre/style.

Outcome 3

On completion of this unit the student should be able to discuss a performer’s interpretation and manipulation of music elements and concepts in works, and identify, recreate and notate music language concepts from examples presented, both in context and in isolation.

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

Key knowledge

* approaches to critical listening and aural analysis
* treatment of music elements and concepts, and the use of compositional devices in a range of contemporary music excerpts
* ways in which performers interpret and manipulate music elements, concepts and compositional devices in performance
* music language concepts including horizontal and vertical pitch organisation (melody and harmony), rhythmic organisation and appropriate notation conventions.

Key skills

* identify treatment of music elements, concepts and the use of compositional devices in a range of contemporary music excerpts
* identify, describe and compare the ways in which performers interpret and manipulate music elements and concepts in performance
* identify aurally, recreate and document diatonic intervals in major scales up to two sharps and flats within a range of an octave
* identify aurally scales and modes including major, aeolian, major pentatonic, minor pentatonic, mixolydian, dorian, phrygian, blues and recreate in up to two sharps or flats
* recreate and notate single melodic line with up to eight missing beats in the given scales and modes in isolation or in context
* identify aurally, recreate and document all triads and 7ths built on Major scale degrees, and sus4 and power chords
* identify aurally missing chords in the following common chord progressions: I-IV-V-I, ii-V-I, I-V-vi-IV, I-vi-IV-V, i-VII-VI-V(7), I-bVII-IV-I
* identify aurally, recreate and document rhythms in 4/4, 2/4, 3/4, 6/8, 12/8 with up to eight missing beats in the following groupings and patterns:

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* identify aurally and recreate rhythmic feels including swing, shuffle and straight eights.

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 Support materials 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** |
| **Outcome 1**  Perform a selection of works being prepared for the performance examination, demonstrating an understanding of music style, authentic performance conventions and a range of techniques, using a Performer’s Statement of Intent to explain their choice of works for the program. | **10** | A short written/oral task explaining the choice of the proposed program of works to be performed. |
| **Outcome 2**  Demonstrate and discuss performance development techniques and approaches relevant to performance of selected works and an intended approach to a reimagined existing work. | **20**  **10** | A demonstration of an intended approach to reimagining an existing work.  A discussion in which the development of techniques and personal voice are explained and demonstrated. |
| **Outcome 3**  Discuss a performer’s interpretation and manipulation of music elements and concepts in works.  Identify, recreate and notate music language concepts from examples presented, both in context and in isolation. | **20**  **20** | Response to structured questions relating to previously unheard music.  Identification, recreation (on instrument) and style-appropriate notation of short music examples. |
| **Total marks** | **80** |  |

External assessment

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

Unit 4

Students continue to work towards building a performance program they will present at their end-of-year examination in line with their Statement of Intent. The program will contain at least one performance that   
is a reimagined version of an existing work and an original work created by an Australian artist since 1990.

Students continue to study the work of other performers and their approaches to interpretation and personal voice in performing music works. They refine selected strategies to optimise their own approach to performance.

Students further develop strategies to address the technical, expressive and stylistic challenges relevant to works they are preparing for performance.

Students listen and respond to a further range of recorded music by a variety of performers in contemporary styles. They continue to study music language concepts that relate to contemporary music.

Area of Study 1

Performing

In this area of study, students perform regularly in a variety of contexts and use these performances to consolidate their development of technical skills and interpretation approaches relevant to the style(s) of the selected works. They consolidate their approach to reimagining an existing work in performance.

Across Unit 4, students must select a program of works for external assessment, using the performance examination specifications. One of the performed works will be a reimagining of an existing work, and the other will be an original work created by an Australian artist since 1990.

Outcome 1

On completion of this unit the student should be able to perform a program of works, including one work demonstrating a creative reimagining of an existing work, relevant to their performer’s Statement of Intention.

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

Key knowledge

* the artistic and practical considerations of selecting a program of works appropriate to the chosen instrument/ensemble
* presentation techniques relevant to their final performance context
* approaches to communicating to an audience interpretations and artistic intentions in live performance of music works
* how personal voice may be achieved through reimagining an existing work
* appropriate instrumental and stylistic techniques and conventions in performance.

Key skills

* complete a performer’s Statement of Intention that explains the selection of works to be performed at the final performance and their approach to reimagining an existing work
* learn, practise, interpret and rehearse a program of works including at least one work that is a reimagining of an existing work
* prepare and present a program of solo and ensemble works that demonstrates a range of music styles and character
* demonstrate the achievement of a personal voice through a performed reimagining of an existing work
* perform selections from their performance program of solo and ensemble works that show control and variation of:
* duration (tempo, beat, metre and rhythm) to render pulse and metre
* tone production (pitch, dynamics, tone colour and articulation) to produce appropriate pitch, timbre and articulation
* ensemble skills to align live performance with one or more other musicians to achieve balance, as well as providing and responding to real-time musical cues
* interpretation to demonstrate an understanding of style with evidence of personal interpretative ideas.

Area of Study 2

Analysing for performance

In this area of study, students continue to focus on the processes of analysis and practices that they undertake to develop their performances, including approaches to reimagining an existing work. Students refine their understanding of how a sense of personal voice may be achieved in performance.

As students develop strategies for practice and performance, they trial the use of a wide range of techniques and instrument-specific conventions. Students analyse the strengths and weaknesses in their performance capabilities and develop a planned approach to address challenges.

Students investigate and implement approaches for developing a command of their instrument, presentation skills and reimagining techniques.

This task should focus on approximately half of the program of works which were not covered by Unit 3, Outcome 2.

Outcome 2

On completion of this unit students should be able to demonstrate and discuss performance development techniques and reimagining approaches 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

* the use of musical elements, concepts and compositional devices in selected works
* the styles and contexts of works studied and the ways a performer’s interpretation can be shaped by this knowledge
* ways in which a personal voice can be achieved through reimagining an existing work in performance
* strategies for developing individual instrumental control and technique, as appropriate to selected instrument and selected works
* effective instrumental practice and rehearsal routines including, as appropriate, ways of incorporating use of digital tools and equipment
* effective approaches to ensemble rehearsal.

Key skills

* describe the use of the music elements, concepts and compositional devices in works being prepared for performance
* demonstrate and discuss interpretation decisions
* demonstrate and discuss their approach to reimagining an existing work
* implement an approach to practice and rehearsal of identified performance challenges to develop instrumental and presentation techniques
* demonstrate and discuss instrumental, presentation techniques relevant to the performance of selected works
* reflect on feedback, evaluate effectiveness of these approaches and identify issues for further development.

Area of Study 3

Responding

In this area of study, students continue to 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.

Students continue to develop their auditory discrimination and memory skills in relation to the works they study, identifying music language concepts related to contemporary performance and using appropriate documentation conventions.

Outcome 3

On completion of this unit the student should be able to discuss a performer’s interpretation and manipulation of music elements and concepts in works, identifying and transcribing short examples of music using appropriate notation.

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

Key knowledge

* approaches to critical listening and aural analysis
* treatment of music elements and concepts, and the use of compositional devices in a range of contemporary music excerpts
* ways in which performers interpret and manipulate music elements and concepts in performance
* music language concepts including horizontal and vertical pitch organisation (melody and harmony), rhythmic organisation and appropriate documentation conventions.

Key skills

* identify treatment of music elements, concepts and the use of compositional devices in a range of contemporary music excerpts
* identify, describe and compare ways in which performers interpret and manipulate music elements and concepts in performance
* identify aurally, recreate and document diatonic intervals in major scales up to two sharps and flats within a range of an octave
* identify aurally scales and modes including major, aeolian, major pentatonic, minor pentatonic, mixolydian, dorian, phrygian, blues and recreate in up to two sharps or flats
* recreate and notate single melodic line with up to eight missing beats in the given scales and modes in isolation or in context
* identify aurally, recreate and document all triads and 7ths built on Major scale degrees, and sus4 and power chords
* identify aurally missing chords in common chord progressions: I-IV-V-I, ii-V-I, I-V-vi-IV,   
  I-vi-IV-V, i-VII-VI-V(7), I-bVII-IV-I
* identify aurally, recreate and document rhythms in 4/4, 2/4, 3/4, 6/8, 12/8 with up to eight missing beats in the following groupings and patterns:

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* identify aurally and recreate rhythmic feels including swing, shuffle and straight eights.

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 and 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 Support materials 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 |
| **Outcome 2**  Demonstrate and discuss performance development techniques and reimagining approaches relevant to the performance of selected works. | **15**  **5** | A discussion in which materials designed to assist in the development of techniques and interpretation are explained and demonstrated.  A demonstration of an approach to reimagining of an existing work. |
| **Total marks** | **20** |  |

External assessment

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

Contribution to final assessment

The performance examination will contribute 50 per cent to the study score, and the end-of-year aural and written examination will contribute 20 per cent to the study score.

End-of-year performance examination

The student will give a live performance drawing on knowledge and skills from Outcome 1 in Units 3 and 4.

A student may present as a soloist, or as a member of a group, according to conditions described in the examination specifications.

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. Details of these rules are published annually in the [*VCE and VCAL Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx).
* 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: Maximum 20 minutes (one assessed performer); 25 minutes (two or three assessed performers); 30 minutes (four assessed performers); 35 minutes (five or six assessed performers).

Students will present a live performance. Performed works will include a reimagining of an existing work and an original work created by an Australian artist since 1990.

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 Outcome 3 in Units 3 and 4 are examinable.

Conditions

The examination will be completed under the following conditions:

* Duration: 60 minutes.
* 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*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx).
* 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.

Units 3 and 4: Music repertoire performance

This study is designed for students whose musical interests are grounded in the recreation and interpretation of notated musical works, and who wish to gain and share knowledge of musical styles and performance practices. Students may present on any instrument for which there is an established repertoire of notated works. They work towards a recital program that demonstrates highly developed technical skills and stylistic refinement as both a soloist and as an ensemble member. They develop the capacity for critical evaluations of their performances and those of others, and an ability to articulate their performance decisions with musical evidence and independence of thought.

Students identify technical, expressive and stylistic challenges relevant to works they are preparing for performance and endeavour to address these challenges. They listen and respond to a wide range of music by a variety of performers and study music language concepts such as scales, harmony and rhythmic materials.

The works selected for assessment must have sufficient range to convey understanding of the key knowledge and application of the key skills for Outcome 1. Music styles in this study may include (but are not limited to) early music, baroque, classical, romantic, 20th and 21st century art music styles, musical theatre, and classical musics outside the Western tradition (for example, Indian, Chinese).

The most significant task in Music Repertoire Performance is the preparation of a recital program of up to 20 minutes’ duration. Students may present primarily as a soloist or as an ensemble musician. However, students must present at least one ensemble work (that is, a performance with at least one other live musician) as part of their final program and include at least one work created since 1990 by an Australian composer. Programs may also consist entirely of ensemble works, with one or more students being assessed. One work in the final program must be selected from the separately published Prescribed List. An application process will apply for instruments without a list. Students must also bring copies of their works to the performance examination.

Unit 3

In this unit students begin developing the recital program they will present in Unit 4. This preparation includes consideration of the historical performance practices and interpretative traditions that inform the styles represented in their programs.

Students use music analysis skills to refine strategies for developing their performances. They analyse technical, expressive and stylistic challenges relevant to the works they are preparing for performance, and present these strategies for assessment at a school-based discussion.

Students analyse interpretation in a wide range of recorded music, responding to and analysing musical elements, concepts and compositional devices. They develop their ability to identify, recreate and notate music language concepts such as scales, melodies, chords, harmony and rhythmic materials that relate to the works studied.

Area of Study 1

Performing

In this area of study, students present performances of musical works including at least one ensemble work. Students perform regularly in a variety of contexts. They reflect on these performances to explore and develop ways of communicating expressive intentions to an audience. They develop musicianship skills through regular individual practice, and ensemble skills through structured rehearsal with other musicians.

Across Unit 3, students select repertoire and begin preparing a recital program for external assessment in Unit 4. Students should refer to the examination specifications to make sure that the works selected allow them to best meet the requirements and conditions of this task. At least one of the presented works must be from the list of suggested/example works for their chosen instrument. The final program must also include at least one Australian work composed since 1990 and one ensemble work.

Where students have completed Units 1 and/or 2, the works selected for performance in this area of study must be different to those works performed in previous units.

Outcome 1

On completion of this unit the student should be able to explain the artistic and practical considerations used to select a program of works for performance, and demonstrate a diverse range of techniques and expressive qualities through performance of works or sections of works including one work from the prescribed list intended for their final recital program and at least one ensemble work.

To achieve this outcome, students will draw on the key knowledge and key skills outlined for Area of Study 1.

Key knowledge

* the artistic and practical considerations of selecting a program of works appropriate to the chosen instrument/ensemble
* the possibilities for recreating works in performance through decisions made about:
* techniques and conventions relevant to a variety of musical contexts and physical spaces
* musicianship skills used by performers to realise works and to create character in performance
* approaches to communicating interpretations and artistic intentions in live performance of music works to an audience
* the equipment and technologies used in performance, as applicable.

Key skills

* explain the artistic and practical considerations used to select a program of works for performance
* prepare and present a program of works that demonstrates a wide range of music styles and characters
* use research to make decisions about how selected works can be interpreted and presented in performance
* perform selections from their performance program of solo and ensemble works that show control and variation of:
* duration (tempo, beat, metre and rhythm) to render pulse and metre
* tone production (pitch, dynamics, tone colour and articulation) to produce appropriate pitch, timbre and articulation
* ensemble skills to align live performance with one or more other musicians to achieve balance, as well as providing and responding to real-time musical cues
* interpretation to demonstrate an understanding of style with evidence of personal interpretative ideas.

Area of Study 2

Analysing for 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 practise techniques and instrument-specific strategies. Students evaluate the strengths and weaknesses in their performance capabilities and develop a planned approach to improvement.

Students prepare for a school-assessed dialogue with their teacher. This task should focus on approximately half of the program of works being prepared in Area of Study 1 for the performance examination.

Through discussion and performance, students demonstrate:

* a selection of practice strategies
* technical considerations
* expressive and interpretative considerations.

Outcome 2

On completion of this unit the student should be able to demonstrate and discuss techniques related to performance of selected works, including aspects of interpretation.

To achieve this outcome, students will draw on the key knowledge and key skills outlined for Area of Study 2.

Key knowledge

* the use of musical elements, concepts and compositional devices in selected works
* the musical scores being prepared for the Outcome 1 recital
* interpretations of selected works (or similar, related works) by other performers in recordings and/or edited scores
* the styles and contexts of works studied and the ways a performer’s interpretation can be shaped by this knowledge
* effective solo instrumental practise routines including, as appropriate, ways of incorporating the use of digital tools and other music equipment
* effective approaches to ensemble rehearsal
* strategies used by other performers to optimise performance outcomes
* ways of improving personal performance including goal-setting, reflection, evaluation and performance psychology.

Key skills

* describe the use of the music elements, concepts and compositional devices in works being prepared for performance
* identify the expressive and technical challenges in selected works
* research, plan and implement approaches to practise and rehearsal that address identified performance challenges and develop instrumental and presentation techniques
* demonstrate and discuss these strategies in the context of a discussion.

Area of Study 3

Responding

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 musicalexamples presented aurally and in notation.

Outcome 3

On completion of this unit the student should be able to discuss the interpretation of expressive elements of music, and identify, recreate, notate and transcribe short excerpts of music using voice or instrument.

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

Key knowledge

* approaches to critical listening and aural analysis
* treatment of music elements and concepts, and the use of compositional devices in excerpts drawn from a wide range of notated styles including styles reflected in students’ programs
* ways in which performers interpret and manipulate music elements and concepts in performance
* music language concepts including horizontal and vertical pitch organisation (melody and harmony), rhythmic organisation and notation conventions.

Key skills

* respond to interpretation in performances and recordings:
* identifying, describing and comparing ways in which performers, composers, arrangers, producers and/or conductors shape interpretations through their approach to (and manipulation of) the elements of music
* comparing the treatment of elements and concepts in contrasting versions of the same musical work
* discussing the ways in which musical character results from interpretative decisions
* use music language to:
* identify, recreate and notate diatonic and chromatic intervals in major scales (up to three sharps or flats) within the range of an octave.
* Identify and recreate scales and modes including major, natural minor, melodic minor, major pentatonic, minor pentatonic, mixolydian, lydian, dorian
* perform short, previously unseen melodic lines from notation
* identify and notate melodic contours
* notate monophonic melodic lines with up to eight missing beats using major arpeggios, major pentatonic and diatonic major scales in keys up to three sharps and flats
* recreate and notate all triads and 7ths built on major scale degrees in keys up to three sharps and flats
* identify and notate using chord symbols or a harmonic grid perfect, imperfect, plagal and interrupted cadences in keys up to three sharps and flats
* sing back and/or perform on your chosen instrument the bass line of a given chord progression presented aurally, with up to four missing notes
* identify up to four missing chords in a major key chord progression, ending with a common cadence in keys up to three sharps and flats
* identify aurally, recreate and notate rhythms with up to eight missing beats in metres including 2/4, 3/4, 4/4 in simple time, 6/8, 9/8 12/8 in compound time, using rhythmic groupings outlined below, together with augmentation dots and ties:

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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 Support materials 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 |
| **Outcome 1**  Explain the artistic and practical considerations used to select a program of works for performance, and demonstrate a diverse range of techniques and expressive qualities through performance of works or sections of works including one work from the prescribed list intended for their final recital program and at least one ensemble work.. | **10** | A short written/oral task explaining the process used to select a performance program, including works intended for performance in Unit 4. |
| **Outcome 2**  Demonstrate and discuss techniques related to performance of selected works, including aspects of interpretation. | **30** | A discussion in which materials designed to assist in the recreation of notated recital works (including both technical and expressive aspects) are explained and demonstrated. |
| **Outcome 3**  Discuss the interpretation of expressive elements of music, and identify, recreate, notate and transcribe short excerpts of music using voice or instrument. | **20**  **20** | Written responses to structured questions  AND  A practical demonstration of music language knowledge and skills. |
| **Total marks** | **80** |  |

External assessment

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

Unit 4

In this unit students continue to develop the performance program established in Unit 3 for their end-of-year practical examination. This preparation includes consideration of the historical performance practices and interpretative traditions that inform the styles represented in their programs.

Students use music analysis skills to refine strategies for further developing and presenting their final recital. They analyse technical, expressive and stylistic challenges relevant to the works they are preparing for performance, and present these strategies for assessment at a school-based viva voce.

Students analyse interpretation in a wide range of music, responding to and analysing musical elements, concepts, compositional devices and music language. Students also learn how to recognise and notate music language concepts such as scales, melodies, chords, harmony and rhythmic materials that relate to the works studied.

Area of Study 1

Performing

In this area of study, students present performances of musical works including at least one ensemble work. Students perform regularly in a variety of contexts. They reflect on these performances to explore and build on ways of expressively shaping their chosen works and communicating their artistic intentions to an audience. They develop musicianship skills through regular individual practice, and ensemble skills through structured rehearsal with other musicians.

Across Unit 4, students work towards presenting their recital program for external assessment. Students should review the examination specifications to make sure that the works selected allow them to best meet examination requirements and conditions. At least one of the assessed works must be from the list of suggested/example works for their chosen instrument. The final program must also include at least one work created by an Australian composer since 1990.

Outcome 1

On completion of this unit the student should be able to perform a final recital of up to 20 minutes’ duration, demonstrating a diverse range of techniques and expressive qualities reflecting an understanding of a range of music styles and performance conventions.

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

Key knowledge

* the artistic and practical considerations used to select a program of works for performance
* the artistic and practical considerations of selecting a program of works appropriate to the chosen instrument/ensemble
* the possibilities for recreating works in performance through decisions made about:
* techniques and conventions relevant to a variety of musical contexts and physical spaces
* musicianship skills used by performers to realise works and to create character in performance
* approaches to communicating to an audience interpretations and artistic intentions in live performance of music works
* the equipment and technologies used in performance, as applicable.

Key skills

* prepare and present an extended (up to 20 minutes) program of works that demonstrates a wide range of musical styles and characters
* use research to make decisions about how selected works can be interpreted, and presented in performance
* perform a program of solo and ensemble works that show control and variation of:
* duration (tempo, beat, metre and rhythm) to render pulse and metre
* tone production (pitch, dynamics, tone colour and articulation) to produce appropriate pitch, timbre and articulation
* ensemble skills to align live performance with one or more other musicians to achieve balance, as well as providing and responding to real-time musical cues
* interpretation to demonstrate an understanding of style with evidence of personal interpretative ideas.

Area of Study 2

Analysing for 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, live performances, texts and critical discussion with other musicians. As students conclude the refinement of their recital program, they trial a wide range of general practise techniques and instrument-specific strategies. Students evaluate the strengths and weaknesses in their performance capabilities and develop a planned approach to improvement.

Students prepare for a school-assessed dialogue with their teacher. Through discussion and performance, they demonstrate a selection of practise strategies.

This task should focus on approximately half of the program of works which were not covered by Unit 3, Outcome 2, and the preparation should include expressive and interpretative considerations.

Outcome 2

On completion of this unit the student should be able to demonstrate and discuss techniques (technical and expressive) relevant to the performance and development of a personal interpretation of works selected for performance.

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

Key knowledge

* the use of musical elements, concepts and compositional devices in selected works
* analysis of the music scores being prepared for the Outcome 1 recital
* interpretations of selected works (or similar, related works) by other performers in recordings and/or edited scores
* the styles and contexts of works studied and the ways a performer’s interpretation can be shaped by this knowledge
* effective solo instrumental practise routines including, as appropriate, ways of incorporating the use of digital tools and equipment
* effective approaches to ensemble rehearsal
* strategies used by other performers to optimise performance outcomes
* ways of improving personal performance including goal-setting, reflection, evaluation and performance psychology
* a personal approach to how each work will be interpreted.

Key skills

* describe the use of the music elements, concepts and compositional devices in works being prepared for performance
* identify the expressive and technical challenges in selected works
* research, plan and implement approaches to practise and rehearsal that address identified performance challenges and develop instrumental and presentation techniques
* demonstrate and discuss these strategies and respond to questions about performance preparation
* reflect on feedback from all sources, including self-assessment, and evaluate the effectiveness of these approaches
* demonstrate how a personal approach to expressive intentions is evident across the recital program.

Area of Study 3

Responding

In this area of study, students develop their understanding of the ways elements of music and musical concepts are interpreted by other musicians. They demonstrate this knowledge through analysis of a wide variety of recordings and live performances, including works created by Australian composers since 1990. They also compare the ways different musicians have interpreted the same musical work.

Students also 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.

Outcome 3

On completion of this unit the student should be able to discuss the interpretation of expressive elements of music in pre-recorded works and develop their auditory discrimination and memory skills through identifying, re-creating and notating short examples.

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

Key knowledge

* approaches to critical listening and aural analysis
* treatment of music elements and concepts, and the use of compositional devices in excerpts drawn from a wide range of notated styles including styles reflected in students’ programs
* ways in which performers interpret and manipulate music elements and concepts in performance
* music language concepts including horizontal and vertical pitch organisation (melody and harmony), rhythmic organisation and notation conventions.

Key skills

* respond to interpretation in performances and recordings:
* identifying, describing and comparing ways in which performers, composers, arrangers, producers and/or conductors shape interpretations through their approach to (and manipulation of) the elements of music
* comparing the treatment of elements and concepts in contrasting versions of the same musical work
* discussing the ways in which musical character results from interpretative decisions
* use music language to:
* identify, recreate and notate diatonic and chromatic intervals in major scales (up to three sharps or flats) within the range of an octave.
* Identify and recreate scales and modes including major, natural minor, melodic minor, major pentatonic, minor pentatonic, mixolydian, lydian, dorian
* perform short, previously unseen melodic lines from notation
* identify and notate melodic contours
* notate monophonic melodic lines with up to eight missing beats using major arpeggios, major pentatonic and diatonic major scales in keys up to three sharps and flats
* recreate and notate all triads and 7ths built on major scale degrees in keys up to three sharps and flats
* identify and notate using chord symbols or a harmonic grid perfect, imperfect, plagal and interrupted cadences in keys up to three sharps and flats
* sing back and/or perform on your chosen instrument the bass line of a given chord progression presented aurally, with up to four missing notes
* identify up to six missing chords in a major key chord progression, ending with a common cadence in keys up to three sharps and flats
* aurally identify, recreate and notate rhythms with up to twelve missing beats in metres including 2/4, 3/4, 4/4 in simple time, 6/8, 9/8 12/8 in compound time, using rhythmic groupings outlined below, together with augmentation dots and ties:

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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 and 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 Support materials 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** |
| **Outcome 2**  Demonstrate and discuss techniques (technical and expressive) relevant to the performance and development of a personal interpretation of works selected for performance. | **20** | A discussion in which materials designed to assist in the recreation of notated recital works are explained and demonstrated. |
| **Total marks** | **20** |  |

External assessment

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

Contribution to final assessment

The performance examination will contribute 50 per cent to the study score, and the end-of-year aural and written examination will contribute 20 per cent to the study score.

End-of-year performance examination

The student will give a live performance drawing on knowledge and skills from Outcome 1 in Units 3 and 4.

A student may present as a soloist, or as a member of a group, according to conditions described in the examination specifications.

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. Details of these rules are published annually in the [*VCE and VCAL Administrative Handbook*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx).
* 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: Maximum 20 minutes (one assessed performer); 25 minutes (two or three assessed performers); 30 minutes (four assessed performers); 35 minutes (five or six assessed performers).

Students will present a live performance including at least one work from the list of Prescribed works published annually on the VCAA website. Each program must include at least one ensemble work and one work created by an Australian composer since 1990.

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 Outcome 3 in Units 3 and 4 are examinable.

Conditions

The examination will be completed under the following conditions:

* Duration: 60 minutes.
* 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*](https://www.vcaa.vic.edu.au/administration/vce-vcal-handbook/Pages/index.aspx).
* 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.

Units 3 and 4 Music composition

This study allows students to explore the organisation of sound in music to create expressive outcomes. Through critical listening, analysis and composition in notated and/or digital media, students develop understanding of the 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 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.

Across both units students:

* Create their own music in recorded and/or notated form, in both short exercise and extended composition formats.
* Undertake focused aural and/or visual analysis of selected works, thereby uncovering music characteristics of these works and their associated styles. Students study the ways composers/creators may have developed music ideas within the work, deepening their understanding of the ways in which sound can be organised in music. Students apply these skills in Unit 4 in an aural and/or visual analysis of their own creative work.
* 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 the ways in which elements of music are treated and compositional devices are used to elicit responses.

Unit 3

In this unit students explore 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 the ways composers/music creators manipulate elements of music and concepts, and use compositional devices to develop music works 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 a work created by an Australian composer since 1990.

Students explore the creative process through composing brief creative exercises in response to their understanding of the music characteristics and the creative processes evident in the works selected for study. They also devise a folio brief in preparation for an extended composition, or collection of short pieces, to be created in Unit 4.

Area of Study 1

Creating

In this area of study, students explore approaches to music composition through developing creative exercises in response to characteristics of music studied. These exercises explore ways of treating elements of music, concepts and compositional devices including contrast, repetition and/or variation. Students investigate technical factors that influence the composing and 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.

Outcome 1

On completion of this unit the student should be able to develop creative responses to works studied and document the creative process.

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

Key knowledge

* ways that music elements and concepts 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 and concepts 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
* create the responses in an appropriate digital audio format, with appropriate notation/documentation
* use appropriate music terminology to document their responses.

Area of Study 2

Analysing for composition

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 since 1990. Students investigate how the music is organised through aural and/or visual analysis of the treatment of music elements, concepts and compositional devices including repetition, variation and contrast. Students develop knowledge of the characteristics of the style of the selected works. They consider unity and diversity as they trace the development of musical material and its effect on the creation of a coherent music work.

Reflecting on this study of selected works, they also develop a Folio design brief for their Unit 4 work as part of their creative explorations.

Students use appropriate music terminology and music examples to support description, discussion and analysis.

Outcome 2

On completion of this unit the student should be able to analyse the use of the elements of music, concepts and compositional devices in music works, explain how musical material is developed within the works, and formulate a Folio design brief.

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 and concepts in each of the selected works
* the use of compositional devices including repetition, variation and contrast, in each of the selected works
* the development of musical material in the works
* ways unity and diversity can be achieved in a coherent music work
* characteristics of the music style of the each of the selected works
* ways that appropriate terminology, language and music examples can be used to support analysis and discussion
* ways that compositional devices and elements and other relevant techniques/influences can be incorporated into the development of a folio design brief.

Key skills

* identify, describe and discuss treatment of elements of music and use of compositional devices in works selected for study
* describe ways in which works selected for study are representative of particular music styles
* describe how musical material is developed within the works to create a coherent work
* reflect on how the studied works may affect their own creative process
* use appropriate terminology and music examples to support analysis, description and discussion
* describe ways that compositional devices, elements and other relevant techniques/influences can be incorporated into the development of a folio design brief.

Area of Study 3

Responding

In this area of study, students focus on listening, aural analysis, and forming and presenting critical responses. They develop their skills in critical response by analysing the use of the elements of music, concepts 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. They develop and refine their ability to recognise and describe use of these devices through aural analysis of short music excerpts.

Outcome 3

On completion of this unit the student should be able to aurally analyse music from a range of styles 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 3.

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 character and elicits subjective responses
* ways in which manipulation of compositional devices contributes to creating character and elicits subjective responses
* approaches to aural analysis of the use of compositional devices in short music excerpts
* ways of forming and presenting critical responses
* music terminology appropriate to describing characteristics of music.

Key skills

* listen and respond to music from a range of music styles and traditions
* identify and annotate the use of compositional devices of repetition, variation and contrast in short music excerpts
* 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.

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 Support materials 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** |
| **Outcome 1**  Develop creative responses to works studied and document the creative process. | **20** | Two creative responses (short compositions/ sketches) and associated documentation. |
| **Outcome 2**  Analyse the use of the elements of music, concepts and compositional devices in music works, explain how musical material is developed within the works, and formulate a Folio design brief. | **30**  **10** | Analysis of selected works in any one, or  a combination of, the following formats:   * a written report * written responses to structured questions * a multimedia report   AND  A folio design brief. |
| **Outcome 3**  Aurally analyse music from a range of styles and make critical responses to music. | **20** | Written responses to structured questions. |
| **Total marks** | **80** |  |

External assessment

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

Unit 4

In this unit students consolidate their understanding of the diversity of music styles in different times, places and stylistic traditions. They expand their knowledge of the ways music elements, concepts and compositional devices are manipulated to create style, structure music works and elicit subjective responses. Students apply this knowledge to formulate and present critical responses to music excerpts.

They document their own creative processes while creating an original work, or group of works, and present an analysis of the final outcome in terms of unity, diversity and coherence.

Area of Study 1

Creating

In this area of study, students compose a short work, or group of short works, using the design brief formulated in Unit 3, Outcome 2. They manipulate music elements and concepts to achieve their aims. They use compositional devices, including repetition, variation, contrast and transition to develop their music ideas.

Students explore unity and diversity to create a coherent music work through the development of musical material.

They record and preserve the work in appropriate digital notated and audio formats.

Outcome 1

On completion of this unit the student should be able to create and evaluate an original work, or group of short works.

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

Key knowledge

* processes used to compose music works from starting point(s) to final realisation
* the treatment of the music elements and concepts to fulfil creative intentions in a music work
* ways compositional devices, including repetition, variation, contrast and transition, can be used   
  to develop music ideas
* how unity and diversity can be achieved in a music work
* ways music material can be developed to create a coherent music work
* ways of notating a music work appropriate to the style and/or context
* ways of preserving a music work in audio format.

Key skills

* employ creative processes to create an original music work, or group of short works, that includes repetition, variation, contrast and transition
* manipulate the elements of music to fulfil creative intentions in a completed music work
* use appropriate compositional devices, including repetition, variation, contrast and transition, to develop music ideas
* develop music material to create a coherent work that includes unity and diversity
* create the work(s) in an appropriate audio and notation format.

Area of Study 2

Analysing for composition

In this area of study, students document the creative processes they use in creating their original work for Outcome 1. Using their design brief formulated in Unit 3, Outcome 2, they chart their progress 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 also present a final analysis of their work(s) that includes descriptions of their treatment of music elements, concepts and compositional devices. They describe and discuss how music material has been developed to create unity and diversity within a coherent work.

Outcome 2

On completion of this unit the student should be able to describe and discuss their creative process and approach to creating a coherent work, and produce an analysis of their original music work(s) that explains their use of music elements, concepts of music and compositional devices.

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 and concepts in the original work(s)
* the use of compositional devices including repetition, variation, contrast and transition in the original work(s)
* the development of musical material in the original work(s)
* ways unity and diversity can be achieved in a coherent music work
* the characteristics of the music style of each of the original work(s)
* ways that appropriate terminology, language and music examples can be used to support analysis and discussion.

Key skills

* identify, describe and discuss treatment of elements of music and use of compositional devices in works selected for study
* describe ways in which works selected for study are representative of particular music styles
* describe how musical material is developed within the work(s) to create a coherent work
* reflect on how the studied works may affect their own creative process
* use appropriate terminology and music examples to support analysis, description and discussion.

Area of Study 3

Responding

In this area of study, students focus on listening, aural analysis and making critical responses. They 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 contrast, repetition, variation and transition to develop an understanding of the various ways music creators use these compositional devices to achieve their creative aims. Through aural analysis of short music excerpts, students also develop and refine their ability to identify and describe the use of the compositional devices of repetition, variation, contrast and transition.

Outcome 3

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 3.

Key knowledge

* the characteristics of elements of music and concepts
* the characteristics of compositional devices used to create unity and diversity
* ways in which manipulation of elements of music contributes to creating character and elicits subjective responses
* ways in which manipulation of compositional devices contributes to creating character and elicits subjective responses
* ways in which manipulation of compositional devices can be observed through aural analysis of short music excerpts
* ways of forming and presenting critical responses
* music terminology and language appropriate to describe characteristics of music.

Key skills

* listen and respond to music from a range of music styles and traditions
* identify and annotate the use of compositional devices of repetition, variation, contrast and transition   
  in short music excerpts
* 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.

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 Support materials 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** |
| **Outcome 3**  Aurally analyse music and make critical responses to music. | **20** | Written responses to structured questions. |
| **Total marks** | **20** |  |

External assessment

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

Contribution to final assessment

The Externally-assessed Task will contribute 50 per cent to the study score, and the end-of-year aural and written examination will contribute 20 per cent to the study score.

Externally-assessed Task

The Externally-assessed Task assesses Outcome 1 and Outcome 2 of Unit 4. For this assessment, students will submit a folio that contains an original work, or group of short works, 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 an original work, or group of short works, audio recordings and documentation, which may include digital software files and/or notated score(s), as described in the examination specifications published annually by VCAA.

The folio will contain:

* an original composition, or group of short works, of maximum 4–5 minutes in total presented in appropriate digitally notated and audio form
* documentation for a complete work, or group of works, including the Unit 3 design brief, description of creative process, analysis of the final work, and how unity and diversity have been achieved in a coherent work.

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 Outcome 3 in Units 3 and 4 are examinable.

Conditions

The examination will be completed under the following conditions:

* Duration: 60 minutes.
* 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.