

# Music Performance

STUDY DESIGN

Board of Studies  
2000

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Music Performance  
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# Contents

<b>Important information .....</b>	<b>5</b>
<b>Introduction .....</b>	<b>7</b>
Rationale .....	7
Aims .....	7
Structure .....	7
Entry .....	8
Duration .....	8
Changes to the study design .....	8
Monitoring for quality .....	8
Safety .....	8
Use of information technology .....	8
Community standards .....	9
Selection of instrument or voice .....	9
Prescribed works .....	9
Equipment .....	9
<b>Assessment and reporting .....</b>	<b>10</b>
Satisfactory completion .....	10
Authentication .....	10
Levels of achievement .....	10
<b>Unit 1 .....</b>	<b>12</b>
Areas of study .....	12
Outcomes .....	14
Assessment .....	17
<b>Unit 2 .....</b>	<b>19</b>
Areas of study .....	19
Outcomes .....	22
Assessment .....	24
<b>Unit 3: Group Performance .....</b>	<b>25</b>
Areas of study .....	25
Outcomes .....	27
Assessment .....	30

<b>Unit 4: Group Performance .....</b>	<b>32</b>
Areas of study .....	32
Outcomes .....	34
Assessment .....	36
<b>Unit 3: Solo Performance .....</b>	<b>41</b>
Areas of study .....	42
Outcomes .....	44
Assessment .....	48
<b>Unit 4: Solo Performance .....</b>	<b>50</b>
Areas of study .....	51
Outcomes .....	53
Assessment .....	57
<b>Advice for teachers .....</b>	<b>61</b>
Developing a course .....	61
Use of information technology .....	64
Learning activities .....	65
School-assessed coursework (Group) .....	86
School-assessed coursework (Solo) .....	96
Suitable resources .....	97

## **IMPORTANT INFORMATION**

### **Accreditation period**

Units 1–4: 2001–2003

Accreditation period ends 31 December 2003

### **Other sources of information**

The *VCE Bulletin* is the only official source of changes to regulations and accredited studies. The *VCE Bulletin*, including supplements, also regularly includes advice on VCE studies. It is the responsibility of each VCE teacher to refer to each issue of the *VCE Bulletin*.

To assist teachers in assessing school-assessed coursework in Units 3 and 4 the Board of Studies will publish annually an assessment guide which will include advice on the scope of the tasks and the criteria for assessment.

The *VCE Administrative Handbook* for the current year contains essential information on assessment and other procedures.

### **VCE providers**

Throughout this study design the term ‘school’ is intended to include both schools and other VCE providers.

### **Photocopying**

VCE schools only may photocopy parts of this study design for use by teachers.

# Introduction

## RATIONALE

Music Performance develops intellectual, aesthetic and cultural understanding of the value and importance of music in solo and group settings. As soloists and members of groups, students develop skills in preparing programs of music works. They learn about and apply musicianship as they create music and interpret and analyse solo and ensemble works in a range of styles.

Unit 1 focuses on achieving flexibility in music performance. Unit 2 continues the development of performance skills and focuses on analysis of music being prepared for performance.

Units 3 and 4 Group Performance focus on performing as a member of a group. Technical, creative and interpretation skills are developed for the presentation of a performance of music in a range of styles.

Units 3 and 4 Solo Performance focus on the preparation and presentation of performances in solo and ensemble contexts, demonstrating through performance an understanding of interpretation and authenticity. Aural comprehension and understanding of characteristics of works relevant to performance are also developed.

## AIMS

This study is designed to enable students to:

- develop skills in practical music making and performance;
- develop performance skills in solo and group settings;
- develop skills in giving prepared and unprepared performance;
- develop skills in aural perception and comprehension;
- develop skills in the organisation of sound;
- perform a program of selected works;
- develop an understanding of aspects relevant to music performance and the performer;
- develop an understanding of interpretation in music performance.

## STRUCTURE

The study is made up of six units:

Unit 1

Unit 2

Unit 3: Group Performance

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*INTRODUCTION*

Unit 4: Group Performance

Unit 3: Solo Performance

Unit 4: Solo Performance

Each unit deals with specific content and is designed to enable students to achieve a set of outcomes. Each outcome is described in terms of the key knowledge and skills students are required to demonstrate.

### **ENTRY**

There are no prerequisites for entry to Units 1, 2 and 3. However, to undertake Units 3 and 4 Solo Performance students should have about three years experience prior to Year 11 on a musical instrument or in voice.

Students must undertake Unit 3 prior to undertaking Unit 4.

Students may elect to do all six units in this study.

### **DURATION**

Each unit involves at least 50 hours of scheduled classroom instruction.

### **CHANGES TO THE STUDY DESIGN**

During its period of accreditation minor changes to the study will be notified in the *VCE Bulletin*. The *VCE Bulletin* is the only source of changes to regulations and accredited studies and it is the responsibility of each VCE teacher to monitor changes or advice about VCE studies published in the *VCE Bulletin*.

### **MONITORING FOR QUALITY**

The Board of Studies will, from time to time, undertake an audit of Music Performance to ensure the study is being taught and assessed as accredited. Teachers must ensure that all records and samples of student work are maintained and available should the study be subject to audit. The details of the audit procedures and requirements are published annually in the *VCE Administrative Handbook*. Schools will be notified during the teaching year of schools and studies to be audited.

### **SAFETY**

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.

### **USE OF INFORMATION TECHNOLOGY**

In designing courses for this study teachers are encouraged to incorporate information technology in teaching and learning activities. The Advice for Teachers section provides specific examples of how information technology can be used in this study.

## COMMUNITY STANDARDS

It is the responsibility of the school to ensure that all activities in this study are conducted within ethical guidelines. This is of particular concern in the use of information located on the World Wide Web.

## SELECTION OF INSTRUMENT OR VOICE

The term 'instrument' as used in this study design includes voice.

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

In Units 3 and 4 Solo Performance, the instrument for the solo performance work should be selected from the *Prescribed List of Notated Solo Works* (accredited 1998–2002) published by the Board of Studies. Students wishing to perform on an alternative instrument and use a suitable program of works for that alternative instrument must receive prior approval from the Board of Studies before commencing the study.

In Units 3 and 4 Group Performance, the group should have between two and eight members (the number of assessed performers may range from one to six).

Where students are enrolled in Units 3 and 4 of both Solo Performance and Group Performance, the ensemble component of Outcome 1, Solo Performance must differ from the group or instrument used to complete Outcome 1, Group Performance.

## PRESCRIBED WORKS

In Units 1 and 2 there are no prescribed works.

In Units 3 and 4 Solo Performance works are selected from the *Prescribed List of Notated Solo Works* (accredited 1998–2002). For area of study 4 of Units 3 and 4, a work for band, choir, chamber ensemble, contemporary popular group or orchestra is selected for study and analysis from the Prescribed List of Ensemble Works for study set by the Board of Studies and published annually in the *VCE Bulletin*. The same work will be studied in both Units 3 and 4 of Solo Performance.

In Units 3 and 4 Group Performance two of the works performed in the end-of-year performance examination are to be selected from the Prescribed List of Arrangements for Group Performance. This list will be published annually in the *VCE Bulletin*.

Solo, ensemble or group works presented for performance assessment in one unit must not be part of any performance assessment in any other unit. Works presented in the end-of-year performance examination program may be selected from works presented for school-based performance assessment in Units 1 and 2 and works included in school-assessed coursework in Units 3 and 4. However, works selected for performance may be studied and practiced in any other unit, providing they are not assessed.

## EQUIPMENT

Students should provide their own musical instrument.



# Assessment and reporting

## **SATISFACTORY COMPLETION**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. Designated assessment tasks are provided in the details for each unit. The Board of Studies will publish annually an assessment guide which will include advice on the scope of the assessment tasks and the criteria for assessment.

Teachers must develop courses that provide opportunities for students to demonstrate achievement of outcomes. Examples of learning activities are provided in the Advice for Teachers section.

Schools will report a result for each unit to the Board of Studies as S (Satisfactory) or N (Not Satisfactory).

Completion of a unit will be reported on the Statement of Results issued by the Board of Studies as S (Satisfactory) or N (Not Satisfactory). Schools may report additional information on levels of achievement.

## **AUTHENTICATION**

Work related to the outcomes 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 year's *VCE Administrative Handbook* for authentication procedures.

## **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 Board of Studies. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.

### **Units 3 and 4**

The Board of Studies will supervise the assessment of all students undertaking Units 3 and 4.

In Units 3 and 4 Group Performance the student's level of achievement will be determined by school-assessed coursework and two end-of-year examinations. Percentage contributions to the final assessment are as follows:

- Unit 3 Group Performance school-assessed coursework: 15 per cent
- Unit 4 Group Performance school-assessed coursework: 10 per cent
- Units 3 and 4 Group Performance aural and written examination: 25 per cent
- Units 3 and 4 Group Performance group performance examination: 50 per cent

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

In Units 3 and 4 Solo Performance the student's level of achievement will be determined by school-assessed coursework and two end-of-year examinations. Percentage contributions to the final assessment are as follows:

- Unit 3 Solo Performance school-assessed coursework: 15 per cent
- Unit 4 Solo Performance school-assessed coursework: 10 per cent
- Units 3 and 4 Solo Performance aural and written examination: 25 per cent
- Units 3 and 4 Solo Performance solo performance examination: 50 per cent

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

# Unit 1

This unit focuses on developing skills in practical music and performance in solo and group contexts, studying performance and performing, and developing skills in aural comprehension and organisation of sound. Students will present a solo and a group performance, demonstrate prepared technical work and perform previously unseen music.

## SELECTION OF INSTRUMENT OR VOICE

The term ‘instrument’ as used in this study design includes voice.

The choice of instrument may vary within a unit or between units. Students who work with more than one instrument should select a main instrument for solo performance. The instrument for group performance in Outcome 1 may be different to that selected for solo performance in Outcome 1.

## WORKS SELECTED FOR STUDY

For performance, students select an instrument, and solo and ensemble works. The works should include a range of technical, stylistic and interpretative demands. The solo works should be selected with reference to the *Prescribed List of Notated Solo Works* (accredited 1998–2002) published by the Board of Studies for use in Units 3 and 4 Solo Performance.

Works selected for performance assessment in this unit must not be included in any other performance assessment in any other unit of this study. However, works selected for performance may be studied and practiced in any other unit, providing they are not assessed. Works presented in end-of-year performance examination program(s) for either Units 3 and 4 Solo Performance or Units 3 and 4 Group Performance can be selected from works presented for assessment in Units 1 and 2.

## AREAS OF STUDY

### 1. Performance skill development

This area of study involves the development of flexibility in music performance skills on an instrument(s) as a solist and in a group.

This area of study will include:

- practice and performance of solo technical work on the main instrument for development and maintenance of control and dexterity, range of styles and range of performing techniques;
- practice and performance of a prepared program(s) of solo and group works by a range of composers and/or performers, with differentiation between the style of the works;

- interpretation and, where appropriate, improvisation in styles being prepared for performance;
- performance techniques showing cooperation and empathy with an accompanist as appropriate to the instrument and work performed;
- presentation techniques of music performance appropriate to the style(s) represented in the work, instrument and conventions of performance;
- fluent performance of unprepared material, including performance of music previously unseen music; or spontaneous performance within a set style, making adjustments to various dimensions of music while performing; or imitation of music played within a set style;
- approaches used by other performers to optimise performance that can contribute to the development of the student's own solo or group performance;
- ways of improving identified aspects of the student's solo or group performance.

## 2. Music craft

This area of study focuses on music theory and skills relevant to performance that are used in organisation of sound, aural comprehension and analysis of music.

This area of study will include:

- scale forms, including major, harmonic and both melodic minor forms, and modal scales of mixolydian and dorian;
- diatonic intervals in a melodic context in major keys;
- primary chords and chord progressions in major and minor keys;
- rhythms, including those in simple quadruple and triple time with rhythmic subdivisions not exceeding four subdivisions a beat;
- structures of melodies in a variety of major and minor keys with key signatures of up to three sharps or flats, including those with melodic phrases in balanced and unbalanced sentences, that conclude with a full closure in that key;
- conventions in traditional music notation, on music manuscript, including shape of music notes, grouping, phrase marks, treble and bass clefs, key signatures of all major and minor keys, and simple time signatures;
- range and characteristics of different instruments in orchestrations and arrangements;
- use of instruments in combination, including balance of dynamics and tones, and blend of tones;
- music forms and structures, including binary, ternary and popular song.

## 3. Organisation of sound

This area of study involves the organisation of sound through the creation and development of musical ideas, and use of music language.

This area of study will include:

- music language used in work(s) being prepared for performance;

**and**

- techniques for composing melodies with a clear tonal centre;
- techniques for composing two or more independent diatonic melodies of equal importance to be performed in combination using part-writing techniques;

**UNIT 1**

- techniques for harmonising a given melody using appropriate diatonic triads and dominant seventh chords;

**or**

- techniques for improvising using mainstream structures such as blues, popular song form or binary;
- techniques for improvising using a range of triads and seventh chords and their associated scale patterns;
- techniques for improvising on selected memorised structures using spontaneously created rhythmic and melodic motifs.

## OUTCOMES

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

### Outcome 1

On completion of this unit the student should be able to perform a program(s) of contrasting solo and group works, selected solo technical work and work that demonstrate unprepared performance skills.

#### *Key knowledge*

In achieving this outcome the student will draw on knowledge described in area of study 1.

To achieve this outcome the student should demonstrate knowledge of

- practice and performance of solo technical work on the main instrument for development and maintenance of control and dexterity, range of styles and range of performing techniques;
- practice and performance of a prepared program(s) of solo and group works by a range of composers and/or performers, with differentiation between the style of the works;
- interpretation and where appropriate improvisation in styles being prepared for performance;
- performance techniques showing cooperation and empathy with an accompanist as appropriate to the instrument and work performed;
- presentation techniques of music performance appropriate to the style(s) represented in the work, instrument and conventions of performance;
- fluent performance of unprepared material, including performance of previously unseen music; or spontaneous performances within a set style, making adjustments to various dimensions of music while performing; or imitation of music played within a set style.

#### *Key skills*

To achieve this outcome the student should demonstrate the ability to

- perform solo technical work on the main instrument;
- play on an instrument or sing with flexibility that enables the student to meet challenges in selected solo and group works;
- perform showing cooperation and empathy with an accompanist as appropriate to the instrument and work performed;
- perform a prepared program(s) of solo and group works by a range of composers and show some differentiation between the style of the works;

- perform in an ensemble and contribute to group development and flexibility through participation in regular supervised rehearsals;
- present a music performance using presentation techniques appropriate to the style(s) represented in the works, instrument(s) and conventions of performance;
- present without hesitation unprepared material, including performance of previously unseen music; or spontaneous performance within a set style, making adjustments to various dimensions of music while performing; or imitation of music played within a set style.

### Outcome 2

On completion of this unit the student should be able to analyse and evaluate influences on works being prepared for performance and approaches that can be used to optimise performance of those works.

#### *Key knowledge*

In achieving this outcome the student will draw on knowledge described in area of study 1.

To achieve this outcome the student should demonstrate knowledge of

- approaches used by other performers to optimise performance that can contribute to the development of the student's own solo or group performance;
- ways of improving identified aspects of the student's solo or group performance.

#### *Key skills*

To achieve this outcome the student should demonstrate the ability to

- analyse and evaluate approaches used by other performers to optimise performance that can contribute to the development of the student's own solo or group performance;
- discuss ways of improving identified aspects of the student's solo or group performance.

### Outcome 3

On completion of this unit the student should be able to recognise, sing and write scales, intervals and chords, transcribe rhythms and melodies, use conventions in music notation, and describe how instruments are used in combination.

#### *Key knowledge*

In achieving this outcome the student will draw on knowledge described in area of study 2.

To achieve this outcome the student should demonstrate knowledge of

- scale forms, including major, harmonic and both melodic minor forms, and modal scales of mixolydian and dorian;
- diatonic intervals in a melodic context in major keys;
- primary chords and chord progressions in major and minor keys;
- rhythms, including simple quadruple and triple time with rhythmic subdivisions not exceeding four subdivisions a beat;
- structure of melodies in a variety of major and minor keys with key signatures of up to three sharps or flats, including those with melodic phrases in balanced and unbalanced sentences, that conclude with a full closure in that key;

**UNIT 1**

- conventions in traditional music notation on music manuscript, including the shape of music notes, grouping, phrase marks, treble and bass clefs, key signatures of all major and minor keys, and simple time signatures;
- range and characteristics of different instruments in orchestrations and arrangements;
- use of instruments in combination, including balance of dynamics and tones, and blend of tones;
- musical forms and structures, including binary, ternary and popular song.

*Key skills*

To achieve this outcome the student should demonstrate the ability to

- recognise, sing and write scales and intervals;
- recognise, sing and write primary chords and chord progressions in major and minor keys;
- recognise diatonic intervals in a melodic context;
- transcribe unseen melodies and rhythms played;
- accurately, clearly and unambiguously notate music by hand using conventions of traditional music notation on music manuscript;
- describe the range and characteristics of different instruments in orchestrations and arrangements;
- describe the range and use of instruments in combinations;
- identify musical forms and structures.

**Outcome 4**

On completion of this unit the student should be able to devise a composition or improvisation that uses music language drawn from analysis of selected works being prepared for performance.

*Key knowledge*

In achieving this outcome the student will draw on knowledge described in areas of study 2 and 3.

To achieve this outcome the student should demonstrate knowledge of

- music language used in work(s) being prepared for performance;

**and**

- techniques for composing melodies with a clear tonal centre;
- techniques for composing two or more independent diatonic melodies of equal importance to be performed in combination using part-writing techniques;
- techniques for harmonising a given melody using appropriate diatonic triads and dominant seventh chords;
- conventions in traditional music notation, on music manuscript, including shape of music notes, grouping, phrase marks, treble and bass clefs, key signatures of all major and minor keys, and simple time signatures;

**or**

- techniques for improvising using mainstream structures such as blues, popular song form or binary;
- techniques for improvising using a range of triads and seventh chords and their associated scale patterns;
- techniques for improvising on selected memorised structures using spontaneously created rhythmic and melodic motifs.

*Key skills*

To achieve this outcome the student should demonstrate the ability to

- aurally and visually analyse music language of work(s) being prepared for performance;

**and**

- compose and notate melodies with a clear tonal centre;
- compose and notate two or more independent diatonic melodies of equal importance to be performed in combination using part-writing techniques;
- harmonise and notate a given melody using appropriate diatonic triads and dominant seventh chords;

**or**

- improvise using mainstream structures such as blues, popular song form or binary;
- improvise using a range of triads and seventh chords and their associated scale patterns;
- improvise on selected memorised structures spontaneously creating rhythmic and melodic motifs.

**ASSESSMENT**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Board of Studies will publish annually an assessment guide which will include advice on the scope of the assessment tasks and the criteria for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

Assessment 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.

Demonstration of achievement of Outcome 1 must be based on the student's performance on the following assessment tasks:

- a solo performance recital;
- a group performance;
- technical work and unprepared performance test.

Demonstration of achievement of Outcome 2 must be based on the student's performance on one of the following assessment tasks:

- a written report

or

- an oral presentation

or

- a multimedia presentation.



Demonstration of achievement of Outcome 3 must be based on the student's performance on the following assessment task:

- a test that includes written, aural and practical components.

Demonstration of achievement of Outcome 4 must be based on the student's performance on the following assessment tasks:

- composition or improvisation exercises;

**and**

- a short written report that describes the use of music language in one of the composition or improvisation exercises.

## Unit 2

This unit further develops skills in practical music and performance in solo and group contexts. Students present a prepared program(s) of solo and group works, demonstrate prepared technical work, perform previously unseen music and develop skills in aural comprehension.

Selected works are analysed to enhance performance interpretation and to understand their context, influences, characteristics and styles. This unit also focuses on music theory relevant to performance and used in the analysis of music.

### SELECTION OF INSTRUMENT OR VOICE

The term 'instrument' as used in this study design includes voice.

The choice of instrument may vary within a unit or between units. Students who work with more than one instrument should select a main instrument for solo performance. The instrument for group performance in Outcome 1 may be different to that selected for solo performance in Outcome 1.

### WORKS SELECTED FOR STUDY

For performance, students select an instrument, and solo and ensemble works. The works should include a range of technical, stylistic and interpretative demands. The solo works should be selected with reference to the *Prescribed List of Notated Solo Works* (accredited 1998–2002) published by the Board of Studies, for use in Units 3 and 4 Solo Performance.

Works selected for written or performance assessment in this unit must not be included in any other written or performance assessment in any other unit of this study. However, works selected for performance may be studied and practiced in any other unit, provided they are not assessed. Works presented in end-of-year performance examination program(s) for either Units 3 and 4 Solo Performance or Units 3 and 4 Group Performance can be selected from works presented for performance assessment in Units 1 and 2 and included in the solo performance recital in Units 3 and 4.

### AREAS OF STUDY

#### 1. Performance skill development

This area of study involves the development of skills in performing on an instrument(s) as a soloist and in a group.

This area of study will include:

- practice and performance of solo technical work on the main instrument, for development and maintenance of accuracy, control, flexibility and dexterity, range of styles and range of performing techniques;
- practice and performance of prepared program(s) of solo and group works by a range of composers and/or performers, with differentiation between the style(s) of the works and experimentation with interpretations;
- interpretation and where appropriate improvisation in style(s) being prepared for performance;
- performance techniques showing cooperation and empathy with an accompanist as appropriate to the instrument and work performed;
- presentation techniques of music performance appropriate to the style(s) represented in the work, instrument and conventions of performance;
- fluent performance of unprepared material, including performance of previously unseen music; or spontaneous performance within a set style, making adjustments to various dimensions of music while performing; or imitation of music played within a set style.

## **2. Background of music works**

This area of study involves focus on the context, influences, characteristics and styles relevant to performance of selected works.

This area of study will include:

- background of the composers and/or performers, and sociocultural and/or geographical influences relevant to performance of selected works;
- form or structure of works looking at the whole movement and whole work, and looking at sections of a movement;
- characteristic patterns in selected works that are expressive or have meaning such as in patterns of themes, chord progressions, rhythms, melodies and motifs;
- characteristic ways textures are used to shape the musical statement in selected works such as homophony, polyphony, free-part, instrumentation, voicing and articulation (for example, staccato, legato);
- characteristics of selected works that are typical of historical music stylistic period(s), including harmonic vocabulary and usage;
- characteristics of composer's and/or performer's individual musical style represented in selected works;
- characteristics in selected works that use the elements of music and combine elements of music;
- music examples and other graphic representations in selected works.

## **3. Music craft**

This area of study focuses on music theory relevant to performance and used in aural comprehension and analysis of music.

This area of study will include:

- scale forms, including major, harmonic and both melodic minor forms, and modal scales of dorian, mixolydian and lydian;
- diatonic intervals in a melodic context in major and minor keys;

- chords and chord progressions;
- rhythms in simple quadruple, triple and compound duple time with rhythmic subdivisions not exceeding four subdivisions a beat;
- structures of melodies in a variety of major and minor keys that are mainly diatonic but with some chromaticism and a tessitura of an octave plus a fourth using treble and bass clefs;
- conventions in traditional music notation, on music manuscript, including the grouping of rhythms within a bar, layout of sheet music parts and scores, layout of lyrics and melody;
- idiomatic use of instruments in orchestrations and arrangements;
- expressive use of solo instrument(s) or instruments in combination, including balance of dynamics and tones, and blend of tones.

## OUTCOMES

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

### Outcome 1

On completion of this unit the student should be able to demonstrate developing performance and presentation skills in performing a program(s) of contrasting solo and group works, unprepared performance, and selected technical work.

#### *Key knowledge*

In achieving this outcome the student will draw on knowledge described in areas of study 1, 2 and 3.

To achieve this outcome the student should demonstrate knowledge of

- practice and performance of solo technical work on the main instrument, for development and maintenance of accuracy, control, flexibility and dexterity, range of styles and range of performing techniques;
- practice and performance of prepared program(s) of solo and group works by a range of composers/performers, with differentiation between the style(s) of the works and experimentation with interpretations;
- interpretation and where appropriate improvisation in style(s) being prepared for performance;
- performance techniques showing cooperation and empathy with an accompanist as appropriate to the instrument and work performed;
- presentation techniques of music performance appropriate to the style(s) represented in the work, instrument and conventions of performance;
- background of composers and/or performers, and sociocultural and/or geographical influences relevant to the performance of selected works;
- fluent performance of unprepared material, including performance of previously unseen music; or spontaneous performance within a set style, making adjustments to various dimensions of music while performing; or imitation of music played within a set style;
- expressive use of solo instrument(s) or instruments in combination, including balance of dynamics and tones, and blend of tones.

**UNIT 2***Key skills*

To achieve this outcome the student should demonstrate the ability to

- perform solo technical work on the main instrument;
- play on an instrument or sing with accuracy, control, flexibility and dexterity that enables the student to meet the challenges in the selected solo and group works;
- perform a prepared program(s) of solo and group works by a range of composers and/or performers with differentiation between the style of the works and experimentation with interpretations;
- perform showing cooperation and empathy with an accompanist as appropriate to the instrument and work performed;
- perform in an ensemble and contribute to group development and flexibility through participation in regular supervised rehearsals;
- present a music performance using presentation techniques appropriate to the style(s) represented in the works, instrument(s) and conventions of performance that communicate relevant background of composers and/or performers and sociocultural and/or geographical influences;
- present without hesitation unprepared material, including performance of previously unseen music; or spontaneous performance within a set style, making adjustments to various dimensions of music while performing; or imitation of music played within a set style.

**Outcome 2**

On completion of this unit the student should be able to analyse the structure and style of works selected for solo performance or other works in a similar style, and identify expressive features of the works.

*Key knowledge*

In achieving this outcome the student will draw on knowledge described in areas of study 2 and 3.

To achieve this outcome the student should demonstrate knowledge of

- background of the composers and/or performers, and sociocultural and/or geographical influences relevant to performance of selected works;
- form or structure of works looking at the whole movement and whole work, and looking at sections of a movement;
- characteristic patterns in selected works that are expressive or have meaning such as in patterns of themes, chord progressions, rhythms, melodies and motifs;
- characteristic ways textures are used to shape the musical statement in selected works such as homophony, polyphony, free-part, instrumentation, voicing and articulation (for example, staccato, legato);
- characteristics of selected works that are typical of historical music stylistic period(s), including chord vocabulary and usage;
- characteristics of composer's and/or performer's individual musical style represented in selected works;
- characteristics in selected works that use elements of music and combine elements of music;
- expressive use of solo instrument(s) or instruments in combination, including balance of dynamics and tones, and blend of tones;
- music examples and other graphic representations in selected works.

*Key skills*

To achieve this outcome the student should demonstrate the ability to

- identify structural characteristics of at least two selected works;
- describe and discuss the background of selected composers and/or performers and sociocultural and/or geographical influences relevant to selected works;
- identify and describe salient characteristics in selected works that use elements of music and combine elements of music;
- identify and discuss expressive characteristics of selected works;
- link music examples and other graphic representations to discussion of selected works.

**Outcome 3**

On completion of this unit the student should be able to recognise, sing and write scales, intervals and chords; transcribe rhythms and melodies; use conventions in music notation and describe how instruments are used in combination.

*Key knowledge*

In achieving this outcome the student will draw on knowledge described in areas of study 2 and 3.

To achieve this outcome the student should demonstrate knowledge of

- scale forms, including major, harmonic and both melodic minor forms, and modal scales of dorian, mixolydian and lydian;
- diatonic intervals in a melodic context in major and minor keys;
- chords and chord progressions;
- rhythms in simple quadruple, triple and compound time with rhythmic subdivisions not exceeding four subdivisions a beat;
- structures of melodies in a variety of major and minor keys that are mainly diatonic but with chromaticism and a tessitura of an octave plus a fourth using treble and bass clefs;
- conventions in traditional music notation, on music manuscript, including the grouping of rhythms within a bar, layout of sheet music parts and scores, layout of lyrics and melody;
- idiomatic use of instruments in orchestrations and arrangements;
- expressive use of solo instrument(s) or instruments in combination, including balance of dynamics and tones, and blend of tones.

*Key skills*

To achieve this outcome the student should demonstrate the ability to

- recognise, sing and write scale forms, intervals, chords and chord progressions played;
- transcribe unseen melodies and rhythms of up to four bars played using treble and bass clefs, and in simple quadruple, triple and compound duple time signatures with rhythmic subdivisions not exceeding four subdivisions a beat;
- accurately, clearly and unambiguously notate music by hand using conventions of traditional music notation on music manuscript;
- identify and describe idiomatic use of instruments;
- describe the expressive use of solo instruments or instruments in combination in orchestrations and arrangements.

## ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Board of Studies will publish annually an assessment guide which will include advice on the scope of the assessment tasks and the criteria for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

Assessment 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.

Demonstration of achievement of Outcome 1 must be based on the student's performance on the following assessment tasks:

- a solo performance recital;
- a group performance;
- technical work and unprepared performance test(s).

Demonstration of achievement of Outcome 2 must be based on the student's performance on one of the following assessment tasks:

- a written report
- or
- an oral presentation
- or
- a multimedia presentation.

Demonstration of achievement of Outcome 3 must be based on the student's performance on the following assessment task:

- a test that includes written, aural and practical components.

# Unit 3: Group Performance

This unit focuses on developing performance skills in an ensemble context. It includes developing skills in either part-writing or improvising and knowledge of the processes involved. Aural comprehension and critical listening skills used by ensemble performers are also developed.

## SELECTION OF INSTRUMENT OR VOICE

The term 'instrument' as used in this study includes voice.

In Units 3 and 4 Group Performance, the group should have between two and eight members (the number of assessed performers may range from one to six).

Where students are enrolled in Units 3 and 4 of both Solo Performance and Group Performance, the ensemble component of Outcome 1, Solo Performance must differ from the group or instrument used to complete Outcome 1, Group Performance.

In Units 3 and 4 Group Performance two of the works performed in the end-of-year performance examination are to be selected from the Prescribed List of Arrangements for Group Performance published annually in the *VCE Bulletin*.

Solo or group works presented for performance in one unit must not be part of any performance assessment in any other unit. However, works selected for performance may be studied and practiced in any other unit, providing they are not assessed.

## AREAS OF STUDY

### 1. Performance skill development

This area of study focuses on the development of the musical and associated skills used by ensemble performers. In selecting works for performance, students and teachers should refer to the prescribed list of arrangements for Group Performance published annually in the *VCE Bulletin*.

This area of study will include:

- performance techniques as appropriate to selected styles;
- control in performance technique, including pitch, tempo and rhythm, tone, intonation and dynamics;
- ensemble performance skills, including leading and following, and maintaining music line(s) in ways that are appropriate to selected styles;
- interpretation in ensemble performance;



**GROUP PERFORMANCE UNIT 3**

- aural perception, including the roles of and relationships between parts within the ensemble;
- the nature of the elements of music as appropriate to the styles selected for performance;
- historical and/or conventional interpretation of the works selected for performance.

**2. Part-writing or improvisation**

This area of study focuses on the organisation of sound through the development of musical ideas and theoretical concepts. Students will develop skills in either part-writing or improvising and knowledge of the processes involved. They will realise or record the exercises or works produced and use standard notation to identify theoretical and structural devices.

This area of study will include:

**Part-writing**

- part-writing for four independent parts/voices, including chord selection, voicing, voice leading, basic arrangement techniques, the relationship between parts and harmonic rhythm;
- harmonic analysis, including chord identification using a conventional notation system;
- score preparation, including transposition, instrument/vocal registers and ranges;
- realisation of harmonisations using digital technology;
- basic arrangement techniques used by established arrangers.

**or**

Improvisation (Works for study should be drawn from mainstream styles such as blues, modal jazz, fusion and 32 bar ‘standards’.)

- improvisation based on standard chord progressions and chord–scale relationships used in mainstream styles;
- development of rhythmic and melodic motifs in relation to the overall musical structure;
- identification and analysis of chords and chord extensions using a conventional notation system;
- improvisation techniques used by musicians, including note selection, rhythmic development and realisation of stylistic characteristics.

**3. Aural comprehension**

This area of study focuses on the development of critical listening skills used by ensemble performers.

This area of study will include:

- diatonic intervals in melodic contexts;
- chord qualities, including major, minor, augmented, diminished, half diminished, suspended 4<sup>th</sup>, major 7, dominant 7, minor 7, diminished 7;
- melodic transcription of two-bar excerpts drawn from a four-part ensemble score (rhythmic subdivisions not exceeding two subdivisions per unit beat in simple and compound – duple, triple and quadruple metres) in major and minor (harmonic and melodic) keys not exceeding three sharps and three flats;
- chord progressions featured in mainstream styles, including diatonic triads and four-note chords built on tonic, supertonic, subdominant, dominant and submediant chords of the scale;

- rhythmic transcription of two-bar excerpts drawn from a four-part ensemble score (rhythmic subdivisions not exceeding four subdivisions per unit beat in simple and compound – duple, triple and quadruple metres);
- aural analysis of the characteristics of pre-recorded works, including recognition of tonality, use of chords, rhythmic features, role of instruments, and structure.

## OUTCOMES

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

### Outcome 1

On completion of this unit the student should be able to perform works from a range of musical styles with technical accuracy and control, and stylistic awareness in an ensemble context.

#### *Key knowledge*

In achieving this outcome the student will draw on knowledge described in area of study 1.

To achieve this outcome the student should demonstrate knowledge of

- performance techniques as appropriate to selected styles;
- control in performance technique, including pitch, tempo and rhythm, tone, intonation and dynamics;
- ensemble performance skills, including leading and following, and maintaining music line(s) in ways that are appropriate to selected styles;
- interpretation in ensemble performance;
- aural perception, including the roles of and relationships between parts within the ensemble;
- the nature of the elements of music as appropriate to the styles selected for performance;
- historical and/or conventional interpretation of the works selected for performance.

#### *Key skills*

To achieve this outcome the student should demonstrate the ability to

- perform music from a range of styles in an ensemble context;
- perform a range of musical elements with control;
- take a range of roles in an ensemble;
- creatively interpret works;
- interpret elements of music in ways that are appropriate to the selected styles;
- be aurally aware of the roles of and relationships between parts within the ensemble.

## Outcome 2

On completion of this unit the student should be able to harmonise or improvise and analyse the musical ideas used in the arrangement or improvisation.

### *Key knowledge*

In achieving this outcome the student will draw on knowledge described in area of study 2.

To achieve this outcome the student should demonstrate knowledge of

#### Part-writing

- part-writing for four independent parts/voices including chord selection, voicing, voice leading, basic arrangement techniques, the relationship between parts and harmonic rhythm;
- harmonic analysis including chord identification using a conventional notation system;
- score preparation including transposition, instrument/vocal registers and ranges;
- realisation of harmonisations using digital technology;
- basic arrangement techniques used by established arrangers.

**or**

#### Improvisation

Works for study in this outcome should be drawn from mainstream styles such as blues, modal jazz, fusion and 32 bar 'standards'.

- improvisation based on chord progressions and chord–scale relationships used in mainstream styles;
- development of rhythmic and melodic motifs in relation to the overall musical structure;
- identification and analysis of chords and chord extensions using a conventional notation system;
- improvisation techniques used by musicians including note selection, melodic and rhythmic development and realisation of stylistic characteristics.

### *Key skills*

To achieve this outcome the student should demonstrate the ability to

#### Part-writing

- harmonise melodic excerpts of at least eight bars in four parts;
- identify and analyse harmonic progressions contained in scored examples;
- select and use appropriate instrumentation, registers, ranges and transpositions;
- use appropriate digital technology to develop and realise harmonisations;
- analyse completed arrangements.

#### Improvising

- improvise clearly, outlining chord–scale relationships over standard chord progressions;
- perform improvisations that demonstrate rhythmic and melodic development;
- identify and evaluate improvisation techniques used by established musicians;
- analyse recorded improvisations.

### Outcome 3

On completion of this unit the student should be able to identify, re-create, transcribe, and evaluate melodic, harmonic, rhythmic and structural characteristics of musical excerpts in ensemble contexts.

#### *Key knowledge*

In achieving this outcome the student will draw on knowledge described in area of study 3.

To achieve this outcome the student should demonstrate knowledge of

- diatonic intervals in melodic contexts;
- chord qualities, including major, minor, augmented, diminished, suspended 4<sup>th</sup>, major 7, dominant 7, minor 7, diminished 7;
- melodic transcription of two-bar excerpts drawn from a four-part ensemble score (rhythmic subdivisions not exceeding two subdivisions per unit beat in simple and compound – duple, triple and quadruple – metres) in major and minor (harmonic and melodic) keys between three sharps and three flats (inclusive);
- chord progressions featured in mainstream styles, including diatonic triads and four-note chords built on tonic, supertonic, subdominant, dominant and submediant chords of the scale;
- rhythmic transcription of two-bar excerpts drawn from a four-part ensemble score (rhythmic subdivisions not exceeding two subdivisions per unit beat in simple and compound – duple, triple and quadruple – metres);
- aural analysis of the characteristics of pre-recorded works, including recognition of tonality, use of chords, rhythmic features, role of instruments, and structure.

#### *Key skills*

To achieve this outcome the student should demonstrate the ability to

- identify the opening, closing and two other intervals within a musical phrase or melody;
- aurally identify the tonality used in a melody;
- sing a two-bar melodic phrase from a recording;
- transcribe the melody of a two-bar score from a four-part ensemble score (rhythmic subdivisions not exceeding two subdivisions per unit beat in simple – duple, triple and quadruple – and compound – duple and triple – time) in major (harmonic and melodic) minor keys between two sharps and two flats (inclusive), where the remainder of the score is provided to the student;
- use a chord grid to identify diatonic chord progressions (of up to and including four chords) including triads and four note chords built on tonic, supertonic, subdominant, dominant and submediant chords of the scale;
- transcribe the rhythm of a consecutive two-bar score drawn from a four-part ensemble score, the complexity of which does not exceed four subdivisions per unit beat, in simple (duple, triple and quadruple) and compound (duple, triple and quadruple) time signatures, where the remainder of the score is provided to the student;
- identify and describe characteristics of pre-recorded works, including recognition of tonality, use of chords, rhythmic features, role of instruments, and structure.

## ASSESSMENT

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Board of Studies will publish annually an assessment guide which will include advice on the scope of the assessment tasks and the criteria for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

### Assessment of levels of achievement

The student's level of achievement in Unit 3 Outcomes 2 and 3 will be determined by school-assessed coursework and the end-of-year aural and written examination. The end-of-year performance examination will draw on knowledge and skills from Unit 3 Outcome 1.

#### *Contributions to final assessment*

School-assessed coursework for Unit 3 will contribute 15 per cent to the final assessment.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination which will contribute 50 per cent to the final assessment and an end-of-year aural and written examination which will contribute 25 per cent to the final assessment.

#### *School-assessed coursework*

Teachers will provide to the Board of Studies a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with an assessment guide published annually by the Board of Studies. The assessment guide will also include advice on the scope of the task and the criteria for assessment.

Assessment 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 optional assessment tasks are listed teachers must ensure that the tasks they select are comparable in scope and demand.

Outcomes	Assessment tasks	Marks allocated*
<p><b>Outcome 2</b> Harmonise or improvise and analyse the musical ideas used in the arrangement or improvisation.</p>	<p>Part-writing: A digitally realised harmonisation. and A written analysis of the completed arrangement. <b>OR</b> Improvisation: An improvisation. and A written analysis of the improvisation.</p>	50
<p><b>Outcome 3</b> Identify, re-create, transcribe, and evaluate melodic, harmonic, rhythmic and structural characteristics of musical excerpts in ensemble contexts.</p>	<p>A written and practical aural test.</p>	25
<b>Total marks</b>		<b>75</b>

\* School-assessed coursework for Unit 3 contributes 15 per cent to the final assessment.

# Unit 4: Group Performance

This unit focuses on developing performance skills in interpreting styles and applying a range of technical and artistic techniques to present a program of works in an ensemble context. It involves analysis of strategies and techniques for preparing and presenting ensemble performances. This unit further develops aural comprehension and critical listening skills used by ensemble performers to prepare and present performances of music in a range of styles.

## SELECTION OF INSTRUMENT OR VOICE

The term ‘instrument’ as used in this study includes voice.

In Units 3 and 4 Group Performance, the group should have between two and eight members (the number of assessed performers may range from one to six).

Where students are enrolled in Units 3 and 4 of both Solo Performance and Group Performance, the ensemble component of Outcome 1, Solo Performance must differ from the group or instrument used to complete Outcome 1, Group Performance.

In Units 3 and 4 Group Performance two of the works performed in the end-of-year performance examination are to be selected from the Prescribed List of Arrangements for Group Performance published annually in the *VCE Bulletin*.

Solo or group works presented for performance in one unit must not be part of any performance assessment in any other unit. However, works selected for performance may be studied and practiced in any other unit, providing they are not assessed.

## AREAS OF STUDY

### 1. Performance skill development

This area of study focuses on the performance of a program of works in selected styles in an ensemble context. Students will develop skills in interpreting styles and applying a range of technical and artistic performance techniques to present a performance in the selected style. In selecting works for performance, students and teachers should refer to the prescribed list of arrangements for Group Performance published annually in the *VCE Bulletin*.

This area of study will include:

- performance techniques, including precise and fluent interpretation of rhythm, pitch and intonation, modulations and realisation of articulations, ornaments and embellishments as appropriate to the selected styles;

- control in performance technique, including pitch, tempo and rhythm, a range of tonal qualities and articulations, phrasings, dynamics and intonation as appropriate to the selected styles;
- ensemble performance skills, including leading and following, dynamic and tonal balance, and maintaining a musical role as appropriate to the selected styles;
- interpretation in ensemble performance, including improvisation as appropriate to the selected styles;
- aural perception relating to parts within the ensemble, including adjusting tempo, dynamics and intonation, chord voicing and differentiation of parts within the performance;
- stylistic concepts relating to the works selected for performance;
- historical and/or conventional and personal interpretation of works within the context of the styles selected for performance.

## 2. Aspects of performance

This area of study focuses on the components of ensemble performance, including selection of works for performance, investigation of how the styles selected for performance can best be realised by the ensemble, preparation and interpretation of arrangements and evaluation of likely performance conditions.

This area of study will include:

- evaluation of the music styles selected for performance, including realisation of the characteristics of the style through the arrangement;
- individual and ensemble performance techniques associated with the selected styles, for example, interpretation of rhythmic notation or the characteristics of improvised solos;
- strategies for maximising performance impact, for example, use of extended introductions or tempo changes, and minimising performance problems, for example, developing strategies to deal with performance anxiety;
- the acoustic properties of performance venues and instruments used by the ensemble and technical considerations related to sound production or reinforcement in performance.

## 3. Aural comprehension

This area of study focuses on the development of critical listening skills used by ensemble performers to prepare and present performances of music in a range of styles.

This area of study will include:

- diatonic intervals in melodic contexts;
- chord qualities, including major, minor, augmented, diminished, half diminished, dominant 7<sup>th</sup> suspended 4<sup>th</sup>, suspended 4<sup>th</sup>, major 7, dominant 7, minor 7, diminished 7;
- melodic transcription of four-bar excerpts drawn from a four-part ensemble score (rhythmic subdivisions not exceeding two subdivisions per unit beat in simple and compound – duple, triple and quadruple – metres) in major and minor (harmonic and melodic) keys between three sharps and three flats (inclusive);
- chord progressions featured in mainstream styles, including diatonic triads and four-note chords built on tonic, supertonic, subdominant, dominant and submediant chords of the scale and the cycle of fifths;
- rhythmic transcription of missing bars from a four-part ensemble score (rhythmic subdivisions not exceeding four subdivisions per unit beat in simple and compound – duple, triple and quadruple – metres);



## GROUP PERFORMANCE UNIT 4

- aural analysis of the characteristics of pre-recorded works, including recognition of tonality, use of chords, rhythmic features, role of instruments, structure, use of technology and features of the style.

## OUTCOMES

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

### Outcome 1

On completion of this unit the student should be able to perform a program of works from a range of styles with technical accuracy, control, and flexibility through stylistic understanding in an ensemble context.

#### *Key knowledge*

In achieving this outcome the student will draw on knowledge described in area of study 1.

To achieve this outcome the student should demonstrate knowledge of

- performance techniques, including precise and fluent interpretation of rhythm, pitch and intonation, modulations and realisation of articulations, ornaments and embellishments as appropriate to the selected styles;
- control in performance technique, including pitch, tempo and rhythm, a range of tonal qualities and articulations, phrasings, dynamics and intonation as appropriate to the selected styles;
- ensemble performance skills, including leading and following, dynamic and tonal balance, and maintaining a musical role as appropriate to the selected styles;
- interpretation in ensemble performance, including improvisation as appropriate to the selected styles;
- aural perception relating to parts within the ensemble, including adjusting tempo, dynamics and intonation, chord voicing and differentiation of parts within the performance;
- stylistic concepts relating to the works selected for performance;
- historical and/or conventional and personal interpretation of works within the context of the styles selected for performance.

#### *Key skills*

To achieve this outcome the student should demonstrate the ability to

- present a program of music from a range of styles;
- accurately and artistically perform in an ensemble context;
- control a range of performance elements and techniques, including pitch, tempo and rhythm, tonal qualities and articulations, phrasings and intonation as appropriate to the selected styles;
- use a range of ensemble performance skills, including soloing and accompanying, dynamic and tonal balance, and maintaining a musical role as appropriate to the selected styles;
- achieve creativity in ensemble performance, including improvisation and/or embellishment as appropriate to the selected styles;
- be aurally perceptive when relating to parts within the ensemble, including adjusting to tempo and dynamic changes within the performance;
- interpret a range of musical styles in an historical, conventional or personal manner.

**Outcome 2**

On completion of this unit the student should be able to analyse strategies and techniques for preparing and presenting ensemble performances that realise the characteristics of selected styles.

*Key knowledge*

In achieving this outcome the student will draw on knowledge described in area of study 2.

To achieve this outcome the student should demonstrate knowledge of

- evaluation of the music styles selected for performance, including realisation of the characteristics of the style through the arrangement;
- individual and ensemble performance techniques associated with the selected styles, for example, interpretation of rhythmic notation or the characteristics of improvised solos;
- strategies for maximising performance impact, for example, use of extended introductions or tempo changes, and minimising performance problems, for example, developing strategies to deal with performance anxiety;
- the acoustic properties of performance venues and instruments used by the ensemble and technical considerations related to sound production or reinforcement in performance.

*Key skills*

To achieve this outcome the student should demonstrate the ability to

- evaluate music styles selected for performance, including realisation of the characteristics of the style through the arrangement;
- describe and evaluate individual and ensemble performance techniques associated with the selected styles;
- describe and evaluate strategies for maximising the performance impact and minimising performance problems;
- describe the acoustic properties of performance venues and instruments used by the ensemble and evaluate technical considerations related to sound production or reinforcement in performance.

**Outcome 3**

On completion of this unit the student should be able to identify, re-create, transcribe, and evaluate melodic, harmonic, rhythmic, structural and stylistic characteristics of musical excerpts in ensemble contexts.

*Key knowledge*

In achieving this outcome the student will draw on knowledge described in area of study 3.

To achieve this outcome the student should demonstrate knowledge of

- diatonic intervals in melodic contexts;
- chord qualities, including major, minor, augmented, diminished, half diminished, dominant 7<sup>th</sup> suspended 4<sup>th</sup> suspended 4<sup>th</sup>, major 7, dominant 7, minor 7, diminished 7;
- melodic transcription of four-bar excerpts drawn from a four-part ensemble score (rhythmic subdivisions not exceeding two subdivisions per unit beat in simple and compound – duple, triple and quadruple – metres) in major and minor (harmonic and melodic) keys between three sharps and three flats (inclusive);

**GROUP PERFORMANCE UNIT 4**

- chord progressions featured in mainstream styles, including diatonic triads and four-note chords built on tonic, supertonic, subdominant, dominant and submediant chords of the scale and the cycle of fifths;
- rhythmic transcription of missing bars from a four-part ensemble score (rhythmic subdivisions not exceeding four subdivisions per unit beat in simple and compound – duple, triple and quadruple – metres);
- aural analysis of the characteristics of pre-recorded works, including recognition of tonality, use of chords, rhythmic features, role of instruments, structure, use of technology and features of the style.

*Key skills*

To achieve this outcome the student should demonstrate the ability to

- identify the opening, closing and three other intervals within a musical phrase or melody;
- sing a two-bar melodic phrase from sight;
- transcribe the melody of a four-bar excerpt drawn from a four-part ensemble score (rhythmic subdivisions not exceeding two subdivisions per unit beat in simple – duple, triple and quadruple – and compound – duple and triple) in major and minor (harmonic and melodic) keys between three sharps and three flats (inclusive), where the remainder of the score is provided to the student;
- identify and describe chord progressions that use diatonic triads and four-note chords built on tonic, supertonic, subdominant, dominant and submediant chords of the scale and the cycle of fifths;
- transcribe the rhythm of missing bars in a four-part ensemble score, the complexity of which does not exceed four subdivisions per unit beat, in simple (duple, triple and quadruple) and compound (duple, triple and quadruple) time signatures, the excerpt to be drawn from a four-part score where the remainder of the score is provided to the student;
- describe and evaluate characteristics of pre-recorded works, including recognition of tonality, use of chords, rhythmic features, role of instruments, structure, use of technology and features of the style.

**ASSESSMENT**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Board of Studies will publish annually an assessment guide which will include advice on the scope of the assessment tasks and the criteria for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

**Assessment of levels of achievement**

The student's level of achievement for Unit 4 Outcomes 2 and 3 will be determined by school-assessed coursework and the end-of-year aural and written examination. The end-of-year performance examination will draw on knowledge and skills from Unit 3 Outcome 1.

*Contributions to final assessment*

School-assessed coursework for Unit 4 will contribute 10 per cent to the final assessment.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination, which will contribute 50 per cent to the final assessment and an end-of-year aural and written examination which will contribute 25 per cent to the final assessment.

***School-assessed coursework***

Teachers will provide to the Board of Studies a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with an assessment guide published annually by the Board of Studies. The assessment guide will also include advice on the scope of the task and the criteria for assessment.

Assessment 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 optional assessment tasks are listed teachers must ensure that the tasks they select are comparable in scope and demand.

Outcomes	Assessment tasks	Marks allocated*
<b>Outcome 2</b> Analyse strategies and techniques for preparing and presenting ensemble performances that realise the characteristics of selected styles.	A written report or An essay.	25
<b>Outcome 3</b> Identify, re-create, transcribe, and evaluate melodic, harmonic, rhythmic, structural and stylistic characteristics of musical excerpts in ensemble contexts.	A written and practical aural test.	25
<b>Total marks</b>		<b>50</b>

\* School-assessed coursework for Unit 4 contributes 10 per cent to the final assessment.

***End-of-year Group Performance examination*****Description**

The student will give a live performance in a music group of between two and eight performers. (The number of assessed performers may range from one to six.) The live performance in a music group will draw on knowledge and skills from **Unit 3 Outcome 1** and **Unit 4 Outcome 1**. The examination will be assessed by a panel of examiners using criteria published annually by the Board of Studies.

The program will contain at least three contrasting works. Two of the works must be selected from the Prescribed List of Arrangements for Group Performance published annually in the *VCE Bulletin*. The student's part in the Group Performance program will:

- be clearly discernible;
- demonstrate a range of musical styles and/or characters, including twentieth-century music; and

**GROUP PERFORMANCE UNIT 4**

- demonstrate the student's ability to perform on an instrument(s) with technical accuracy, control and flexibility, and with an understanding of the overall concept of the works in the program.

**Conditions**

The examination will be completed under the following conditions:

- Time:
  - groups of one assessed performer – 25 minutes;
  - groups of two or three assessed performers – 30 minutes;
  - groups of four assessed performers – 35 minutes;
  - groups of five or six assessed performers – 40 minutes.Time indicated is the maximum time for performance. If the performance is still in progress when the maximum time has been reached, the assessors will stop the performance.

**Composition of the group**

- A group, for the purpose of the examination, is defined as consisting of at least two student performers. A student is defined as a person enrolled in a school at secondary level.
- Where a group comprises two performers only, that group may not have a non-student performer (see below) as a member and the musical parts should be of equal importance.
- The number of students to be assessed in a group may vary from between one and six students.
- The total number of performers in the group may vary from between two and eight students (i.e. assessed and non-assessed students).
- The membership of a group for assessment may include one non-student, non-assessed performer. The non-student, non-assessed performer cannot:
  - perform or play an accompanist role with an assessed student in a group of two performers
  - play the same instrument concurrently with an assessed performer
  - play the same melodic line concurrently with an assessed performer
  - take a prominent role in the group's presentation or group interaction
  - announce songs, count in, conduct, direct or lead the group
  - adjust the students' equipment during the assessment
  - visually or audibly obscure the performance of assessed performers.

**Program selection**

Each group must perform two works from the Prescribed List of Arrangements for Group Performance. In planning the program teachers and students should note the requirements of the 'Prescribed list'. These requirements are that students:

- perform two works in the styles in which they are listed
- or
- perform one work in the style in which it is listed and another listed work in any one of the listed styles
- or
- perform two notated arrangements from the list
- or
- perform one notated arrangement from the list and another listed work in any one of the listed styles.

**Selection of styles and works**

Groups can benefit from the inclusion of less complex but musically effective works into their program.

The program should cover a range of styles and/or contain strong contrasts within a style (where more than one work is performed in the style). In performance, students should be able to demonstrate understanding of the selected styles in the context of a broader knowledge of the style(s) than may be evident in the works being prepared for performance.

A program must contain two works from the prescribed list that:

- are contrasting in style and are different in style to the rest of the musical program
- allow all assessed members to perform the works according to all the assessment criteria.

**Role of individual student performers within a group**

The work of each student presenting for assessment must be clearly discernible. The overall group program should allow each student presenting for assessment to clearly demonstrate his/her performance skills in accordance with the assessment criteria.

**Equipment and tuning**

Provision should be made for any equipment failure; for example, students should bring spare strings, reeds, cables, etc.

Instruments should be tuned prior to the performance. It is advisable to check the tuning during the course of the examination.

**Conditions**

- An examination is defined as a single assessment period between 25–40 minutes (see conditions below).
- Students presenting for assessment may only be assessed in **one** examination.
- Students presenting for examination may not perform as non-assessed performers until they have completed the examination in which they are to be assessed.
- The non-assessed performers in a group may change during the examination.
- No audience will be allowed in the examination room during the examination. Non-assessed performers must leave the room if they are not performing.
- Assessed performers may change instruments during the examination.
- Students presenting for assessment will be assessed on all instruments (including voice) on which they perform during an examination.
- There should only be one performer per musical part to ensure that the work of each assessed student can be clearly identified.
- The sound volume during the examination must be within the limits prescribed by health and safety regulations as 'safe'.
- Students will bring their own instrument to the performance. An acoustic piano will be provided if required. All other equipment including PA systems, amplifiers, music stands will be provided by the student.
- The performers may use any resources normally used by the group. No electronic mixing or adjusting of the sound by a person, other than a student performer, will be allowed during the performance.

**GROUP PERFORMANCE UNIT 4**

- Sheet music may be used.
- A minimum of 20 minutes will be allowed for groups to set up and complete a sound-check/warm up. Teachers and other personnel may assist in this activity.

**Authentication**

- The works performed will be determined by the school in accordance with the description of task.
- Details of group formats should be submitted by a date determined annually by the Board of Studies.
- Venue: Group Performance examinations will be conducted in an acoustically suitable space, determined by the Board of Studies.
- Date: end-of-year, on a date or dates to be notified in the *VCE Administrative Handbook*.
- Board of Studies examination rules will apply. Details for these rules are published annually in the *VCE Administrative Handbook*.
- The examination will be marked by a panel appointed by the Board of Studies.

**Contribution to final assessment**

The end-of-year group performance examination contributes 50 per cent to the final assessment.

***End-of-year aural and written examination*****Description**

Students will answer a series of questions set by an examination panel based on Outcomes 2 and 3 in Unit 3 and Outcomes 2 and 3 in Unit 4. Students will respond to aural and written stimulus material. Short and extended responses will be required.

**Criteria**

The examination will be set by a panel using the criteria published annually by the Board of Studies.

**Conditions**

The examination will be completed under the following conditions:

- Duration: one and half hours.
- Date: end-of-year, on a date to be notified in the *VCE Bulletin*.
- Board of Studies examination rules will apply. Details for these rules are published annually in the *VCE Administrative Handbook*.
- The examination will be marked by a panel appointed by the Board of Studies.

**Contribution to final assessment**

The end-of-year aural and written examination contributes 25 per cent to the final assessment.

## Unit 3: Solo Performance

This unit focuses on the preparation and presentation of solo works. Students use performance techniques to develop understanding of interpretation of a range of styles. Ensemble performance, solo technical work and unprepared performance broaden music performance skills. Aural comprehension skills and understanding of the structure and characteristics of a group work are also developed.

### SELECTION OF INSTRUMENT OR VOICE

The term 'instrument' as used in this study design includes voice.

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

The student's main instrument must be selected from the *Prescribed List of Notated Solo Works* (accredited 1998–2002) published by the Board of Studies. Students wishing to perform on an alternative instrument and use a suitable program of works for that alternative instrument must receive prior approval from the Board of Studies before commencing the study.

In ensemble performance students could sing in a vocal group, or play in a chamber ensemble, band or orchestra, or play in a combination of groups. Students should be encouraged to take up different roles: performing on their main instrument, performing on a second instrument, conducting, accompanying a vocal group on piano as well as singing.

The instrument for ensemble performance in Outcome 1 may be different to that selected for solo performance in Outcome 1.

An ensemble may comprise of two or more players; at least two of them should play music parts of equal importance in the arrangement or orchestration. The student may be a member of a large group where there is more than one player per part.

### WORKS SELECTED FOR STUDY

For performance, students select an instrument and solo and ensemble works. The works should include a range of technical, stylistic and interpretative demands.

The instrument and works for Outcome 1 solo performance recital program must be selected from the *Prescribed List of Notated Solo Works* (accredited 1998–2002) published by the Board of Studies.



**SOLO PERFORMANCE UNIT 3**

In Unit 3, the Solo Performance program must contain at least one twentieth-century work. At least one work must be performed with piano accompaniment, except for performance on synthesiser, fretted stringed instruments, some folk and traditional instruments, non-pitched percussion, keyboard instruments other than keyboard percussion.

Solo technical work and exercises should be selected as appropriate to the instrument and works selected for performance. A study or work with a technical focus should be selected (the study or work may be from the *Prescribed List of Notated Solo Works* (accredited 1998–2002)). This is in addition to works in the Solo Performance recital program.

For Outcome 4, a work for band, chamber ensemble, choir, contemporary popular group or orchestra is selected from the Prescribed List of Ensemble Works published annually by the Board of Studies in the *VCE Bulletin*. A work for band includes instrumentation for the combinations of woodwind, brass and percussion sections. Such bands are named concert band, wind ensemble, symphonic wind and military band.

Works selected for performance assessment in this unit must not be included in any other performance assessment in any other unit of this study. However, works selected for performance may be studied and practiced in any other unit, providing they are not assessed. Works presented in the end-of-year performance assessment program can be selected from works presented for assessment in Units 1 and 2 and those included in the solo performance recital in Units 3 and 4.

## AREAS OF STUDY

### 1. Performance skill development

This area of study involves the development of skills in performing on an instrument or singing in solo and ensemble contexts.

This area of study will include:

- practice, preparation and performance of a prepared solo recital program of contrasting accompanied (as appropriate to the instrument) and unaccompanied works;
- practice, preparation and performance of a study or work with a technical focus, selected for developing and maintaining accuracy, control, flexibility, dexterity, security, coordination, tone and other performing techniques relevant to the selected program of solo and ensemble works;
- practice and performance of a range of solo technical work and exercises on the main instrument, selected for developing and maintaining accuracy, control, flexibility, dexterity, security, coordination, tone and other performing techniques relevant to the selected program of solo and ensemble works;
- performance at an appropriate speed, of a variety of phrasing and/or rhythmic and/or bowing patterns applied to diatonic major, minor and modal scale forms and their arpeggios as appropriate to the pitched instrument, or applied to rhythmic studies with a wide range of complexities as appropriate to the non-pitched instrument;
- performance on an instrument, projecting characteristic tone and artistic variation of tone, and performing with fluency;
- performance using contrast, as appropriate to the style(s), of expressive elements in the selected works;
- performance techniques in playing or singing to develop artistry, including work to develop clarity, contrast and expressiveness in tone;

- presentation techniques of music performance appropriate to the style(s) represented in the work, instrument and conventions of performance;
- performance showing cooperation and empathy with an accompanist as appropriate to the instrument and work performed;
- practice, preparation and performance of contrasting ensemble works in a prepared program by a range of composers and/or performers;
- ways of contributing to ensemble development and musical balance within the ensemble;
- performance in an ensemble as part of a program demonstrating ensemble performance skills, including leading and following, and placement of parts as appropriate to the selected styles;
- fluent performance of unprepared material including performance of previously unseen music, or spontaneous performance, within a set style, making adjustments to various dimensions of music while performing or imitation of music played, within a set style.

## 2. Interpretation

This area of study involves differentiating structures of works and styles represented, and exploring with interpretation through performance.

This area of study will include:

- differentiation of parts of the structures and characteristics of selected works in performance;
- exploring historical interpretation in performance of solo works, including identification of different past performance practice compared with today, such as differences between original instruments and today's instruments, knowledge of ways the work was originally thought to be performed, individual composer's style, and the original artist's style of performing as relevant to selected works;
- exploring contemporary conventions in interpretation in performance, such as modification of historical performance practice and adaptation of performance practice for modern instruments, new associations of the work with current images, and an individual artist's style of performing as relevant to selected works;
- exploring interpretation in performance such as personal expression in performance within the constraints of the style and character of the work established by the composer or original creator, the realisation of a new interpretation, and the student's own style of performing.

## 3. Aural comprehension

This area of study focuses on aural comprehension of music. Development of knowledge and skills in this area of study should be undertaken in a systematic manner across Units 3 and 4.

This area of study will include:

- scale forms, including major, harmonic minor, both melodic minor forms, pentatonic and modal scales of mixolydian, dorian and lydian;
- diatonic and other chromatic intervals in a melodic context, with a tessitura of up to an octave and a fourth (for example, C–F<sup>4</sup>) both ascending and descending;
- chord progressions using diatonic triads and 7<sup>th</sup> (four note) chords built on tonic, supertonic, subdominant, dominant and submediant chords;
- rhythms and melodies in simple duple, triple and quadruple time with rhythmic subdivisions not exceeding four subdivisions a beat from selected ensemble works played in original orchestrations and arrangements;

- rhythms and melodies in compound duple, triple and quadruple time with rhythmic subdivisions not exceeding six subdivisions a beat from selected ensemble works played in original orchestrations and arrangements;
- rhythms that include syncopations;
- melodies, not necessarily the highest sounding part, of a previously unheard excerpt from a band or choral or chamber ensemble or contemporary popular group or orchestral work in original orchestration or arrangement in simple or compound duple, triple or quadruple time;
- melodies that change tonality using major, minor and modal tonalities.

#### 4. Analysis of ensemble work

This area of study focuses on analysis of music through identifying and describing musical characteristics in an ensemble work that are relevant to performance of the work.

The work selected for study must be selected from the Prescribed List of Ensemble Works published annually in the *VCE Bulletin*. The same work should be studied in both Units 3 and 4, Solo Performance.

This area of study will include:

- a variety of combinations of four or more instruments in orchestrations and arrangements;
- structure and characteristics of the selected work;
- characteristic ways textures are used to shape the musical statement from the selected work such as homophony, polyphony, free-part, instrumentation, voicing or articulation (for example staccato, legato);
- characteristics of the selected work that have meaning or contribute to expressiveness such as themes, chord progressions, rhythms, melodies, changes in tonality, motifs and accompaniments of melodies;
- other characteristics of the selected work that are typical of historical music stylistic periods represented, including chord vocabulary and usage.

### OUTCOMES

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

For Outcome 1, the prepared solo performance recital should be about 10 minutes duration.

#### Outcome 1

On completion of this unit the student should be able to interpret and perform a range of selected solo and ensemble works in a prepared performance program(s).

##### *Key knowledge*

In achieving this outcome the student will draw on knowledge described in areas of study 1 and 2.

To achieve this outcome the student should demonstrate knowledge of

- practice, preparation and performance of a prepared solo recital program of contrasting accompanied (as appropriate to the instrument) works and unaccompanied works;
- performance on an instrument projecting characteristic tone and artistic variation of tone, and performing with fluency;

- performance using contrast, as appropriate to the style(s), of expressive elements in the selected works;
- performance techniques in playing or singing to develop artistry, including work to develop clarity, contrast and expressiveness in tone;
- differentiation of parts of the structures and characteristics of selected works in performance;
- historical, contemporary conventions and personal interpretation;
- presentation techniques of music performance appropriate to the instrument, the style(s) represented in the work and conventions of performance;
- performance showing cooperation and empathy with an accompanist as appropriate to the instrument and work being performed;
- practice, preparation and performance of contrasting ensemble works in a prepared program by a range of composers and/or performers;
- ways of contributing to ensemble development, and musical balance within the ensemble;
- performance in an ensemble as part of a program, demonstrating ensemble performance skills, including leading and following, and placement of parts as appropriate to the selected styles.

#### *Key skills*

To achieve this outcome the student should demonstrate the ability to

- practice, prepare and perform a prepared solo recital program of contrasting accompanied (as appropriate to the instrument) works, demonstrating differentiation of styles in performance of the works and experimentation with interpretation;
- perform on an instrument projecting characteristic tone and artistic variation of tone, and performing with fluency;
- perform using contrast, as appropriate to the style(s), of expressive elements in selected solo works;
- perform techniques in playing or singing to develop artistry, including work to develop clarity, contrast and expressiveness in tone;
- perform, differentiating between parts of the structures and characteristics of selected works;
- use historical, contemporary conventions and/or personal interpretation in performance;
- present music performance appropriate to the instrument, the style(s) represented in the work and conventions of performance;
- show cooperation and empathy with an accompanist as appropriate to the instrument and work being performed;
- practice, prepare and perform a program of contrasting ensemble works in a prepared program by a range of composers and/or performers;
- contribute to constructive ensemble development and musical balance within the ensemble;
- perform in an ensemble as part of a program, demonstrating ensemble performance skills, including leading and following, and placement of parts as appropriate to the selected styles.

#### **Outcome 2**

On completion of this unit the student should perform, on their main instrument, technical work and exercises, a study that will enhance the performance of the selected solo and/or ensemble works, and works that demonstrate unprepared performance skills.

*Key knowledge*

In achieving this outcome the student will draw on knowledge described in area of study 1.

To achieve this outcome the student should demonstrate knowledge of

- practice, preparation and performance of a study or work with a technical focus, selected for developing and maintaining accuracy, control, flexibility, dexterity, security, coordination, tone and other performing techniques relevant to the selected program of solo and ensemble works;
- practice and performance of a range of solo technical work and exercises on the main instrument, selected for developing and maintaining accuracy, control, flexibility, dexterity, security, coordination, tone and other performing techniques relevant to the selected program of solo and ensemble works;
- performance at an appropriate speed, of a variety of phrasing and/or rhythmic and/or bowing patterns applied to diatonic major, minor and modal scale forms and their arpeggios as appropriate to the pitched instrument, or applied to rhythmic studies with a wide range of complexities as appropriate to the non-pitched instrument;
- performance on an instrument, projecting characteristic tone and artistic variation of tone, and performing with fluency;
- performance techniques in playing or singing to develop artistry, including work to develop clarity, contrast and expressiveness in tone;
- fluent performance of unprepared material, including performance of previously unseen music; or spontaneous performance within a set style, making adjustments to various dimensions of music while performing; or imitation of music played within a set style.

*Key skills*

To achieve this outcome the student should demonstrate the ability to

- practice, prepare and perform a study or work with a technical focus, selected for developing and maintaining accuracy, control, flexibility, dexterity, security, coordination, tone and other performing techniques relevant to the selected program of solo and ensemble works;
- practice and perform a range of solo technical work and exercises on the main instrument, selected for developing and maintaining accuracy, control, flexibility, dexterity, security, coordination, tone and other performing techniques relevant to the selected program of solo and ensemble works;
- perform solo technical work at an appropriate speed, which includes a variety of phrasing and/or rhythmic and/or bowing patterns applied to diatonic major, minor and modal scale forms and their arpeggios as appropriate to the pitched instrument, or applied to rhythmic studies with a wide range of complexities as appropriate to the non-pitched instrument;
- perform on an instrument, projecting characteristic tone and artistic variation of tone, and performing with fluency;
- perform techniques in playing or singing to develop artistry, including work to develop greater clarity, contrast and expressiveness in tone;
- demonstrate appropriate contrast of expressive elements, in performance of selected solo works;
- present without hesitation unprepared material, including performance of previously unseen music; or spontaneous performance within a set style, making adjustments to various dimensions of music while performing; or imitation of music played within a set style.

### Outcome 3

On completion of this unit the student should be able to recognise, write and transcribe rhythms, melodies and music.

#### *Key knowledge*

In achieving this outcome the student will draw on knowledge described in area of study 3.

To achieve this outcome the student should demonstrate knowledge of

- scale forms, including major, harmonic minor, both melodic minor forms, pentatonic and modal scales of mixolydian, dorian and lydian;
- diatonic and other chromatic intervals in a melodic context, with a tessitura of up to an octave and a fourth (for example, C–F<sup>4</sup>) both ascending and descending;
- chord progressions using diatonic triads and 7<sup>th</sup> (four note) chords built on tonic, supertonic, subdominant, dominant and submediant chords;
- rhythms and melodies in simple duple, triple and quadruple time with rhythmic subdivisions not exceeding four subdivisions a beat from selected ensemble works played in original orchestrations and arrangements;
- rhythms and melodies in compound duple, triple and quadruple time with rhythmic subdivisions not exceeding six subdivisions a beat from selected ensemble works played in original orchestrations and arrangements;
- rhythms that include syncopations;
- melodies, not necessarily the highest sounding part, of a previously unheard excerpt from a band or choral or chamber ensemble or contemporary popular group or orchestral work in original orchestration or arrangement in simple or compound duple, triple or quadruple time;
- melodies that change tonality using major, minor and modal tonalities.

#### *Key skills*

To achieve this outcome the student should demonstrate the ability to

- recognise and write music played, including scale forms, intervals, chords and chord progressions;
- transcribe rhythms in simple and compound time, including syncopations;
- transcribe the rhythm of an excerpt of a prominent part from a previously unheard ensemble work;
- transcribe the melody of an excerpt, not necessarily the highest sounding part, of a previously unheard ensemble work.

### Outcome 4

On completion of this unit the student should be able to analyse an ensemble work through identification and description of musical characteristics.

#### *Key knowledge*

In achieving this outcome the student will draw on knowledge described in area of study 4.

To achieve this outcome the student should demonstrate knowledge of

- a variety of combinations of four or more instruments in orchestrations and arrangements;
- structure and characteristics of the selected work;

**SOLO PERFORMANCE UNIT 3**

- characteristic ways textures are used to shape the musical statement from the selected work such as homophony, polyphony, free-part, instrumentation, voicing or articulation (for example staccato, legato);
- characteristics of the selected work that have meaning or contribute to expressiveness such as themes, chord progressions, rhythms, melodies, changes in tonality, motifs and accompaniments of melodies;
- other characteristics of the selected work that are typical of historical music stylistic periods represented, including chord vocabulary and usage.

*Key skills*

To achieve this outcome the student should demonstrate the ability to

- describe combinations of four or more instruments used in orchestrations and arrangements in the selected work;
- describe the structure and characteristics of the selected work;
- evaluate characteristic ways textures are used to shape the musical statement in the selected work;
- evaluate characteristic patterns in the selected work that have meaning or contribute to expressiveness;
- describe characteristics of the selected work that are typical of historical music stylistic period(s).

**ASSESSMENT**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Board of Studies will publish annually an assessment guide that will include advice on the scope of the assessment tasks and the criteria for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

**Assessment of levels of achievement**

The student's level of achievement for Unit 3 Outcomes 1 and 2 will be determined by school-assessed coursework and the end-of-year solo performance examination. The end-of-year aural and written examination will draw on knowledge and skills from Outcomes 3 and 4.

*Contributions to final assessment*

School-assessed coursework for Unit 3 will contribute 15 per cent to the final assessment.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination, which will contribute 50 per cent to the final 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 25 per cent to the final assessment.

***School-assessed coursework***

Teachers will provide to the Board of Studies a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with an assessment guide published annually by the Board of Studies. The assessment guide will also include advice on the scope of the task and the criteria for assessment.

Assessment 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 optional assessment tasks are listed teachers must ensure that the tasks they select are comparable in scope and demand.

Outcomes	Assessment tasks	Marks allocated*
<b>Outcome 1</b> Interpret and perform a range of selected solo and ensemble works in prepared performance program(s).	An ensemble performance of a program of selected works.	25
<b>Outcome 2</b> Perform, on their main instrument, technical work and exercises, a study that will enhance the performance of the selected solo and/or ensemble works, and works that demonstrate unprepared performance skills.	Performance of a study or work with a technical focus; demonstration of prepared technical work and exercises; and performance of unprepared material.	50
<b>Total marks</b>		<b>75</b>

\* School-assessed coursework for Unit 3 contributes 15 per cent to the final assessment.



## Unit 4: Solo Performance

This unit focuses on the preparation and presentation of a solo program of works demonstrating through performance an understanding of interpretation. Understanding of musical structure and characteristics of a group work are further developed. Ensemble performance, technical work and unprepared performance and studies in aural comprehension extend music performance skills.

### SELECTION OF INSTRUMENT OR VOICE

The term ‘instrument’ as used in this study design includes voice.

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

The student’s main instrument must be selected from the *Prescribed List of Notated Solo Works* (accredited 1998–2002) published by the Board of Studies. Students wishing to perform on an alternative instrument and use a suitable program of works for that alternative instrument must receive prior approval from the Board of Studies before commencing the study.

In ensemble performance students could sing in a vocal group, or play in a chamber ensemble, band or orchestra, or play in a combination of groups. Students should be encouraged to take up different roles: performing on their main instrument, performing on a second instrument, conducting, accompanying a vocal group on piano as well as singing.

The instrument for ensemble performance in Outcome 1 may be different to that selected for solo performance in Outcome 1.

An ensemble may comprise of two or more players; at least two of them should play music parts of equal importance in the arrangement or orchestration. The student may be a member of a large group where there is more than one player per part.

### WORKS SELECTED FOR STUDY

For performance, students select an instrument and solo and ensemble works. The works should include a range of technical, stylistic and interpretative demands.

The instrument and works for Outcome 1 solo performance recital program must be selected from the *Prescribed List of Notated Solo Works* (accredited 1998–2002) published by the Board of Studies.

In Unit 4, the Solo Performance program must contain at least one twentieth-century work. Students should perform one unaccompanied work and at least one work must be performed with piano accompaniment, except for performance on synthesiser, fretted stringed instruments, some folk and traditional instruments, non-pitched percussion, keyboard instruments other than keyboard percussion.

Solo technical work and exercises should be selected as appropriate to the instrument and works selected for performance. This is in addition to works in the Solo Performance recital program.

For Outcome 4, a work for band, chamber ensemble, choir, contemporary popular group or orchestra is selected from the Prescribed List of Ensemble Works published annually by the Board of Studies in the *VCE Bulletin*. A work for band includes instrumentation for the combinations of woodwind, brass and percussion sections. Such bands are named concert band, wind ensemble, symphonic wind and military band.

Works selected for performance assessment in this unit must not be included in any other performance assessment in any other unit in this study. However, works selected for performance may be studied and practiced in any other unit, providing they are not assessed. Works presented in the end-of-year performance assessment program can be selected from works presented for assessment in Units 1 and 2 and those included in the solo performance recital in Units 3 and 4.

## AREAS OF STUDY

### 1. Performance skill development

This area of study involves the development of skills in performing on an instrument or singing in solo and ensemble contexts.

This area of study will include:

- practice, preparation and performance of a prepared solo recital program of contrasting accompanied (as appropriate to the instrument) and unaccompanied works;
- practice and performance of a range of solo technical work and exercises on the main instrument, selected for developing and maintaining accuracy, control, flexibility, dexterity, security, coordination, tone and other performing techniques relevant to the selected program of solo and ensemble works;
- performance at an appropriate speed, of a variety of phrasing and/or rhythmic and/or bowing patterns applied to diatonic major, minor and modal scale forms and their arpeggios as appropriate to the pitched instrument, or applied to rhythmic studies with a wide range of complexities as appropriate to the non-pitched instrument;
- performance on an instrument, projecting characteristic tone and artistic variation of tone, and performing with fluency;
- performance using contrast, as appropriate to the style(s), of expressive elements in selected solo works;
- performance techniques in playing or singing to develop artistry, including work to develop clarity, contrast and expressiveness in tone;
- presentation techniques of music performance appropriate to the instrument, the style(s) represented in the work and conventions of performance;
- performance showing cooperation and empathy with an accompanist as appropriate to the instrument and work performed;

**SOLO PERFORMANCE UNIT 4**

- practice, preparation and performance of contrasting ensemble works in a prepared program by a range of composers and/or performers;
- ways of contributing to ensemble development and musical balance within the ensemble;
- performance in an ensemble as part of a program demonstrating ensemble performance skills, including maintaining a musical role as appropriate to the selected styles;
- fluent performance of unprepared material, including performance of previously unseen music; or spontaneous performance within a set style, making adjustments to various dimensions of music while performing; or imitation of music played within a set style.

**2. Interpretation**

This area of study involves differentiating structures of works and styles represented, and demonstrating interpretation in performance.

This area of study will include:

- differentiation of parts of the structures and characteristics of selected works in performance;
- historical interpretation in performance of selected works, including identification of different past performance practice compared with that of today, such as differences between original instruments and today's instruments, knowledge of ways the work was originally thought to be performed, individual composer's style, influences that shaped the creation of the work and the original artist's style of performing as relevant to selected works;
- contemporary conventions in interpretation in performance, such as modification of historical performance practice and adaptation of performance practice for modern instruments, new associations of the work with current images, e.g. media images, or an individual artist's style of performing as relevant to selected works;
- interpretation in performance, including personal expression in performance within the constraints of the style and character of the work established by the composer or original creator, the realisation of a new interpretation, and the student's own style of performing.

**3. Aural comprehension**

This area of study focuses on aural comprehension of music. Development of knowledge and skills in this area of study should be undertaken in a systematic manner across Units 3 and 4.

This area of study will include:

- scale forms, including major, harmonic minor, both melodic minor forms, pentatonic and modal scales of mixolydian, dorian and lydian;
- diatonic and other chromatic intervals in a melodic context, with a tessitura of up to an octave and a fourth (for example, C–F<sup>4</sup>) both ascending and descending;
- chord progressions using diatonic triads and 7<sup>th</sup> (four note) chords built on tonic, supertonic, subdominant, dominant and submediant chords;
- rhythms and melodies in simple duple, triple and quadruple time with rhythmic subdivisions not exceeding four subdivisions a beat from selected ensemble works played in original orchestrations and arrangements;
- rhythms and melodies in compound duple, triple and quadruple time with rhythmic subdivisions not exceeding six subdivisions a beat from selected ensemble works played in original orchestrations and arrangements;
- rhythms that include syncopations;

- melodies, not necessarily the highest sounding part, of a previously unheard excerpt from a band or choral or chamber ensemble or contemporary popular group or orchestral work in original orchestration or arrangement in simple or compound duple, triple or quadruple time;
- melodies that change tonality using major, minor and modal tonalities.

#### 4. Analysis of ensemble work

This area study focuses on analysis of music through identifying and describing musical characteristics in an ensemble work relevant to performance of the work, and responding critically to the work.

The work selected for study must be selected from the Prescribed List of Ensemble Works published annually in the *VCE Bulletin*. The same work will be studied in both Units 3 and 4, Solo Performance.

This area of study will include:

- structure and characteristics of the selected work;
- characteristics of the selected works that use elements of music and combine elements of music;
- critical responses to the selected work that are supported by evidence from the music;
- technical challenges in the performance of a particular instrumental, vocal part or section of the group in the selected ensemble work;
- performance style considerations of a particular instrumental or vocal part or section in selected ensemble work that contributes to expression and artistic performance.

### OUTCOMES

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

For Outcome 1, the prepared solo performance recital should be about 15 minutes duration.

#### Outcome 1

On completion of this unit the student should be able to interpret and perform accurately and artistically selected solo works in a range of styles and/or characters, and contribute to interpretation in an ensemble in prepared program(s).

##### *Key knowledge*

In achieving this outcome the student will draw on knowledge described in areas of study 1 and 2.

To achieve this outcome the student should demonstrate knowledge of

- practice, preparation and performance of a prepared solo recital program of contrasting accompanied (as appropriate to the instrument) and unaccompanied works;
- performance on an instrument, projecting characteristic tone and artistic variation of tone, and performing with fluency;
- performance using contrast, as appropriate to the style(s), of expressive elements in selected solo works;
- performance techniques in playing or singing to develop artistry, including work to develop clarity, contrast and expressiveness in tone;

**SOLO PERFORMANCE UNIT 4**

- differentiation of parts of the structures and characteristics of selected works in performance;
- historical, contemporary and personal interpretation in performance;
- presentation techniques of music performance appropriate to the instrument, the style(s) represented in the work and conventions of performance;
- performance showing cooperation and empathy with an accompanist as appropriate to the instrument and work performed;
- practice, preparation and performance of contrasting ensemble works in a prepared program by a range of composers and/or performers;
- ways of contributing to ensemble development and musical balance within the ensemble;
- performance in an ensemble as part of a program demonstrating ensemble performance skills, including maintaining a musical role as appropriate to the selected styles.

*Key skills*

To achieve this outcome the student demonstrate the ability to

- practice, prepare and perform a prepared solo recital program of contrasting accompanied (as appropriate to the instrument) works;
- perform on an instrument, projecting characteristic tone and artistic variation of tone, and performing with fluency;
- perform using contrast, as appropriate to the style(s), of expressive elements in selected solo works;
- demonstrate performance techniques in playing or singing to develop artistry, including work to develop clarity, contrast and expressiveness in tone;
- perform differentiating parts of the structures and characteristics of selected works in performance;
- perform selected works using historical, contemporary and/or personal interpretation;
- demonstrate presentation techniques of music performance appropriate to the instrument, the style(s) represented in the work and conventions of performance;
- show cooperation and empathy with an accompanist as appropriate to the instrument and work performed;
- practice, prepare and perform contrasting ensemble works in a prepared program by a range of composers and/or performers;
- contribute constructively to ensemble development and musical balance within the ensemble;
- perform in an ensemble as part of a program demonstrating ensemble performance skills, including maintaining a musical role as appropriate to the selected styles.

**Outcome 2**

On completion of this unit the student should be able to demonstrate achievement of a range of performing techniques on their main instrument in order to enhance artistry in performance.

*Key knowledge*

In achieving this outcome the student will draw on knowledge described in areas of study 1.

To achieve this outcome the student should demonstrate knowledge of

- practice and performance of a range of solo technical work and exercises on the main instrument, selected for developing and maintaining accuracy, control, flexibility, dexterity, security, coordination, tone and other performing techniques relevant to the selected program of solo and ensemble works;

- performance at an appropriate speed, of a variety of phrasing and/or rhythmic and/or bowing patterns applied to diatonic major, minor and modal scale forms and their arpeggios as appropriate to the pitched instrument, or applied to rhythmic studies with a wide range of complexities as appropriate to the non-pitched instrument;
- performance on an instrument, projecting characteristic tone and artistic variation of tone, and performing with fluency;
- performance using contrast, as appropriate to the style(s), of expressive elements in selected solo works;
- performance techniques in playing or singing to develop artistry, including work to develop clarity, contrast and expressiveness in tone;
- fluent performance of unprepared material, including performance of previously unseen music; or spontaneous performance within a set style, making adjustments to various dimensions of music while performing; or imitation of music played within a set style.

#### *Key skills*

To achieve this outcome the student should demonstrate the ability to

- practice and perform a range of solo technical work and exercises on the main instrument, selected for developing and maintaining accuracy, control, flexibility, dexterity, security, coordination, tone and other performing techniques relevant to the selected program of solo and ensemble works;
- perform solo technical work at an appropriate speed, which includes a variety of phrasing and/or rhythmic and/or bowing patterns applied to diatonic major, minor and modal scale forms and their arpeggios as appropriate to the pitched instrument, or applied to rhythmic studies with a wide range of complexities as appropriate to the non-pitched instrument;
- perform on an instrument, projecting characteristic tone and artistic variation of tone, and performing with fluency;
- perform using contrast, as appropriate to the style(s), expressive elements in selected solo works;
- demonstrate performance techniques in playing or singing to develop artistry, including work to develop clarity, contrast and expressiveness in tone;
- perform without hesitation unprepared material, including performance of previously unseen music; or spontaneous performance within a set style; making adjustments to various dimensions of music while performing; or imitation of music played within a set style.

### **Outcome 3**

On completion of this unit the student should be able to recognise, write and transcribe rhythms, melodies and music.

#### *Key knowledge*

In achieving this outcome the student will draw on knowledge described in area of study 3.

To achieve this outcome the student should demonstrate knowledge of

- scale forms, including major, harmonic minor, both melodic minor forms, pentatonic and modal scales of mixolydian, dorian and lydian;
- diatonic and other chromatic intervals in a melodic context, with a tessitura of up to an octave and a fourth (for example, C–F<sup>4</sup>) both ascending and descending;

## SOLO PERFORMANCE UNIT 4

- chord progressions using diatonic triads and 7<sup>th</sup> (four note) chords built on tonic, supertonic, subdominant, dominant and submediant chords;
- rhythms and melodies in simple duple, triple and quadruple time with rhythmic subdivisions not exceeding four subdivisions a beat from selected ensemble works played in original orchestrations and arrangements;
- rhythms and melodies in compound duple, triple and quadruple time with rhythmic subdivisions not exceeding six subdivisions a beat from selected ensemble works played in original orchestrations and arrangements;
- rhythms that include syncopations;
- melodies, not necessarily the highest sounding part, of a previously unheard excerpt from a band or choral or chamber ensemble or contemporary popular group or orchestral work in original orchestration or arrangement in simple or compound duple, triple or quadruple time;
- melodies that change tonality using major, minor and modal tonalities.

*Key skills*

To achieve this outcome the student should demonstrate the ability to

- recognise and write music played, including scale forms, intervals, chords and chord progressions;
- transcribe rhythms in simple and compound time, including syncopations;
- transcribe the rhythm of an excerpt of a prominent part from a previously unheard ensemble work;
- transcribe the melody of an excerpt, not necessarily the highest sounding part, of a previously unheard ensemble work.

**Outcome 4**

On completion of this unit the student should be able to analyse music through identifying and describing musical characteristics in a selected group work, and make critical responses to that work.

*Key knowledge*

In achieving this outcome the student will draw on knowledge described in areas of study 2 and 4.

To achieve this outcome the student should demonstrate knowledge of

- structure and characteristics of the selected work;
- historical interpretation in performance of selected work, including identification of different past performance practice compared with that of today, such as differences between original instruments and today's instruments, knowledge of ways the work was originally thought to be performed, individual composer's style, influences that shaped the creation of the work or the original artist's style of performing as relevant to selected works;
- contemporary conventions in interpretation in performance, such as modification of historical performance practice and adaptation of performance practice for modern instruments, new associations of the work with current images, e.g. media images, or an individual artist's style of performing as relevant to select works;
- characteristics of the selected works that use elements of music and combine elements of music;
- critical responses to the selected work that are supported by evidence from the music;

- technical challenges in the performance of a particular instrumental, vocal part or section of the group in the selected ensemble work;
- performance style considerations of a particular instrumental or vocal part or section in selected ensemble work that contributes to expression and artistic performance.

#### *Key skills*

To achieve this outcome the student should demonstrate the ability to

- describe structure and characteristics of the selected work;
- describe historical interpretation and contemporary conventions in interpretation of the selected work;
- identify and describe ways that elements of music are used individually and in combination in the selected works;
- recognise and describe technical challenges in the performance of a particular instrumental or vocal part or section in selected ensemble works;
- recognise and describe performance style considerations of a particular instrumental, vocal part or section of the group in the selected ensemble works that contributes to expression and artistic performance;
- use music examples and graphic representations in making critical responses to the work.

### **ASSESSMENT**

The award of satisfactory completion for a unit is based on a decision that the student has demonstrated achievement of the set of outcomes specified for the unit. This decision will be based on the teacher's assessment of the student's overall performance on assessment tasks designated for the unit. The Board of Studies will publish annually an assessment guide which will include advice on the scope of the assessment tasks and the criteria for assessment.

The key knowledge and skills listed for each outcome should be used as a guide to course design and the development of learning activities. The key knowledge and skills do not constitute a checklist and such an approach is not necessary or desirable for determining the achievement of outcomes. The elements of key knowledge and skills should not be assessed separately.

#### **Assessment of levels of achievement**

The student's level of achievement for Unit 4 Outcomes 1 and 2 will be determined by school-assessed coursework and the end-of-year solo performance examination. The end-of-year aural and written examination will draw on knowledge and skills from Outcomes 3 and 4.

#### *Contributions to final assessment*

School-assessed coursework for Unit 4 will contribute 10 per cent to the final assessment.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year performance examination, which will contribute 50 per cent to the final 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 25 per cent to the final assessment.



## SOLO PERFORMANCE UNIT 4

***School-assessed coursework***

Teachers will provide to the Board of Studies a score representing an assessment of the student's level of achievement.

The score must be based on the teacher's rating of performance of each student on the tasks set out in the following table and in accordance with an assessment guide published annually by the Board of Studies. The assessment guide will also include advice on the scope of the task and the criteria for assessment.

Assessment 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 optional assessment tasks are listed teachers must ensure that the tasks they select are comparable in scope and demand.

Outcomes	Assessment tasks	Marks allocated*
<b>Outcome 1</b> Interpret and perform accurately and artistically selected solo works in a range of styles and/or characters, and contribute to interpretation in an ensemble in prepared program(s).	An ensemble performance of a program of selected works.	25
<b>Outcome 2</b> Demonstrate achievement of a range of performing techniques on their main instrument in order to enhance artistry in performance.	Demonstration of prepared technical work and exercises; and performance of unprepared material.	25
<b>Total marks</b>		<b>50</b>

\* School-assessed coursework for Unit 4 contributes 10 per cent to the final assessment.

***End-of-year Solo Performance examination*****Description**

Students will present a program of approved solo works on an approved solo instrument in a live performance. The program of approved solo works will draw on knowledge and skills from **Unit 3 Outcome 1 and Unit 4 Outcome 1**. The task will be assessed by a panel of examiners using criteria published annually by the Board of Studies.

The program will include at least four works (five for percussion and six for singers) selected from the *Prescribed List of Notated Solo Works* (accredited 1998–2002) published annually by the Board of Studies.

At least two of the works will be examples of twentieth-century music.

At least one will be an unaccompanied work.

At least two will be works performed with piano accompaniment, except for performance on synthesiser, fretted stringed instruments, some folk and traditional instruments, non-pitched percussion, and keyboard instruments other than keyboard percussion.

Students who perform with an accompanist are expected to demonstrate musical interaction with the musical accompanist as appropriate to the works performed.

**Procedures**

The school in accordance with the details of the examination will select the instrument and music solo performance program.

Details of the performance order in the program should be written on the performance program sheet provided by the Board of Studies prior to the examination period and presented at the examination centre.

The criteria for the award of grades are reviewed annually and published annually in the *VCE Bulletin*.

**Conditions**

The examination will be completed under the following conditions:

- Duration: a maximum of 25 minutes. Students should perform for as long as possible, but allow for changeover time, and getting settled for performing; for example, adjusting stool and music stand and tuning as appropriate. If the performance is still in progress when the maximum time has been reached, the assessors will stop the performance.
- Date: end-of-year, on a date or dates to be notified in the *VCE Bulletin*. Students will be notified through the school of their individual time for the solo performance examination.
- Board of Studies examination rules will apply. Details for these rules are published annually in the *VCE Administrative Handbook*.
- The examination will be marked by a panel appointed by the Board of Studies.

**Access to resources**

- Students will bring their own instrument to the performance. An acoustic piano, certain percussion equipment and a music stand will be provided if required. The use of large fixed instruments, such as pipe organ and electronic organ, will require approval from the Board of Studies. All other equipment, including playback sound equipment and amplifiers, power cables, and leads will be provided by the student.
- Acoustic keyboard instruments, electronic organ and some large percussion will be provided. Pianoforte students will be able to choose to play on a grand piano or an upright piano.
- Students will provide their own accompanist. The accompanist must expertly support the student being assessed. Students performing on a synthesiser, fretted stringed instrument, certain folk and traditional instruments, non-pitched percussion, will not require accompanists. Only one accompanist is permitted in the performance, though accompanists may change from work to work. Recorded accompaniments may only be used by students performing on synthesiser, contemporary popular voice, contemporary popular guitar, electric bass and drum kit, or when indicated in the description of a particular work of other instruments.
- Students may use sheet music except in the case of voice and voice (contemporary popular) where the complete program performance must be sung from memory.
- Provision should be made by the student for any equipment failure; for example, students should bring spare reeds, strings, cables and so on.

**Venue**

Solo Performance examinations will be conducted in a central acoustically suitable space to be determined by the Board of Studies.

**Other**

- Students should present for this examination at least 30 minutes before the time set down for the examination. On arrival at the examination centre, the student will be directed to a warm-up room.
- Students playing percussion, drum kit and synthesizer will be allowed extra set-up time for their equipment.
- Prior to entry to the examination room, students should be ready with their instrument and sheet music to perform.
- When setting up electronic sound equipment, recorded backing tracks if used must be cued ready to play. Guitar students should preset their amplifier and other accessories to minimise set up time in the examination room.
- On entry to the examination room, students should determine the best position for themselves and their equipment and tune their instrument as appropriate. Students should tune their own instrument without assistance from the accompanist.
- No electronic mixing of sound, other than adjustment of sound by the individual student for his/her instrument will be allowed during the performance.

**Contribution to final assessment**

The end-of-year solo performance examination contributes 50 per cent to the final assessment.

***End-of-year aural and written examination*****Description**

Students will answer a series of questions set by an examination panel based on **Unit 3 Outcomes 3 and 4** and **Unit 4 Outcomes 3 and 4**. Students will respond to aural and written stimulus material. Short and extended responses will be required.

**Criteria**

The examination will be set by a panel using the criteria published annually by the Board of Studies.

**Conditions**

The examination will be completed under the following conditions:

- Duration: one and a half hours.
- Date: end-of-year, on a date to be notified in the *VCE Bulletin*.
- Board of Studies examination rules will apply. Details for these rules are published annually in the *VCE Administrative Handbook*.
- The examination will be marked by a panel appointed by the Board of Studies.

**Contribution to final assessment**

The end-of-year aural and written examination contributes 25 per cent to the final assessment.

# Advice for teachers

## DEVELOPING A COURSE

A course outlines the nature and sequence of teaching and learning necessary for students to demonstrate achievement of the set of outcomes for a unit. The areas of study describe the knowledge required for the demonstration of each outcome. Outcomes are introduced by summary statements and are followed by the key knowledge and skills which relate to the outcomes.

Teachers must develop courses that include appropriate learning activities to enable students to develop the knowledge and skills identified in the outcome statements in each unit.

For Units 1 and 2, teachers must select assessment tasks from the list provided. Tasks should provide a variety and the mix of tasks should reflect the fact that different types of tasks suit different knowledge and skills. Tasks do not have to be lengthy to make a decision about student demonstration of achievement of an outcome.

In Units 3 and 4, assessment is more structured. For school-assessed coursework, assessment tasks are prescribed. The contribution that each task makes to the total school-assessed coursework is also stipulated.

### Course content

When they commence VCE Music Performance, students may have very different levels of performance skills. Some students will have an extensive background. Others will have limited experience. Courses need to allow students with differing musical backgrounds to participate fully and achieve the outcomes. This needs to be taken into consideration in selecting the appropriate music for performance.

The study design provides the opportunity for students to work both individually and in groups. Work undertaken on an individual basis challenges students to develop musical skills. Group works allow students to experience the complexity of music produced by an ensemble, and to develop an ability to work with others.

Teachers will need to plan courses of study in a sequential way. This is particularly important because of the interrelationship of the areas of study and the need to give consideration to how this relationship will develop, particularly where there is more than one teacher involved in teaching the course. The need to adopt a sequential approach is particularly important because courses developed for Units 2, 3 and 4 should reflect development in work undertaken in earlier units.

It is likely that different teachers will take responsibilities for particular sections of the course or outcomes. The particular responsibilities of each teacher must be decided upon before the commencement of the course. In most cases the studio or instrumental teacher would take

*ADVICE FOR TEACHERS*

responsibility for the Solo Performance program, the technical work and the unprepared performance. The classroom teacher would teach 'Music craft' and 'Organisation of sound' components and the ensemble director would be responsible for the ensemble performance component. It is advised, however, that the class teacher oversee all assessment tasks with reference to input from studio teachers and ensemble directors.

**The relationship between practical and analytical work**

A feature of this study design is the connection between practical and analytical work. All analytical, theoretical and aural work is designed to enhance the presentation of the performance program. In Unit 1 students have the opportunity to study techniques in optimising performance which can be then related to their own performance. In Unit 2 they study the background of works chosen for performance and they learn how to analyse the musical language used in each piece. The study of Aural comprehension occurs in each unit and this includes studying the use of instruments in combinations in orchestrations and arrangements. Activities in Unit 1 lead students to develop an understanding of music notation and conventions, therefore enhancing the student's ability to reflect upon and analyse works of other composers and performers.

**Selecting a program**

While there are specific considerations involved in selecting appropriate programs for particular units, the following should always influence program choice:

- student's technical and interpretative ability
- student's interest/preferences
- genuine stylistic variety
- future programs – works presented for assessment in one unit cannot be presented for assessment in another unit
- timing of individual works in relation to the total program – especially in Units 3 and 4

**Technical work**

Technical work undertaken in the study should be selected on the basis of the student's needs in terms of general development as an instrumentalist as well as with particular reference to the relevant key knowledge and skills. The aim is to enhance the student's ability to interpret and perform music in a range of styles and contexts. For example, subtleties of interpretation in performance are not going to be evident if technical issues limit the student's ability to realise an element of interpretation. Teachers should identify technical weaknesses in specific pieces selected for performance and devise a program of scales, arpeggios and/or exercises that target the improvement of these weaknesses.

**Ensemble work**

Students may perform in an existing ensemble such as the school choir or concert band or in an ensemble specifically formed for the completion of these sections of the study. In planning students' involvement in the selected ensemble, consideration should be given to the requirements outlined in the areas of study, and key knowledge and skills.

**Units 1 and 2**

Units 1 and 2 have been designed to allow for students to progress to Units 3 and 4 of either and/or both Solo and Group Performance. Unit 1 Area of study 3, Organisation of sound, specifically

focuses on developing skills in composition or improvisation which will meet students' needs in Units 3 and 4, Group Performance.

'Music craft' and 'Organisation of sound' areas of study in Unit 1 and 'Background of music works' and 'Music craft' in Unit 2 involve the study of works chosen for performance. In the interest of manageable workloads it is possible to revisit the same work or works from the different perspective of each area of study.

In developing a course at this level it is possible to use a thematic approach whereby the study of one style of music; for example, the Blues, underpins each area of study.

This type of approach may be particularly useful for students from a rock or pop background wishing to specialise in group performance.

All students undertaking Units 1 and 2 are required to present prepared performances in solo and group contexts. An emphasis may be placed on either solo or group in order to provide appropriate preparation for Units 3 and 4.

### **Group Performance Units 3 and 4**

This sequence is centred on the student's involvement in a group performance of works from a variety of music styles. While students are not formally required to demonstrate performance skills in a solo context, continuing development of individual skills will contribute to the performance of the group. Three key factors in the successful completion of this sequence are selection of repertoire, formation of groups and management of groups.

Coursework for this sequence of units involves studies in either Part-writing or Improvisation, Perspectives on performance and Aural comprehension. In selecting topics and material for these areas of study teachers should aim to balance student's general music education with specific issues and interests of particular groups in the class. For example, work originally prepared as a 'part-writing' exercise may be used as an arrangement in the Performance examination or issues relating to rehearsal technique and management may be addressed within the 'Aspects of performance' area of study.

### **Solo Performance Units 3 and 4**

This sequence focuses on the preparation and performance of a recital-style performance. In addition, students practise, present and perform technical, unprepared and ensemble work. The ability to interpret works from a variety of styles is a key skill that students should be aiming to develop in all work undertaken as part of this study. At this level students are expected to demonstrate in their solo performance program an understanding of authenticity of musical style, past and present performance practice and current day conventions in interpretation. In addition, students are required to personalise their performance within the constraints of the style and character of each work.

As in Units 1 and 2, the study of technical work must be linked to the solo performance program. Teachers should continue to identify technical challenges in specific pieces and devise programs of scales, arpeggios and/or exercises that help improve these weaknesses. In Unit 3 students must also prepare a study or similar work that further enhances the technical preparation of one or more solo works.

In addition to technical work, ensemble performance and unprepared performance are part of the school-assessed coursework. The importance of developing these skills cannot be underestimated when one considers their impact on the life of a performing musician. Skills developed in these areas in Units 1 and 2 should be built upon in Units 3 and 4.

In Units 3 and 4, Outcomes 3 and 4 are not included in school-assessed coursework. Teachers are advised to set tasks such as tests to help students prepare for the external written examination.

### USE OF INFORMATION TECHNOLOGY

In designing courses and developing learning activities for Music Performance teachers are encouraged to make use of information technology and new learning technologies, such as computer-based learning, multimedia and the World Wide Web.


Teachers are encouraged to use the available technology to structure their courses. Computer technologies involving digital music in recording and multimedia productions are now standard in the music industry. The composer and/or performer has a variety of tools to manipulate and control sound, and to use in their creative endeavours. These tools can also be used in music education.

Application of information technology in contemporary music education and industry is diverse and dynamic. At one level, students of Music Performance may use word processing and graphics software to write analyses. They can also record solo performances on tape or video for performance review and discussion or access a wide range of recordings of individual pieces by various artists to aid in interpretative decisions. Aural training and theory software packages allow teachers to structure activities that are geared to the individual ability levels of students. Sequencing and notation software may be used as an aid to composition and arrangement tasks. The World Wide Web is a resource for background information on composers and their works, new recordings and files of set works or works for performance. The advances in digital technology in general enable teachers to use a variety of applications and platforms to develop varied performance and practice activities for both soloists and ensembles. Such activities could include;

- recording a solo performance on tape or video and using as a tool for discussion and review;
- using recordings of individual pieces by various artists to aid interpretation;
- record accompaniment on cassette and use as a practice tool or record accompaniment as a MIDI file which can be manipulated in practice (tempo) and used as a metronome;
- use MMO series to develop sight-reading skills and if individual pieces are available use to assist in developing performance skills;
- using software programs as teaching and learning tools for theoretical and aural development;
- using software programs such as Micrologic, Logic Audio (E/Magic) Cubase VST (Steinberg) Sibelius (orchestral arranging software) as a tool to aid composition and to notate scores of original compositions and/or arrangements;
- using CDs of jazz, blues standards to practise improvisation;
- using software such as Band in a Box (version 8) in conjunction with Fake Books (CDs or disks which are plugged in and come up as a Band in a Box file) for performing jazz, blues and contemporary disco numbers. Individual parts may be turned off as required. Set up 2 bar, 4 bar etc. loops in with set chords over which students can improvise. If playing on a midi instrument then one can record playing and save composition as a midi file;
- creating or downloading MIDI files of set works to use as a tool for listening to, analysing and understanding the interplay of various parts in the set works;
- using music sequencing software to create backing tracks for solo and group rehearsal and performances; music composition; part writing, editing, scoring and publishing; recording and mixing;

- using MIDI files as source material for transcription exercises;
- using downloadable MIDI files – for performance repertoire and studies in style and interpretation;
- World Wide Web sites including those of performers (solo and ensemble), composers, organisations and music styles.

## LEARNING ACTIVITIES

Examples of learning activities for each unit are provided in the following sections. Examples highlighted by a shaded box are explained in detail in accompanying boxes. The examples that make use of information technology are identified by this icon .

## Unit 1

Area of study 1: **Performance skill development**

Area of study 2: **Music craft**

Area of study 3: **Organisation of sound**

### Outcome 1

Perform a program(s) of contrasting solo and group works, selected solo technical work and work that demonstrate unprepared performance skills.

### Examples of learning activities

prepare a selection of solo works to present in a performance of about ten minutes; demonstrate a variety of styles and where appropriate rehearse and perform with an accompanist (or rhythm section)

practise scales, arpeggios and exercises with a variety of articulation patterns and long note or tone exercises; choose technical work to meet the technical and musical challenges of the solo and ensemble performance program



set up and record performances of the solo performance and ensemble program for review and discussion of effectiveness of the performances

attend live concerts or view video recordings of musicians performing various styles of music; make conclusions about the appropriateness of presentation techniques that have been used in each style and how this can be of relevance to own performance; comment on selected aspects of performance that enhanced the performance, e.g. program selection, appropriateness of the venue

choose a theme and select material for the solo performance, technical work, ensemble performance and unprepared performance that relates to the theme, e.g. Rural Blues

practise unprepared performance on an ongoing basis in weekly instrumental lessons and/or ensemble rehearsals



use tape or digital recordings of accompaniments and become familiar with accompaniments



**Detailed example 1****THEMATIC APPROACH TO SELECTION OF SOLO PERFORMANCE,  
GROUP PERFORMANCE AND UNPREPARED PERFORMANCE****Material – Rural Blues**

For performance skill and technical development become familiar with:

*Blues basics*

- Blues terms (for example, choke)
- Blues progressions
- Repeating 12 bar patterns (can also be 8 or 16 bars long)
- Blues chords
- I, IV and V chords (can be substituted with dominant chords)
- Shuffle rhythms
- Riffs that move with chords
- Turnarounds that take you back to the start
- Endings

*Lead techniques*

- Blues notes (for example, b3 and b7)
- Pentatonic scales
- Minor I    b3    4    5    b7
- Major I    2    3    5    6
- Adding b5 to minor pentatonic scale
- Playing techniques (for example, bending)

*Rhythm techniques*

- Finger-picking patterns
- Pick/strum patterns
- Strumming patterns
- Bass runs
- Playing techniques (for example, damping)

When preparing for solo performance:

- Practise singing and accompanying yourself
- Try answering your vocal phrases with guitar fills
- Learn solo pieces in different styles such as ragtime, slide, boogie-woogie
- Play a treble melody against a constant bass
- Play a treble melody against an alternating bass
- Use altered tunings (for example, top string down to D, open G)

When preparing for ensemble performance:

- Learn to play a wide range of early blues songs
- Experiment with developing a distinctive band sound
- Listen to the original of a standard blues song (for example, *Cross Road Blues* by Robert Johnson)
- Copy the original as closely as possible acoustically
- Listen to a cover of the same song (for example, *Crossroads* by Eric Clapton) copy cover as closely as possible
- Experiment with different interpretations of the same song (for example, playing it at different tempos and with different feels)
- Aim for a sound that is unique to the creative talents of the particular members of the group

For unprepared performance:

- Present an unprepared improvisation on a blues chord progression
- Perform unprepared material as a soloist or with group or recorded backing
- Focus on the chord changes

**Detailed example 2****UNPREPARED PERFORMANCE (SIGHT READING)****In instrumental lessons**

Facility in technical work and performance in an appropriate style is appraised and initial observations recorded. Together teacher and student study sheet music for the purpose of developing sight reading and improvisation skills during an instrumental lesson. Sheet music is used that is lower in technical difficulty than the works the student is preparing for performance.

At the beginning of every lesson, select a part previously unprepared, allow the student one minute reading time then request student to select a moderate tempo and perform fluently.

Discuss and review systematic observations of the music prior to performing, ensuring all essential instructions are perceived. Study potentially awkward spots closely before performing.

Develop ability to recognise patterns in music; for example, common rhythmic patterns, patterns of key, melodic clichés, patterns of chord progressions and voicing.

Prior to full performance, clap rhythm only.

Develop the ability to move the eye across the page ensuring that it is always ahead of the music being performed; for example, whilst the student is performing, the teacher can cover up the bar of music being performed

Select slow tempi, perform fluently, then through the unit, slowly increase the tempo from piece to piece, always aiming for fluent performance.

Clap rhythmic exercises of increasing complexity, emphasising recognition and performance of rhythmic patterns and reading ahead.

For pianists, develop the placement of the hand and thumb in key positions that ensure adequate coverage of a narrow range of notes in order to minimise sideways hand movement, and assist students to know which notes are 'under the fingers'.

**In group rehearsals**

Develop sight reading skills in regular group rehearsals of band, orchestra, choir, etc.

Select new music (well within the technical capabilities of the performers) to be read at each rehearsal.

Allow each player silent reading time, employing the processes discussed above for sight reading in instrumental lessons.

Conduct the work through from the beginning, with students singing or clapping their part. The conductor may work on difficult sections, offering suggestions for efficient reading. Perform the work at a suitable tempo.

## ADVICE FOR TEACHERS

**Outcome 2**

Analyse and evaluate influences on works being prepared for performance and approaches that can be used to optimise performance of those works.


**Examples of learning activities**

research various approaches to physical preparation for performance; discuss how the approaches may be utilised

research approaches to psychological and intellectual preparation for performance

review writings and/or interviews of performers discussing the approaches they use to optimise their performance

research the musical background and current activities of a professional musician; explore the way the performer's technique and individual style developed and compile a list of works performed; discuss how the performer's style of performance and presentation techniques affect personal performance

 use the Internet to research and/or communicate with performers; discuss their performance techniques and works being prepared for performance

explore the history and/or acoustics of a particular instrument noting changes in the design and specification of the instrument, different roles for the instrument and well-known works for each era; discuss how knowledge of the instrument may improve aspects of solo or group performance

**Detailed example**

**RESEARCH VARIOUS APPROACHES TO PHYSICAL PREPARATION  
FOR PERFORMANCE OF RELEVANCE TO THE PERFORMING MUSICIAN**

Invite guest speakers to discuss physical aspects relating the body and performing; for example:

- a professional orchestral player (practising or retired) with observations about overuse injury
- a teacher to discuss body awareness and control; for example, from the Alexander Centre (Alexander Technique), the Yoga Education Centre, Shiatsu College (Acupressure)
- a physiotherapist from the Australian Physiotherapy Association Victorian Branch to discuss maximising movement and endurance in musicians
- a performing arts medicine practitioner from the Performing Arts Medicine Society.

Evaluate which approaches may be useful in order to optimise performance.

**or**

Select two of the following texts (see Resources for publication details):

- *The Inner Game of Music* by Barry Green
- *Indirect Procedures: A Musician's Guide to the Alexander Technique* by P. De Alcantara
- *The Art of Practising: A Guide to Making Music from the Heart* by M. Bruser
- *Notes from the Green Room: Coping with Stress and Anxiety in Musical Performance* by P.G. Salmon & R.G. Meyer

Review each text and prepare a written report on specific techniques that are valuable to the student's preparation for performance. Evaluate the usefulness of the techniques through practical application.

**Outcome 3**

Recognise, sing and write scales, intervals and chords, transcribe rhythms and melodies, use conventions in music notation, and describe how instruments are used in combination.

**Examples of learning activities**

compile a workbook of writing, recognition and practical activities undertaken in class

compare the structure and characteristics of the scales, modes intervals and chords listed for study by writing and singing each one beginning on the same tonic; identify and annotate similarities and differences

compile a list of instruments that includes the range, construction, transpositions if appropriate, clefs, tone quality, sound production, and characteristics of each instrument

compile a folio that lists ensemble works performed and describes how instruments are used in various combinations

identify use of conventions of music notation on manuscript (stave or tablature) by annotating sheet music of works being prepared for performance; investigate particular conventions such as rhythmic grouping by referring to appropriate texts

analyse and listen to various pieces of music that include a range of musical forms and structures including binary, ternary and popular song



complete activities of aural comprehension and music notation using appropriate software

**Detailed example****USE OF INSTRUMENTS IN COMBINATION**

Study ensemble works being prepared for performance:

- Examine the full score, discussing the use of instrument combinations in the works; for example, changes of orchestration (e.g. Brass takes over material played by strings).
- Analyse the individual parts of other instruments, discussing the role of the instrument within the ensemble with the player of that part, writing observations in a workbook.
- Identify when other instruments play the same melody/part, marking these doublings on the original part.

## ADVICE FOR TEACHERS

**Outcome 4**

Devise a composition or improvisation that uses music language drawn from analysis of selected works being prepared for performance.

**Examples of learning activities**

explore features of two pieces of music being prepared for performance as sources of ideas for development through composition or improvisation

analyse the use of melody in a classical work being prepared for performance; perform and analyse folk songs; write a melody that demonstrates a clear tonal centre and smooth vocal writing

aurally and visually analyse the use of harmony in a Baroque work; sing and study a range of simple four part hymns or chorales; harmonise a given melody in four part vocal style



arrange a given melody in four part vocal style, pianoforte style or write another part of equal importance to be performed in combination using part-writing techniques; use a music notation software program to present the arrangement

**Detailed example 1****COMPOSITION**

Choose two works that are being prepared for performance. Discuss the musical language and compose a piece of music that features aspects of the musical language demonstrated in the works chosen for analysis.

Identify various musical ideas that emerge from works studied and undertake a study of a musical idea in theoretical terms; for example:

- the sound of a particular chord
- a particular chord progression
- a rhythmic motif
- the particular writing for an instrument
- the relationship between rhythm and melody.

Analyse the musical idea in order to understand how it is constructed.

Experiment with the idea and shape it into a new structure or form; for example:

Take a four note chord, and:

- analyse its structure and level it
- transpose it to different pitch levels
- rearrange the voicing of the chord
- experiment with different inversions of the chord
- compose a piece which uses different variations of the one chord
- add some other material for variety.

**or**

Take a chord progression, and:

- analyse the notes of each chord and the relationship between the chords
- observe the structural characteristics of the progression
- play the chord progression several times, experimenting with different voicing, compose a melody using a complementary scale.

**Detailed example 2****MELODY WRITING AND HARMONISATION**

Listen to and analyse the use of melody in a Mozart or Beethoven piano sonata. This may involve:

- listing common characteristics; for example, phrase length, use of consequent and antecedent
- singing (where possible) the melodies found in the work
- singing a range of other tonal melodies; for example, folk songs
- analysing use of melody, rhythm, intervals, treatment of climax and harmonic implications including cadences
- writing and notating melodies that demonstrate clear tonal centres and appropriate cadences to given rhythms
- composing melodies in a stipulated key that demonstrate clear tonal centres, effective use of climax and appropriate cadences
- sight singing melodies composed by students.

**Detailed example 3****USE OF HARMONY IN A BAROQUE WORK**

Listen to and analyse the chord vocabulary of a Baroque work being prepared for performance. This may involve:

- listing the most common chords used and significant or recurring chord progressions
- selecting a chorale that reflects the above chord vocabulary set in four part vocal (SATB) style
- playing or singing one part, whilst other members of the class perform other parts
- performing again but swapping parts
- listening to a complete performance by other performers of the same chorale setting
- listening to other chorales that use the same chord vocabulary
- analysing the chorale, noting the voice leading and the chord vocabulary
- completing exercises in arrangement of single chords in four part vocal style, cadences, and harmonisation of simple melodies.

## Unit 2

Area of study 1: **Performance skill development**

Area of study 2: **Background of music works**

Area of study 3: **Music craft**

### Outcome 1

Demonstrate developing performance and presentation skills in performing a program(s) of contrasting solo and group works, unprepared performance, and selected technical work.

### Examples of learning activities

prepare a selection of works to present in a performance of about 15 minutes; demonstrate differentiation of styles and where appropriate rehearse and perform with an accompanist (or rhythm section)



investigate recordings of works chosen for solo and group performance, or other works of the same composers or works in similar style to use as starting points for discussion of appropriate presentation of style

experiment with a variety of interpretations that draw on different articulations, dynamics, and/or tempi

practise selected technical exercises appropriate to the instrument and the student's level of facility; choose technical work to meet the technical and musical challenges of the solo and ensemble performance program

participate in supervised weekly ensemble rehearsals (ensemble is defined as a group of two or more players; in a group of two a pianist may accompany a soloist or play in a duet; other instruments must be in a duet situation if two players are used); encourage students to take up different roles in the ensemble; prepare an ensemble performance program of approximately ten minutes duration that demonstrates a range of composers and/or performers with differentiation between the style of the works and experimentation with interpretation

attend live concerts or view video recordings of musicians performing various styles of music; come to conclusions about the appropriateness of presentation techniques that have been used in each style and how this can be of relevance to own performance; comment on selected aspects of performance that enhanced the performance; e.g. program selection, appropriateness of the venue

perform a well-known melody such as an advertising jingle, children's song or folk-song in the style being prepared for performance, e.g. interpret rhythms using conventions such as 'swing' or 'double-dotting', apply terrace dynamics or specific articulations as appropriate to the style of the work being prepared for performance; this activity may be undertaken in either a solo or an ensemble context

analyse accompaniments where appropriate to gain understanding of the different roles of the accompanist and the soloist

analyse ensemble works to identify solo and accompaniment sections for individual performers or sections and to gain understanding of the different roles of each member or section of the ensemble

perform on a regular basis to the rest of the class with accompanist (or rhythm section) where appropriate; discuss and evaluate each other's performances, identify strengths and weaknesses and comment on improvement from past performances

**Detailed example****ENSEMBLE PERFORMANCE**

Students become members of a school ensemble, the performance program of which is selected by the ensemble director considering the overall abilities and needs of all members including VCE students. Students attend weekly rehearsals and in preparation practise their own part(s). The performance program should demonstrate a range of musical styles in order to explore appropriate conventional, historical and individual interpretations.

Rehearsal strategies should help students to:

- develop skills in ensemble performance
- contribute constructively to group development, musical balance within the group, and performance
- reflect on own performance and develop strategies to improve it
- expand repertoire
- develop empathy with the conductor or director and other members of the group
- develop the ability to lead and follow in a group
- apply musical understanding in performance.

To contribute to group development, students could:

- take part in concert programming
- organise rehearsal schedules
- lead sectional rehearsals
- conduct rehearsals or parts of rehearsals
- double on a special instrument required for a particular work
- set up concerts and rehearsals

- organise the sheet music for the group to use
- take a general leadership role in the group development
- take responsibility for checking and the setting up and dismantling of equipment used for group performances
- act as section managers assigning music parts to other members of a large group.

Students could take up different roles in ensembles. Some students could perform on another instrument, conduct the whole group, perform in another music group of a different type. For example, piano students could accompany the choir, as well as sing in one; play percussion in a band or orchestra or play piano in a chamber group. Piano students could also undertake duets with another pianist or accompany a soloist.

Presentation may take place on one occasion or be spread over several occasions. The following performance opportunities could be considered:

- school music concerts in the evening
- school speech night/presentation evenings
- concerts to year level assemblies or other classes in the school
- lunchtime concerts
- concerts in the local community; for example, hospitals, shopping centres, elderly citizens' groups
- combined schools concerts
- regional music festivals
- music competitions and eisteddfods.



**Outcome 2**

Analyse the structure and style of works selected for solo performance or other works in a similar style, and identify expressive features of the works.

**Examples of learning activities**

analyse the structure and style of works selected for solo performance or other works in similar style that identify the expressive features of the works

select two musical periods that are featured in the solo performance program, e.g. Classical and Baroque periods, and analyse one musical work from each period

research the origins of the 'Blues' and explore blues characteristics in two songs chosen for detailed study (this is a continuation of the thematic approach to Rural Blues used in Unit 1)

**Detailed example 1**

**ANALYSIS OF TWO WORKS FROM THE SOLO  
PERFORMANCE PROGRAM**

As a class activity, select one work from each of the major historical music stylistic periods for class listening and discussion. Undertake broad analysis of each work, focusing on how the work demonstrates the salient characteristics of the historical music stylistic period and the compositional style of the composer. For each work discuss use of form, tonality, harmony, texture, mood, ornamentation, dynamics, orchestration, articulation and characteristic patterns (such as patterns of themes, chord progressions, rhythms, melodies and motifs). Complete a diagrammatic representation of the form of each work.

Students select two works from their performance program, each from a different historical music stylistic period. For each work:

- describe and discuss the background of the selected composers and/or performers and relevant sociocultural and/or geographical influences
- complete analysis of the work, focusing on areas listed above and come to conclusions about how each work demonstrates the style of the music
- comment on the similarities and differences between the works
- use musical examples, where appropriate, to support points made.

**Detailed example 2****RURAL BLUES**

Research the origins of blues including:

- the way African slaves used work songs to synchronise movement and combat pain
- how important blues songs became to the slaves as a significant means of expressing their suffering
- how the slaves fused their own melodies and rhythms with Christian hymns to create the gospel music style
- how the slaves fused their own melodies and rhythms with the folk songs of the white settlers to create the blues style in the early 1800s.

Listen to early blues songs and write down lyrics that seem to define the blues style. Produce a list of commonly used topics.

Study blues technique:

- listen to early blues guitarists
- note their different ways of playing ( for example, using the side of their thumb, their finger-nails, snapping the strings)

- compare these with classical guitar technique
- explore some of the different tunings they use
- analyse why there are so many different ways of playing (for example, most of the early guitarists were self-taught, often in isolation, with few preconceptions of how they should use the guitar to express themselves).

Choose two songs for detailed study and performance. Discuss origins and meaning of the lyrics. Analyse form and chord vocabulary and use of characteristic patterns; for example, riffs. Copy some of the different techniques identified above and experiment with developing a unique and personal sound.

Discuss the origins and features of the two songs, giving practical demonstrations where appropriate and concluding with a performance of each song.

**Outcome 3**

Recognise, sing and write scales, intervals and chords; transcribe rhythms and melodies; use conventions in music notation and describe how instruments are used in combination.

**Examples of learning activities**

recognise, sing and write scales, intervals and chords; transcribe rhythms and melodies; use conventions in music notation and describe how instruments are used in combination

listen to various excerpts of music, discussing the idiomatic use of instruments and score layout

listen to various pieces of music discussing the expressive use of solo instruments or instruments in combination including balance of dynamics and tones, and blend of tones

write an eight bar melody that demonstrates idiomatic writing for selected instrument(s) and an understanding of the conventions of music notation

experiment with balance of dynamics and tones, and blend of tones through performance of a homophonic work or excerpt using conventional and non-conventional combinations of instruments



complete the above activity using a synthesiser and a MIDI file

investigate conventions of sheet music/score layout by 'reconstructing' music that has been cut into pieces (be careful to tape the correct sections of each system together – the finished product is best constructed using pages of A4 paper in landscape view)

sing, play and analyse a range of melodies considering how key and harmonic progression are defined in the melody and/or ways that chromaticism or modulation are used within the structure of the melody



complete activities of aural comprehension and music theory including notation using computer programs

**Detailed example****USE OF INSTRUMENTS IN COMBINATION**

Organise teachers, performers or advanced students to perform, demonstrating capabilities of each instrument. Recordings may be used but the advantage of using 'live' performers is that students can ask questions and the excerpts being examined can be played in short sections to highlight particular technical or expressive issues.

Select a range of works, e.g. *Flute de Pan* – Mouquet (flute), *New World Symphony*, 2nd Movement – Dvorak (cor Anglais), *Trumpet Concerto* – Aruturian (trumpet), *Clarinet Quintet* – Mozart (clarinet), *Concerto for Alto Saxophone* – Dubois

(saxophone), *The Swan* from *Carnival of the Animals* – Saint-Saens (cello), *Simple Symphony* – Britten (strings), *Nocturne in Db major*, Opus 27 no 2 – Chopin (piano), *Die Erlkonig* – Schubert (voice and piano).

Listen to the pieces, commenting on the idiomatic treatment of the featured instruments.

Where possible, listen to the works with scores, taking note of conventions of score layout for different combinations of instruments.

### **Unit 3: Group performance**

Area of study 1: **Performance skill development**

Area of study 2: **Part-writing or improvisation**

Area of study 2: **Aural comprehension**

During this sequence of units teachers should:

- oversee the formation of performance groups in accordance with study requirements, and commensurate with available student personnel and other resources
- oversee the selection of repertoire to ensure compliance with study requirements
- assist students to organise and maintain regular rehearsal schedules (100 minutes per week is suggested as a guide)
- focus students' attention on details such as tuning of instruments and intonation (especially vocals), tempi, smooth (tight) count-ins and endings

Managing groups requires a large degree of flexibility and adaptability from teachers to efficiently employ the available resources, and direct students toward successful performance by the group. This can include consideration of:

- available instrumentation
- individual student musicianship
- student music style interests and bias(es)
- potential student contribution and degrees of involvement

Teachers should encourage students to develop:

- the ability to perform as a member of a group; that is, develop as an individual performer, with the ability to demonstrate some measure of complexity and/or virtuosity in the group on their chosen instrument(s)
- the ability to establish a degree of independence in the organisation and time management of the group and a regular rehearsal regime
- reliability in both preparation of material for rehearsals and punctual attendance at rehearsals
- effective lines of communication with other members of the group

In assisting groups to select their performance program the following should be considered:

- selected repertoire should allow the group to demonstrate variety in style in ways that are appropriate to the group type
- pieces chosen from the 'Prescribed list' should be able to be realised by the group with respect to style and execution
- selected repertoire and arrangements should be commensurate with the talent and ability of various members of the group
- the performance order of arrangements should be chosen so that considerations of demonstration of variety in style, problems of logistics such as movement, instrument changes etc are allowed for

## ADVICE FOR TEACHERS

**Outcome 1**

Perform works from a range of musical styles with technical accuracy and control, and stylistic awareness in an ensemble context.

**Examples of learning activities**

select and research a variety of musical styles from the prescribed list for performance

identify and analyse technical requirements necessary for the realisation of the works selected for performance; develop personal performance strategies to improve technical control

re-arrange an existing musical work to suit the instrumentation of the performance group in a way that preserves the essential elements of style; discuss and workshop the merits of differing arrangement strategies and instrumental combinations

investigate the performance conventions that define the stylistic roles of each instrument in the ensemble for a chosen work

use sectional rehearsals as a means for developing accuracy within the ensemble; e.g. rhythm section, acoustic, and vocal rehearsals

**Detailed example****RESEARCH MUSICAL STYLES**

Select and listen to a work from the prescribed list.

Listen to a range of works in the selected style and discuss the defining elements of the chosen style.

Create a folio that comprises recorded examples of the style and commentary identifying the relevant stylistic conventions.

Particular attention should be placed on the individual role of each instrument and/or voice in the arrangement.

Locate backing tracks, published scores, TAB charts and transcribe as necessary.

Determine appropriate beat patterns and fills for style.

Determine chord progression and chord voicing commonly used in the styles.

Establish articulation and phrasing in melodic lines to realise the conventions of the style.

Identify structural elements relevant to style.


Identify timbral characteristics relevant to the style for each instrument.

Establish possible scales to be used in improvisations over chord progression(s).

**Outcome 2**


Harmonise or improvise and analyse the musical ideas used in the arrangement or improvisation.

**Examples of learning activities****Improvisation**

 record examples of music featuring a range of improvisation techniques; analyse the improvisation techniques used by the musicians on these recordings

develop performance skills which demonstrate the 'note selection' relationship between chord and/or scales and coherent improvising

investigate melodic and rhythmic development in improvisation

 complete a recording session that demonstrates the performance skills developed in this area of study


**Part-writing**

become familiar with concepts of diatonic harmony in both major and minor keys


investigate the rules of voice leading and part writing in both vocal and piano style

harmonise cadences in either four part vocal, or, piano style with given figure bass

harmonise four bar phrases with given melody from a figured bass or given bass line

 sequence worked examples of cadences and melody harmonisation

analyse harmonic progressions in four part vocal arrangements


 harmonise a melody to create an arrangement for a particular ensemble

prepare parts of an arrangement for performance by transposing instruments

**Detailed example 1****IMPROVISATION****NOTE SELECTION: MODAL JAZZ**

Using recorded examples undertake a series of listening tasks which seek to identify and investigate harmonic qualities (for example mode, chord progression etc.) of modal jazz.

Select two modal jazz works to perform in class (*So What, Little Sunflower*). Develop the ability to freely perform all chords included in the works in scale and arpeggio forms (ascending and descending across the entire practical range of the instrument).

 Using backing tracks (e.g. Aebersold, MIDI track) investigate the tonal color of each chord/scale degree when performed in ensemble settings (in this case pre-recorded). Working with

the backing tracks should be a key component of daily practice.

In working with the backing tracks develop and memorise 'licks' or short phrases that can be freely quoted during actual performance.

As an exercise exclusively restrict note selection during improvisations to notes drawn from the chord changes.

Incorporate use of the blues scale with the two chosen backing tracks.

Compose a new melody or tune for the chord progression; one of the chosen modal jazz works. Ensure that the composition outlines a harmonic understanding of the given chord progression.

**Detailed example 2****HARMONISING A MELODY TO CREATE  
AN ARRANGEMENT**

Analyse the melody, identify appropriate chords to be used in the harmonisation.

Plan the harmonic rhythm.

Research the range and registers of instruments in the ensemble.

Using appropriate software create a bass line to accompany the melody, create inner parts.

Consider the voicing, voice-leading and relationship between parts, refine parts so that they are more idiomatic to the selected instruments and style.

Add dynamic, phrasing and articulation indications to reflect a particular music style.

**Detailed example 3****PART-WRITING****TRANPOSE PARTS OF HARMONISATION FOR  
PERFORMANCE BY TRANSPOSING INSTRUMENTS**

Select a four-part score of up to 16 bars in length.



Use a sequencer to record the piece with the available digital sound emulation of transposing instruments. Experiment with different transposing instrument combinations.

Compare the practical range of the instruments in the ensemble with the melodic range of the original score.

Transpose, where necessary, the original key to a key that allows the melodies to be performed within the practical range of the ensemble instruments.

Transpose individual parts within the established key so that each part sounds in concert pitch and is scored using the musical notation conventions for the selected instruments.

Perform the arrangement and/or transposition with a live ensemble.

**Outcome 3**

Identify, re-create, transcribe, and evaluate melodic, harmonic, rhythmic and structural characteristics of musical excerpts in ensemble contexts.

**Examples of learning activities**

sing and identify diatonic intervals both in and out of a melodic context

identify major, minor, augmented, diminished, suspended 4th, major 7th, dominant 7th, minor 7th and diminished 7th chord qualities; refer to a chord dictionary and recorded examples of each chord type

sing each chord type as an apeggio

sing a two-bar melodic phrase from a recording and transcribe the melody; use a variety of time signatures

transcribe a two-bar excerpt from a four-part melodic phrase; use a variety of time signatures

use a chord grid to identify and describe up to four chords in a diatonic chord progression, built on the tonic, supertonic, subdominant, dominant and submediant chords of the scale, use appropriate terminology to name chords

transcribe the rhythm of a two-bar excerpt taken from a four-part ensemble score

identify and describe characteristics of pre-recorded works including recognition of tonality, use of chords, rhythmic features, role of instruments and structure

**Detailed example**

**TRANSCRIBE A TWO BAR EXCERPT FROM A FOUR-PART MELODIC  
PHRASE USING A VARIETY OF TIME SIGNATURES**

Select a scored four-part excerpt and accompanying recording. Remove the notation from two bars of the printed score.

Transcribe the omitted rhythm.

Transcribe the omitted melody.



The recording may be a sequence created using appropriate software.



## Unit 4: Group performance

Area of study 1: **Performance skill development**

Area of study 2: **Aspects of performance**

Area of study 3: **Aural comprehension**

### Outcome 1

Perform a program of works from a range of styles with technical accuracy, control, and flexibility through stylistic understanding in an ensemble context.

### Examples of learning activities

monitor technical requirements necessary for the realisation of the works selected for performance using personal performance and practice strategies to improve technical control and stylistic understanding

use sectional rehearsals as a means for developing accuracy within the ensemble, e.g. rhythm section, acoustic, and vocal rehearsals

perform to an audience with particular consideration to continuity and presentation of the program



record a performance of the group

### Detailed example

#### RECORD A PERFORMANCE OF THE GROUP TO BE ASSESSED

Select an appropriate venue, paying particular attention to the acoustic properties of the performance space and the nature of the performing ensemble and works selected for performance.



Organise appropriate technology to undertake a live recording (4/8 track, amplifiers, microphones etc.). The use of multi-track recording is optimal.

Individually 'sound check' the recorded sound of each instrument in the group.

Record the performance.

Discuss positive and negative aspects of both the recording and the actual performance. Develop strategies for further development of individual and ensemble skills.

**Outcome 2**

Analyse strategies and techniques for preparing and presenting ensemble performances that realise the characteristics of selected styles.


**Examples of learning activities**

investigate and compare a variety of music styles being prepared for performance from a study of their stylistic elements such as rhythm, accent and tempo, instrumentation, timbral quality, use of harmony

discuss and note procedures and techniques used by performers in a particular ensemble to perform convincingly in a variety of styles


discuss ideas and methods the group has used to maximise the impact of their performances, and to minimise performance problems

prepare a demonstration of the acoustic qualities of the rehearsal area, and show how these can be used or manipulated to obtain the desired acoustic effect

 demonstrate the use of technology in performance presentation, and show how it can be used to maximise performance impact

**Detailed example**


**DEMONSTRATE THE ACOUSTIC QUALITIES OF  
THE REHEARSAL AREA**

 Draw a plan of a room used in performance using graphics or CAD software.

Label the drawing with particular attention to the room's acoustic features. Use vector lines and arrows to show the direction and behaviour of sounds in the room.

Plan a demonstration of the way sound behaves in the room, using a suitable sound source such as a performance ensemble.

Explore, demonstrate and list practical strategies to maximise positive acoustic properties of the room and to minimise acoustic problems (for example, re-positioning of amplifiers, drum kit etc.).

 Use graphics or CAD software to draw another labelled plan of the room, showing the optimum performance set-up. Use vector lines and arrows to show the direction and behaviour of sounds in the room.

Prepare an oral report explaining how sound behaves in the room, and how it can be controlled.

**Outcome 3**

Identify, re-create, transcribe, and evaluate melodic, harmonic, rhythmic, structural and stylistic characteristics of musical excerpts in ensemble contexts.

**Examples of learning activities**

compile a workbook of written and practical activities undertaken in class

sing and identify diatonic intervals both in and out of a melodic context

identify major, minor, augmented, diminished, suspended 4th, major 7th, dominant 7th, minor 7th and diminished 7th chord qualities

sing melodic phrases from recordings and transcribe the melodies; use a variety of time signatures

transcribe a two-bar excerpt from a four-part melodic phrase; use a variety of time signatures

use a chord grid to identify and describe a diatonic chord progression, built on the tonic, supertonic, subdominant, dominant and submediant chords of the scale; begin with two chords and gradually increase number of chords to be identified (four maximum)

complete exercises related to the cycle of fifths and chord progressions commonly associated with it

transcribe the rhythm of missing bars in a four-part ensemble score



use aural training software and CDs containing prepared material to develop identification, recognition and transcription skills

identify and describe characteristics of pre-recorded works including recognition of tonality, use of chords, rhythmic features, role of instruments and structure

**Detailed example 1****WORKBOOK OF WRITTEN AND PRACTICAL ACTIVITIES**

The following is an example of noting written and practical activities regarding intervals:

- identify tonic of scale by singing note and sing all diatonic and chromatic intervals unaccompanied from tonic both up and down the scale ensuring good intonation
- change tonic note for each example and sing different intervals unaccompanied ensuring good intonation
- sing a series of ascending and descending intervals beginning on a given note and use the second note of the each interval as the first note of the next interval; for example, beginning on c:
  - perfect 4th ascending (c – f)
  - minor 6th descending (f – a)
  - major 3rd ascending (a – c#) etc.
- sing a range of melodies and develop an awareness of intervallic use and combinations
- listen to a range of melodies and identify the first and last intervals
- from rhythmic transcriptions only identify various intervals throughout.

continued

*Chords:*

- discuss the structure and quality of chords listed for study
- sing chords in root position in context of a given key and scale; for example, c-e-g (I – major triad), d f a (ii – minor triad), f a c (IV major triad) etc; use solfege or letter names
- help students to develop strategies for recognising and notating chords
- learn qualities of diatonic chords associated with major and minor scales.

*Chord progressions:*

- analyse chord progressions from works being prepared for performance or other sources such as Real Books
- listen to and learn to recognise frequently occurring chord progressions
- learn to recognise bass note patterns in progressions based on the cycle of fifths.

**Detailed example 2****IDENTIFY AND DESCRIBE CHARACTERISTICS OF  
PRE-RECORDED WORKS**

Choose a piece of recorded music.

Map the structure diagrammatically, including the bar count.

Use accepted commonly used musical terminology to label each section (e.g. Introduction, Verse, Chorus, Bridge, Part 'A', Coda).

List the instruments used in the example, and write down the function(s) of each.

Discuss the rhythmic scheme, and the tempo of the piece.

Write down important and unusual features of the piece, such as scale foundation (i.e. major, minor, modal), modulation, harmony, dynamics, texture, use of technology or sound effects, etc.

## ADVICE FOR TEACHERS

**SCHOOL-ASSESSED COURSEWORK**

In Units 3 and 4 teachers must select appropriate tasks from the assessment table provided for each unit. Advice on the scope of the task and criteria for assessment to assist teachers in their decision on the student's levels of achievement will be published annually by the Board of Studies in an assessment guide. The following is an example of a teacher's assessment program using a selection of the tasks from the Unit 3 and Unit 4 assessment tables.

<b>Outcomes</b>	<b>Assessment tasks</b>	<b>Marks allocated</b>
<b>Unit 3</b>		
<b>Outcome 2</b> Harmonise or improvise and analyse the musical ideas used in the arrangement or improvisation.	Part-writing: A digitally realised harmonisation. and A written analysis of the completed arrangement. or Improvisation: A recorded improvisation: and A written analysis of their improvisation.	50
<b>Outcome 3</b> Identify, re-create, transcribe, and evaluate melodic, harmonic, rhythmic and structural characteristics of musical excerpts in ensemble contexts.	A written and practical aural test that includes: <ul style="list-style-type: none"> <li>• identification, re-creation and transcription tasks</li> <li>• description of the characteristics of a pre-recorded work</li> </ul>	25
<b>Total marks for Unit 3</b>		<b>75</b>
<b>Unit 4</b>		
<b>Outcome 2</b> Analyse strategies and techniques for preparing and presenting ensemble performances that realise the characteristics of selected styles.	Analyse strategies and techniques for preparing and presenting ensemble performances that realise the characteristics of a selected style. The analysis should be presented in: <ul style="list-style-type: none"> <li>• a written report</li> </ul> or <ul style="list-style-type: none"> <li>• an essay</li> </ul> or <ul style="list-style-type: none"> <li>• a test</li> </ul>	25
<b>Outcome 3</b> Identify, re-create, transcribe, and evaluate melodic, harmonic, rhythmic, structural and stylistic characteristics of musical excerpts in ensemble contexts.	A written and practical aural test that includes: <ul style="list-style-type: none"> <li>• identification, re-creation and transcription tasks</li> <li>• evaluation of the characteristics of a pre-recorded work</li> </ul>	25
<b>Total marks for Unit 4</b>		<b>50</b>

## Unit 3: Solo Performance

Area of study 1: **Performance skill development**

Area of study 2: **Interpretation**

Area of study 3: **Aural comprehension**

Area of study 2: **Analysis of ensemble work**

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### Outcome 1

Interpret and perform a range of selected solo and ensemble works in prepared performance program(s).

### Examples of learning activities

prepare a selection of contrasting, accompanied (where appropriate) solo works to present in a performance of about ten minutes

listen to different interpretations of solo works, compare and appraise the interpretations and experiment with selected ideas in practice and performance

perform on a regular basis to the rest of the class with accompanist where appropriate; discuss and evaluate each other's performances, identifying strengths and weaknesses and commenting on improvement on past performances

analyse works being prepared for performance, identify structure, including overall form and formal features within the work or movement such as harmonic progression, use of rhythmic or melodic motifs, melodic structure, identify characteristics of the work that place it within a particular style

identify different past performance practice compared with today, including differences between original instruments the work was written for at the time and today's instruments, knowledge of ways the work was originally thought to be performed, individual composer's style and the original artist's style of performing as relevant to selected works

study contemporary conventions in interpretation including modification of historical performance practice; adaptation of performance practice for modern instruments; new associations of the work with current images such as those used in the media; and an individual artist's style of performing as relevant to selected works

develop personal expressiveness in performance within the constraints of the style and character of the work established by the composer and/or original creator leading to the realisation of a new interpretation in the student's own style of performing

analyse accompaniments where appropriate to gain understanding of thematic deployment, textural implications (e.g. right hand piano and soloist in two part counterpoint or left hand piano melody and right hand piano and soloist as accompanist), dynamic nuances, rhythmic complexities and general harmonic implications

participate in supervised weekly ensemble rehearsals (ensemble is defined as a group of two or more players; in a group of two a pianist may accompany a soloist or play in a duet; other instruments must be in a duet situation if two players are used); contribute to ensemble development, musical balance and group dynamics; prepare an ensemble performance program of approximately ten minutes duration that demonstrates a range of composers and/or performers with differentiation between the style in performance of the works and experimentation with artistic interpretations

**Detailed example****STUDY OF PAST AND PRESENT PERFORMANCE PRACTICE****Baroque keyboard work**

Choose one of the Preludes from the J.S. Bach *Well Tempered Clavier*. Research the nature of the harpsichord – its construction, method of sound production, acoustic properties, use in performance and performance venues.

Listen to a number of recordings of the prelude under study as performed on the harpsichord.

Make notes on:

- articulation and phrasing
- tempo
- length of detached notes
- projection to listener of thematic material and/or particular notes and/or harmonies etc.
- dynamic effect created through changes in texture, register and rhythmic complexity
- use of rubato and flexibility of phrasing to give importance to beginnings of sections, cadence points, modulations etc.

Study the introduction to the Alfred edition of the

*Well Tempered Clavier* which gives the performance practice of a range of famous pianists who have performed these works on piano.

Listen to, compare and appraise a variety of recordings of the prelude as performed on piano using above list as the basis for comparison. Take particular note of:

- the use of the sustaining and soft pedals
- means by which the performers explore the dynamic and tonal capabilities of the modern piano in their performance
- projection of thematic material and/or particular notes and/or harmonies etc. that cannot be achieved in performance on harpsichord.

Draw conclusions about the success of each performance on piano in realising an authentic performance on a modern instrument.

Develop strategies for personal interpretation based on the knowledge and insight gained through the above research.

**Outcome 2**

Perform, on their main instrument, technical work and exercises, a study that will enhance the performance of the selected solo and/or ensemble works, and works that demonstrate unprepared performance skills.

**Examples of learning activities**

perform technical exercises including a study that will enhance the performance of the selected repertoire

practise unprepared performance on an ongoing basis in weekly instrumental lessons or ensemble rehearsals

**Detailed example****TECHNICAL PROGRAM DEvised TO HELP PREPARATION FOR  
PERFORMANCE OF DANSE DE LA CHÈVRE****Danse de la Chèvre for flute by Alfred  
Honegger**

Prepare and practise the following:

*Exercises and scales*

- Slurred exercises using intervals of 4ths and 5ths over two octave range ascending and descending beginning on different starting notes. Perform at a slow tempo and concentrate on developing a smooth changeover from one note to another.
- Chromatic exercise from *The Flute Player's Book* by Vernon Hill (p 131). Concentrate on short sections at a time and practise with a variety of rhythmic patterns. (Effective for achieving a smooth chromatic slide.)
- Chromatic scale beginning on low C ascending and descending for two octaves at a fast tempo.
- Single tonguing exercises from *Practise Book for the Flute Vol. 3 'Articulation'* by Trevor Wye. (Effective for developing a light clear tonguing technique.)
- Harmonics exercise from *Practise Book for the Flute Vol. 1 'Tone'* by Trevor Wye (p.6) and *The Flute Player's Book* by Vernon Hill (p.33). (Effective for developing ease in playing 3rd register notes and the ability to play the last note of the piece correctly.)
- 'Bending note' exercise. On the same note adjust the pitch above and below the note in order to increase awareness of and control of pitch.
- Five note exercises in semiquavers ascending and descending using pitch material from the piece. (This will help students familiarise themselves with fingering patterns based on non-traditional scale patterns.)
- Long note exercises held for minimum of ten seconds with a well-measured crescendo and diminuendo throughout.

*Study*

- Study no. 6 from 24 Caprices op 26 by Boehm. This study will help develop rapid articulation.

Note: Area of study 3 and Outcome 3 are the same for both Units 3 and 4 Solo Performance. The key knowledge should be taught and skills developed throughout the year. The outcome is formally assessed in the end-of-year written examination. Teachers are required to make an S/N judgment in relation to each outcome at the conclusion of each unit.

**Outcome 3**

Recognise, write and transcribe rhythms, melodies and music.

**Examples of learning activities**

compile a workbook of writing, recognition and practical activities undertaken in class



complete activities of aural comprehension using computer software



**Detailed example****AURAL COMPREHENSION***Scale forms*

- analyse and study intervallic composition of various scale forms including major, harmonic and ascending and descending (aeolian) forms of the melodic minor scale forms and modal scales of mixolydian, dorian and lydian
- sing unaccompanied (in solfege) above scale forms
- recognise and notate above scale forms
- sing melodies which are based on above scale forms
- listen to short melodic excerpts and identify scale forms utilised in repertoire.

*Intervals*

- identify tonic of scale by singing note and sing all diatonic and chromatic intervals unaccompanied from tonic both up and down the scale ensuring good intonation
- change tonic note for each example and sing different intervals unaccompanied ensuring good intonation
- sing a series of ascending and descending intervals beginning on a given note and use the second note of the each interval as the first note of the next interval; for example, beginning on c:
  - perfect 4th ascending (c – f)
  - minor 6th descending (f – a)
  - major 3rd ascending (a – c#) etc
- sing a range of melodies and develop an awareness of intervallic use and combinations
- listen to a range of melodies and identify the first and last intervals

- from rhythmic transcriptions only identify various intervals throughout.

*Chords and Chord progressions*

- discuss the structure and quality of chords listed for study
- sing chords in root position in context of a given key and scale; for example, c e g (i – major triad), d f a (ii – minor triad), f a c (iv – major triad) etc; use solfege or letter names
- sing chords in root position and inversion using the same note as the first note of each chord; use solfege or letter names
- recognise chord types in root position from playing of chords in a random order
- sight sing hymns, Christmas carols, chorales and other simple 4-part vocal music; sing each part individually and in combination paying particular attention to singing the bass line; focus on chord quality, voice leading, recurring or common progressions, cadential patterns etc.
- help students to develop strategies for recognising and notating chords
- from examples selected from repertoire and working in root position or inversion and in a given key, encourage students to listen to, sing and notate the bass line and identify chord quality
- listen to, discuss and learn to recognise various cadential patterns that utilise different approach chords (three chords in all). Learn bass line and chordal implications for cadential patterns; for example, ii 6/3 – V – I or ii<sup>o</sup> – V – i and IV – V – I or iv – V – i utilise the same bass line.

**Outcome 4**


Analyse an ensemble work through identification and description of musical characteristics.

**Examples of learning activities**

select one work from the Prescribed List of Ensemble Works for analysis; the ensemble category – band, choral, orchestra, contemporary popular, chamber – may be selected on the basis of student participation in an ensemble of that type but this is not essential; note the work chosen for study will be studied in both Units 3 and 4

analyse the selected work through identification and description of musical characteristics

**Detailed example****ANALYSIS OF SET WORK**

- listen to one or more than one recording of the work with a score
  - attend (where possible) a concert that features a performance of the work
  - perform the work or sections of the work as an ongoing class exercise, changing the roles of class members within the 'ensemble', a pianist, for example, could perform the cello part on the piano, and in a subsequent performance, perform the flute part
  - research the background of the work, including sociocultural influences on the work
  - analyse the structure of the work, annotating major sections, themes and patterns on the score
  - discuss major compositional devices featured in the work
  - devise a chart that records the main musical events under categories of melody, rhythm, harmony, texture, mood, structure, instrumentation, themes, accompaniment patterns and dynamics
- analyse the various instrumental combinations that are used within sections of the work
  - identify idiomatic use of instruments in orchestration and expressive use of solo instruments
  - list stylistic features of the work and draw conclusions about style of the work
- 
 • create database of particular sections of the work that
    - describe combinations of instruments
    - evaluate ways textures are used to shape the musical statement
    - evaluate patterns that have meaning or contribute to expressiveness
    - describe stylistic characteristics.

## Unit 4: Solo Performance

Area of study 1: **Performance skill development**

Area of study 2: **Interpretation**

Area of study 3: **Aural comprehension**

Area of study 4: **Analysis of ensemble works**

### Outcome 1

Interpret and perform accurately and artistically selected solo works in a range of styles and/or characters, and contribute to interpretation in an ensemble in prepared program(s).

### Examples of learning activities

prepare a selection of contrasting accompanied (where appropriate) solo works to present in a performance of about 15 minutes

listen to different interpretations of solo works, compare and appraise the interpretations and refine the use of selected ideas in performance

work with accompanist (where appropriate) on a regular basis; discuss, experiment and refine dynamics, balance, tempi, phrasing and other aspects of interpretation

perform on a regular basis to the rest of the class with accompanist where appropriate; discuss and evaluate each other's performances, identifying strengths and weaknesses and commenting on improvement on past performances

participate in supervised weekly ensemble rehearsals (ensemble is defined as a group of two or more players; in a group of two a pianist may accompany a soloist or play in a duet; other instruments must be in a duet situation if two players are used); contribute to ensemble development, musical balance, group dynamics and interpretation; prepare an ensemble performance program of approximately ten minutes duration that demonstrates a range of composers and/or performers with differentiation between the style of the works

### Detailed example

### SOLO PERFORMANCE

Schedule regular performances with accompanist where appropriate.

Encourage participation in discussion of strengths and weaknesses and to comment on improvements on past performances.

Encourage reflection of their own performance.

Encourage maintaining a diary that records public performances, personal reflection on those performances and strategies for improvement in subsequent performances.

Solicit feedback from the accompanist on the effectiveness of the performance.

Encourage attendance and performance in masterclasses organised by various instrument associations.

Organise guest performer to evaluate performances in a masterclass situation.

Organise guest performer to give written evaluations of each performance of whole program at a scheduled evening concert.

**Outcome 2**

Demonstrate achievement of a range of performing techniques on their main instrument in order to enhance artistry in performance.

**Examples of learning activities**

prepare and present a program of technical exercises

practise unprepared performance on an ongoing basis in weekly instrumental lessons or ensemble rehearsals

**Detailed example****IMITATION IN A JAZZ STYLE**

This may be undertaken between teacher and individual student or between teacher and members of a small band, or between members of a small band.

Teacher performs short melodies in a jazz style, initially moving mainly by step, and incorporates some jazz articulation; for example, 'slurs' up to higher notes and 'drop offs' at the end of a phrase.

Students immediately imitate the teacher, without any visual aids, relying solely on memory.

**Improvisation**

This can be undertaken in a small group context. Select chord charts; for example, from standard, bebop, rock rhythm and blues. Chord charts may range in complexity from simple 12 bar blues, to bebop chord charts with many chord changes and complex 4 note chords.

Select a style of jazz/rock for the performance.


Listen to improvisations in the same style, if not of the same chart.


Improvise on the key:


- memorise the chord progression;
- improvise on the chord changes; for example, by playing lead, composing on a keyboard, playing riff patterns, playing bass line;

- incorporate idiomatic devices and typical nuances of the style;
- incorporate typical rhythmic and melodic clichés of the style.

For harmony instruments, consider different voicing. For melody instruments, consider varying the tessitura of the improvisation. Consider resolution or non-resolution of chords. Consider fluency, consistence with the style, line construction, time.

 Students practise improvisation on their own with published, pre-recorded backing CDs of jazz and Blues standards; for example, the Abersold range.

 Use software, Band in a Box (version 8), in conjunction with fake books (CDs or discs which are plugged into the program and appear as Band in a Box file) for practising jazz, blues and contemporary works.

 Using Band in a Box (version 8) create 1 bar, 2 bar etc. loops with varying chord patterns and improvise over chords until comfortable. Add further bars or more complicated progressions when ready. If performing on a midi instrument then each improvisation can be recorded and the composition can be saved for playback and analysed as a midi file.

## ADVICE FOR TEACHERS

Note: Area of study 3 and Outcome 3 are the same for both Units 3 and 4 Solo Performance. The key knowledge should be taught and skills developed throughout the year. The outcome is formally assessed in the end-of-year written examination. Teachers are required to make an S/N judgment in relation to the outcome at the conclusion of each unit.

**Outcome 3****Examples of learning activities**

Recognise, write and transcribe rhythms, melodies and music.

compile a workbook of writing, recognition and practical activities undertaken in class



complete activities of aural comprehension using computer software

**Detailed example****AURAL COMPREHENSION***Rhythm*

- identify common rhythmic groupings and patterns in both simple and compound time
- select sequentially ordered exercises for performance
- scan exercise identifying metre, tempo, the written value of the pulse, the general layout of the exercise and any difficult sections
- perform exercise without stopping in unison to a steady, loud beat using class percussion instruments
- after performance, review errors and hesitations and practise them at a slower tempo; for difficult sections, use selected counting systems such as Kodaly time names to aid performance and recognition of rhythmic patterns; repeat performance
- perform exercises in canon or combinations for variety
- encourage students to articulate rhythmic patterns vocally using time names
- encourage students to read ahead and to perform rhythms precisely and accurately, especially the simple parts of the rhythm
- after completing a set of exercises from a sequential text, complete dictation exercises that only use the range of rhythmic patterns under study

- listen to and follow the score of music in 2–4 parts; clap through the rhythm of each part individually
- complete transcription exercises from music in 2–4 parts by filling in bars that have been omitted
- recognise rhythmic alterations to selected sections of music in 2–4 parts
- listen to and transcribe prominent rhythms from repertoire
- perform simple 2-part exercises by singing one part and clapping the other simultaneously.

*Melody*

Select melodies for sight singing that initially use a limited number of notes; for example, *Unison Pentatonic Exercises* by D. Bacon or *333 Reading Exercises Kodaly Choral Method*

- sing melodies in unison and if using pentatonic melodies sing in canon or combination; use solfege where possible
- sing melodies leaving out a variety of notes or bars in order to develop inner hearing
- when sight singing is fluent and accurate complete melodic dictation exercises which only use the number of notes under study; from pentatonic examples move to melodies in major and minor keys

continued

- study and sing melodic patterns that imply perfect or plagal cadences
- analyse, study and sing a variety of melodies in major and minor keys from repertoire using solfege if possible
- scan melodies identifying the metre, tempo, the written value of the pulse, the general layout of the exercise and any difficult sections
- examine the key signature, the last notes (cadence points) and the use of accidentals
- determine the key and scale form; sing the tonic scale and attempt to commit to memory the tonic note
- review sections of the melody identifying the important notes 'doh', 'me' and 'soh' with the aim of establishing the tonal centre
- sight sing melodies while teacher plays a bass line accompaniment
- listen to a range of ensemble works identifying prominent melodic lines
- transcribe prominent melodic lines from ensemble works.

#### Outcome 4

#### Examples of learning activities

Analyse music through identifying and describing musical characteristics in a selected group work, and make critical responses to that work.

analyse a work selected from the Prescribed List of Ensemble Works for analysis

#### Detailed example

#### ANALYSIS OF SET WORK

Research the instruments for which the work was originally written and where possible listen to a performance using the authentic instruments.

Discuss adaptation of performance practice for modern instruments (where appropriate).

Discuss the technical challenges of specified parts.

Articulate the stylistic performance considerations of the work by allocating a part to each student who must then discuss how to perform the part

Discuss effectiveness of various interpretations of the same work from a stylistic point of view.

Refer to characteristics of the work discussed in Unit 3, Outcome 4 and discuss the emotional impact on the listener of any of the features of the work.

Create summaries of particular sections of the work, linking objective analysis to subjective response (critical response). Use specific musical examples to support arguments.



Use the World Wide Web and/or appropriate software to find or create MIDI files of set works. Use as a tool for listening to, analysing and understanding the interplay of various parts.

## ADVICE FOR TEACHERS

**SCHOOL-ASSESSED COURSEWORK**

In Units 3 and 4 teachers must select appropriate tasks from the assessment table provided for each unit. Advice on the scope of the task and criteria for assessment to assist teachers in their decision on the student's levels of achievement will be published annually by the Board of Studies in an assessment guide. The following is an example of a teacher's assessment program using a selection of the tasks from the Unit 3 and Unit 4 assessment tables .

<b>Outcomes</b>	<b>Assessment tasks</b>	<b>Marks allocated</b>
<b>Unit 3</b>		
<b>Outcome 1</b> Interpret and perform a range of selected solo and ensemble works in prepared performance program(s).	An ensemble performance of a program of selected works.	25
<b>Outcome 2</b> Perform, on their main instrument, technical work and exercises, a study that will enhance the performance of the selected solo and/or ensemble works, and works that demonstrate unprepared performance skills.	Test including: <ul style="list-style-type: none"> <li>• a study or a chosen work with a technical focus</li> <li>• technical work and exercises</li> <li>• an unprepared performance</li> </ul>	50
<b>Total marks for Unit 3</b>		<b>75</b>
<b>Unit 4</b>		
<b>Outcome 1</b> Interpret and perform accurately and artistically selected solo works in a range of styles and/or characters, and contribute to interpretation in an ensemble in prepared program(s).	An ensemble performance of a program of selected works.	25
<b>Outcome 2</b> Demonstrate achievement of a range of performing techniques on their main instrument in order to enhance artistry in performance.	Test including: <ul style="list-style-type: none"> <li>• technical work and exercises</li> <li>• unprepared performance</li> </ul>	25
<b>Total marks for Unit 4</b>		<b>50</b>

## SUITABLE RESOURCES

Courses must be developed within the framework of the study design: the areas of study, outcome statements, and key knowledge and skills.

Some of the print resources listed in this section may be out of print. They have been included because they may still be available from libraries, bookshops and private collections.

### BOOKS

#### Performance skill development

- 1973, *A Performer's Guide to Baroque Music*, Scribner's Sons, New York.
- 1977, *String Playing in Baroque Music*, Scribner's Sons, New York.
- Applebaum, A & Roth, H 1978, *The Way They Play*, Paganiniana Publications, Neptune, New Jersey.
- Baillot, PM 1991, *The Art of the Violin*, Northwestern University, Illinois.
- Baines, A 1991, *Woodwind Instruments and Their History*, Dover Publications, New York.
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- Baker, D, *Advanced Improvisation*, Alfred Publishing, Los Angeles.
- Baker, D, *Practical Sight-Reading for Beginners*, Grove Publications, California.
- Baker, D, *Stringed Instruments Improvisation*, Alfred Publishing, Los Angeles.
- Baker, D, *Techniques of Improvisation*, Alfred Publishing, Los Angeles.
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- Crozier, R 1987, *Offbeat: A Practical Guide to Pop and Jazz for GCSE*, Bell & Hyman, London.
- Cyr, M 1992, *Performing Baroque Music*, Amadeus Press, Portland, Oregon.
- Dale, D 1985, *Trumpet Technique*, 2nd edn., Oxford University Press, Oxford.
- Dalton, D 1990, *Playing the Viola: Conversations with William Primrose*, Oxford University Press, Oxford.
- Daubeny, U 1977, *Orchestral Wind Instruments Ancient and Modern*, Gordon Press, New York.
- Davies, J & Harris, P 1990, *Improve your Sight-Reading–Piano Grades*, Faber Music, London.
- De Alcantara, P 1997 *Indirect Procedures: A Musician's Guide to the Alexander Technique*, Oxford University Press, London.



## ADVICE FOR TEACHERS

- Dean, R 1989, *Creative Improvisation: Jazz Contemporary Music and Beyond*, Open University Press, Buckingham.
- Dean, R 1989, *Creative Improvisation: Jazz, Contemporary Music and Beyond*, Open University Press, Milton Keynes.
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### SEMINARS, WORKSHOPS, MASTERCLASSES

Jones, S, *Composition and Performance Workshops*, 110 MacPherson Street, Footscray, 3011, Tel: 9689 5120, Email [suejones@alphalink.com.au](mailto:suejones@alphalink.com.au)

Newman, L, *Alexander Technique Workshops*, 328 Reynard Street, Pascoe Vale South, 3044 Tel: 9744 1066.

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VSMA March Seminar enamed for 2001.

VSMA *Masterclass Series* held in August each year.

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**SOFTWARE**

*Auralia*, Rising Software Pty, Ltd, 31 Elmhurst Rd, Blackburn, VIC,  
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[info@emagic.de](mailto:info@emagic.de)

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**WEBSITES**

At the time of publication the URLs (website addresses) cited were checked for accuracy and appropriateness of content. However, due to the transient nature of material placed on the web, their continuing accuracy cannot be verified. However, teachers are strongly advised to prepare their own indexes of sites that are both suitable and applicable to the courses they teach, and to check these addresses prior to allowing student access.

It is not possible to organise this list in any more than general terms. Sites with links to other sites are listed first, single-interest sites are listed later. Generally the title given is the title of the page; where this is not possible a description of the content is given.

**Classical music**

Classical Music Web Ring  
<http://www.orchestranet.co.uk/ring.html>

**Jazz**

*All About Jazz* (a web created by and for jazz lovers)  
<http://www.allaboutjazz.com/home.htm>

**MIDI and MP3 files**

MIDI Files assist in the analysis of music and exploration of the compositional strategies employed by composers.

*MIDI Jazz Network*, <http://miso.wwa.com~blewis/>

*The Classical MIDI Archives*, <http://www.prs.net/midi.html>

*The MIDI Farm*, <http://www.midifarm.com>

*Ultimate MIDI File Collection*, <http://www.geocities.com/Hollywood/6248>

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Association of Music Educators (Victoria) (@Muse)  
217 Church Street,  
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Tel: (03) 9428 2317  
Fax: (03) 9427 0209  
Email: [mailto:vsma@netspace.net.au](mailto:mailto:vsma@netspace.net.au)  
Website: <http://www.netspace.net.au/~vsma/>

Ausmusic  
62–74 Pickles Street  
South Melbourne 3205  
Tel: (03) 9696 2422  
Fax: (03) 9696 2879  
Email: [info@ausmusic.org.au](mailto:info@ausmusic.org.au)  
Website: <http://ausmusic.org.au>

Australian Band and Orchestra Directions Association  
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East Malvern 3145  
Australian Chamber Orchestra  
PO Box 560  
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Tel: 61 2 9357 4111  
Fax: 61 2 9357 4781  
Email: [headoffice@aco.com.au](mailto:headoffice@aco.com.au)  
Website: <http://www.aco.com.au>

Australian Choral Association  
PO Box 6287  
600 St Kilda Road  
Melbourne 3004

Australian Music Centre  
Sounds Australian  
PO Box N690  
Grosvenor Place  
Sydney NSW 2000  
Tel: (02) 9247 4677 or 1800 651 834 toll free  
Fax: (02) 9241 2873  
Email: [info@amcoz.com.au](mailto:info@amcoz.com.au)  
Website: <http://www.amcoz.com.au>

Australian Society for Music Education (Victoria)  
100 Junction Road  
Nunawading 3131  
Tel: (03)9439 5111  
Email: [dtgland@netlink.com.au](mailto:dtgland@netlink.com.au)  
Website:<http://purl.nla.gov.au/NET/asme>

Australian String Teachers' Association (Vic)  
C/- 16 Clapham Street  
Balwyn 3103  
Clarinet and Saxophone Society (CLASAX)  
Education Services Coordinator, Herald Sun  
Tel: (03) 9292 1876  
Fax: (03) 9292 1177  
Email: [hslearn@newscorp.com.au](mailto:hslearn@newscorp.com.au).

Education Unit, *The Age*  
Tel: (03) 9601 2819  
Fax: (03) 9601 2219  
VCEExtra (Wednesday), Education Age (Wednesday)

Melbourne Symphony Orchestra  
PO Box 9444  
Melbourne 3001  
Tel: (03) 9626 1115  
Fax: (03) 9626 1101  
Website: <http://www.mso.com.au>

Musica Viva In Schools  
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Email: [tomryan@mva.org.au](mailto:tomryan@mva.org.au)  
Website: <http://www.mva.org.au/mvis/index.asp>

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