

Music

Victorian Certificate of Education Study Design

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Latoya BARTON
The sunset (detail)
from a series of twenty-four
9.0 x 9.0 cm each, oil on board



Tarkan ERTURK
Visage (detail)
201.0 x 170.0 cm
synthetic polymer paint, on cotton duck



Liana RASCHILLA
Teapot from the *Crazy Alice* set
19.0 x 22.0 x 22.0 cm
earthenware, clear glaze, lustres



Nigel BROWN
Untitled physics (detail)
90.0 x 440.0 x 70.0 cm
composition board, steel, loudspeakers,
CD player, amplifier, glass



Kate WOOLLEY
Sarah (detail)
76.0 x 101.5 cm, oil on canvas



Chris ELLIS
Tranquility (detail)
35.0 x 22.5 cm
gelatin silver photograph



Christian HART
Within without (detail)
digital film, 6 minutes



Kristian LUCAS
Me, myself, I and you (detail)
56.0 x 102.0 cm
oil on canvas



Merryn ALLEN
Japanese illusions (detail)
centre back: 74.0 cm, waist (flat): 42.0 cm
polyester cotton



Ping (Irene) VINCENT
Boxes (detail)
colour photograph



James ATKINS
Light cascades (detail)
three works, 32.0 x 32.0 x 5.0 cm each
glass, fluorescent light, metal



Tim JOINER
14 seconds (detail)
digital film, 1.30 minutes



Lucy McNAMARA
Precariously (detail)
156.0 x 61.0 x 61.0 cm
painted wood, oil paint, egg shells, glue, stainless steel wire

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Music

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IMPORTANT INFORMATION

Accreditation period

Units 1–4: 2006–2009

The accreditation period commences on 1 January 2006.

Other sources of information

The *VCAA Bulletin* is the only official source of changes to regulations and accredited studies. The *VCAA 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 *VCAA Bulletin*. The *VCAA Bulletin* is sent in hard copy to all VCE providers. It is available on the Victorian Curriculum and Assessment Authority's website at www.vcaa.vic.edu.au

To assist teachers in assessing school-assessed coursework in Units 3 and 4, the Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment.

The current year's *VCE and VCAL Administrative Handbook* 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

VCE Music offers students opportunities to approach the study of music as a performer, as a creator of music works or arrangements and as a person who studies music works from diverse cultural and historical traditions. Students can specialise in one or more approaches to the study of music, depending on their VCE program overall and the post-VCE pathways they may be interested in following. Through a study of the music of others and experimentation in their own music making, students are able to demonstrate and discuss meaning in music. Each unit of Music includes:

- music making: the study of ways of making music through developing skills in playing one or a number of instruments or singing, performing in solo and group contexts, composing, arranging and/or improvising;
- listening and aural perception: developing skills in listening, aural comprehension and making a critical response to music by analysing the characteristics of music of a wide range of styles and geographical locations;
- music language: the elements of music, compositional devices, and ways of preserving a record of works; and
- the study of music works and approaches to music making in diverse historical and cultural contexts: researching and considering information and scenarios surrounding the creation of musical compositions and performances, and perceiving and understanding trends and patterns in the way music styles emerge from different cultures, geographical locations and eras.

AIMS

This study is designed to enable students to:

- develop skills in practical music making through performing on an instrument, including voice, composing, arranging and/or improvising;
- make critical and creative responses to music in a range of styles, genres, and media;
- develop knowledge of music language, creative processes and techniques;
- investigate features of musical works, deciphering patterns of various musical characteristics to illustrate structure, links and concepts that create the musical expression and meaning;

- develop knowledge of a wide range of music styles from different stylistic eras, geographical locations, genres and media;
- develop aesthetic understanding of music;
- use electronic music technologies.

STRUCTURE

The study includes ten units. 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 key knowledge and skills. The units in the study are:

- Music Performance Units 1 and 2
- Music Group performance Units 3 and 4
- Music Solo performance Units 3 and 4
- Music Styles Units 1, 2, 3 and 4

Students may enrol in all units or select specific combinations of units that cater for their interests and intended pathways. Examples of combinations of units appropriate for specific groups of students include:

Focus	Units
Composing, arranging or improvising	Music Styles Units 1–4 or Music Styles Units 1 and 2 and Music Group performance Units 3 and 4
General including some solo and group performance	Music Performance Units 1 and 2 and Music Styles Units 1–4 or Music Performance Units 1 and 2 and Music Styles Units 3 and 4
General with an emphasis on group performance	Music Styles Units 1 and 2 and Music Group performance Units 3 and 4
General with an emphasis on solo performance	Music Styles Units 1 and 2 and Music Solo performance Units 3 and 4
Performance of music works and creative practices from different times and places	Music Performance Units 1 and 2, Music Group performance Units 3 and 4 and Music Styles Units 1–4
Performance – group and solo	Music Performance Units 1 and 2, Music Group performance Units 3 and 4 and Music Solo performance Units 3–4
Solo performance	Music Performance Units 1 and 2, Music Solo performance Units 3 and 4

Students may also enrol in one or more units in the VCE VET Music program. Details of these units are provided in the VCE VET Music program booklet which can be downloaded from www.vcaa.vic.edu.au. The table following shows examples of ways units drawn from VCE VET could be incorporated into a VCE program.

Focus	Units
Composing, arranging or improvising	Music Styles Units 1 and 2 and/or Music Styles Units 3 and 4 and VCE VET Music (Technical Production)
General with an emphasis on group performance	VCE VET Music and Music Styles Units 1 and 2 and/or 3 and 4 or VCE VET Music and Music Group performance Units 3 and 4
General with an emphasis on solo performance	VCE VET Music and Music Styles Units 1 and 2 and/or 3 and 4 or VCE VET Music and Music Solo performance Units 3 and 4

ENTRY

There are no prerequisites for entry to Units 1, 2 and 3. Students must undertake Unit 3 prior to undertaking Unit 4. Units 1 to 4 are designed to a standard equivalent to the final two years of secondary education. All VCE studies are benchmarked against comparable national and international curriculum. To undertake Units 3 and 4 Music Group performance or Music Solo performance, students should have about three years experience prior to Year 11 on a musical instrument or in voice.

DURATION

Each unit involves at least 50 hours of scheduled classroom instruction. In this study, scheduled classroom instruction might involve classroom music, instrumental lessons and/or ensemble rehearsals.

CHANGES TO THE STUDY DESIGN

During its period of accreditation minor changes to the study will be notified in the *VCAA Bulletin*. The *VCAA 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 *VCAA Bulletin*.

MONITORING FOR QUALITY

As part of ongoing monitoring and quality assurance, the Victorian Curriculum and Assessment Authority will periodically undertake an audit of VCE Music to ensure the study is being taught and assessed as accredited. The details of the audit procedures and requirements are published annually in the *VCE and VCAL Administrative Handbook*. Schools will be notified during the teaching year of schools and studies to be audited and the required material for submission.

SAFETY

This study may involve the handling of potentially hazardous substances and/or the use of potentially hazardous equipment. It is the responsibility of the school to ensure that duty of care is exercised in relation to the health and safety of all students undertaking the study, including the use of electronic and electrical music performance equipment. Students should develop an understanding of safe lifting techniques, particularly when moving amplifiers, percussion instruments, large brass, woodwind,

string instruments and travel cases on or off high shelves, upstairs and downstairs, to or from buildings and/or in loading bays.

Performance students need to practise and perform on their instrument and voice for sustained periods of time and should be mindful of overuse injury at all times. Care should be taken to develop safe approaches when using music instruments, including, as appropriate, the instrument or voice, posture, hand/arm position and/or breathing techniques.

Care should be taken in regard to safe levels of sound at all times, particularly when using music technology such as amplifiers and/or PA systems or in ensemble seating positions. Information about appropriate sound levels can be obtained from the Victorian WorkCover Authority website. Students listening to music need to be mindful of damage resulting from listening to sounds through speakers or head/ear phones at sustained high volume levels.

USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses for this study, teachers should incorporate information and communications technology where appropriate and applicable to the teaching and learning activities. The Advice for Teachers sections provide specific examples of how information and communications technology can be used in this study. Some instruments involve use of information and communications technology. Some creative work involves the use of information and communications technology such as sequencer notation software and digital mixers and recorders.

KEY COMPETENCIES AND EMPLOYABILITY SKILLS

This study offers a number of opportunities for students to develop key competencies and employability skills. The Advice for Teachers sections provide specific examples of how students can demonstrate key competencies during learning activities and assessment tasks.

LEGISLATIVE COMPLIANCE

When collecting and using information, the provisions of privacy and copyright legislation, such as the Victorian *Information Privacy Act 2000* and *Health Records Act 2001*, and the federal *Privacy Act 1988* and *Copyright Act 1968* must be met.

Assessment and reporting

SATISFACTORY COMPLETION

The award of satisfactory completion for a unit is based on 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 performance on assessment tasks designated for the unit. Designated assessment tasks are provided in the details for each unit. The Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors for assessment for Units 3 and 4.

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 Victorian Curriculum and Assessment Authority as S (Satisfactory) or N (Not Satisfactory).

Completion of a unit will be reported on the Statement of Results issued by the Victorian Curriculum and Assessment Authority 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 and VCAL 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 Victorian Curriculum and Assessment Authority. Schools may choose to report levels of achievement using grades, descriptive statements or other indicators.

Units 3 and 4

The Victorian Curriculum and Assessment Authority will supervise the assessment of all students undertaking Units 3 and 4.

In VCE Music Group performance Units 3 and 4 and Music Solo performance Units 3 and 4 the student's level of achievement will be determined by school-assessed coursework and two end-of-year examinations. In VCE Music Styles Units 3 and 4 the student's level of achievement will be determined by school-assessed coursework and an end-of-year examination. The Victorian Curriculum and Assessment Authority will report the student's level of performance on each assessment component as a grade from A+ to E or UG (ungraded). To receive a study score, students must achieve two or more graded assessments and receive S for both Units 3 and 4. The study score is reported on a scale of 0–50. It is a measure of how well the student performed in relation to all others who took the study. Teachers should refer to the current year's *VCE and VCAL Administrative Handbook* for details on graded assessment and calculation of the study score. Percentage contributions to the study score in Music are as follows:

VCE Music Group performance Units 3 and 4

- Unit 3 school-assessed coursework: 10 per cent
- Unit 4 school-assessed coursework: 15 per cent
- End-of-year Group performance examination: 50 per cent
- End-of-year Aural and written examination: 25 per cent

VCE Music Solo performance Units 3 and 4

- Unit 3 school-assessed coursework: 15 per cent
- Unit 4 school-assessed coursework: 10 per cent
- End-of-year Solo performance recital examination: 50 per cent
- End-of-year Aural and written examination: 25 per cent

VCE Music Styles Units 3 and 4

- Unit 3 school-assessed coursework: 25 per cent
- Unit 4 school-assessed coursework: 25 per cent
- End-of-year examination: 50 per cent

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

Units 1–4: Music Performance

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 works. They learn about and apply musicianship as they create music and interpret and analyse solo and ensemble works in a range of styles.

In the performance of music, students develop their skills on a main instrument or voice. They research and apply in performance relevant knowledge of performing, the rich heritage of music, theory of music and sociocultural influences on the music studied. Students experiment with interpretation and strike an appropriate balance, considering historical performance conventions, contemporary performance conventions and personal interpretation as they perform a wide range of styles and characters in music.

Music Performance Units 1 and 2

Music Performance Units 1 and 2 allow students to elect to focus more on either group performance or solo performance or to develop skills in both contexts in an evenly weighted course of study.

Unit 1 focuses on achieving flexibility in music performance and includes outcomes relating to music language and music craft. Through these outcomes students develop knowledge of the structure of music language and skills in aural perception and notation.

Unit 2 continues the development of performance skills and focuses on analysis of music being prepared for performance. Students continue to develop knowledge of music language and skills in aural perception. They also undertake activities involving composing, arranging or improvising.

Music Group performance Units 3 and 4

Students who elect Music Group performance Units 3 and 4 choose any instrument/s to practise and perform in a group context a range of styles demonstrating both authentic and individual interpretation. Students are assessed individually on their contribution to the group's performance. Units 3 and 4 Music Group performance focuses 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. In Unit 3, students also focus on ways of preparing and presenting performances, including developing arrangements, rehearsal strategies and understanding of ways that the acoustics of performance venues can influence performances. In Unit 4, they study techniques for creating arrangements through part-writing or develop skills in improvisation. Both Units 3 and 4 include outcomes that focus on developing students' knowledge of the structure and sound of the components of music language and their skills in aural analysis of the characteristics of arrangements in a wide range of music styles.

Music Solo performance Units 3 and 4

Students who select Music Solo performance are primarily concerned with recreating music represented as published notated solo works. Units 3 and 4 Music 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 skills and understanding of characteristics of works relevant to performance are also developed.

AIMS

Performance units are designed to enable students to:

- develop performance skills in solo and group settings;
- develop skills in giving prepared and unprepared performances;
- develop skills in aural perception and comprehension;
- develop skills in the organisation of sound;
- perform a program of selected works;
- express individuality, differentiate styles and explore works which feature the special characteristics of each instrument;
- develop an understanding of interpretation in music performance;
- work in teams in a disciplined and focused way to rehearse, produce and present group work;
- understanding of music language and performance techniques.

Unit 1: Music Performance

This unit focuses on performance in solo and group contexts, studying approaches to performance and performing, and developing skills in aural comprehension. Students 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.

WORKS SELECTED FOR STUDY

For performance, students select 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 *Units 3 and 4 Prescribed List of Notated Solo Works* published by the Victorian Curriculum Assessment Authority on its website, www.vcaa.vic.edu.au/vce/studies/index.html.

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

AREA OF STUDY 1

Performance skill development

This area of study involves the development of accuracy, control, flexibility and dexterity in music performance skills on an instrument/s as a soloist and in a group. Students will approach this developmental process in different ways, depending on their stage of development as an instrumentalist (vocalist). Students develop performance skills through individual practice and participation in regular rehearsals. They also practise and perform technical work such as scales, arpeggios, and exercises

to develop and extend their ability to perform the works selected for performance. These exercises might be based on use of music language in works being prepared for performance or performance techniques such as those relating to bowing, breathing and/or rhythmic patterns found in works being prepared for performance. In group performance and, as appropriate, accompanied solo performance, students explore ways of co-operating and achieving empathy during performance; for example, ways of ensuring common interpretation of rhythmic patterns, articulations and/or dynamics. Students develop skills in presenting fluent performances of unseen material. To develop these skills students draw on knowledge of music language, and performance techniques in other works they are preparing for performance.

In this area of study the term 'program' can be understood as referring to one or more programs, and the term 'style' can be understood as referring to one or more styles.

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 demonstrates unprepared performance skills.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- 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 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 the style 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 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; for example, pitch, dynamics and/or articulations; or imitation of music played within a set style.

Key skills

These skills include the ability to

- perform solo technical work on the main instrument;
- play on an instrument or sing with a level of 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 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 rehearsals;

- present a music performance using presentation techniques appropriate to the style represented in the works, instrument 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.

AREA OF STUDY 2

Music craft

This area of study focuses on approaches used by other performers to optimise performance that can contribute to the development of the student's own solo or group performance. It also explores ways of improving identified aspects of the student's solo or group performance. Approaches to optimising performance can include use of a range of strategies drawing on both music and personal skills. For example, a student might focus on ways to improve their posture or the way they hold the instrument or on ways to memorise works they are preparing for performance.

Outcome 2

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

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

- approaches used by other performers to optimise performance that can assist the development of the student's own solo or group performance;
- selected influences on works being prepared for performance;
- ways of improving identified aspects of the student's solo or group performance, for example use of specific performance techniques to achieve fluency.

Key skills

These skills include 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;
- identify and describe selected influences on works being prepared for performance;
- discuss ways of improving identified aspects of the student's solo or group performance.

AREA OF STUDY 3

Music language for performance

This area of study focuses on developing students' skills in recognising and using music language relevant to performance. These skills include describing how instruments are used in combination, and recognition, singing and transcription of selected elements of music. Students develop skills in the use of conventions in music notation to increase sensitivity in interpreting music notation in performance. The selected elements of music that underpin the aural perception and skills for successful performance of music are pitch, including intervals, scale forms, melody and harmony, duration and texture.

Outcome 3

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

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

Key knowledge

This knowledge includes

- different ways scale forms, harmony, duration and texture are used individually and in combination by a variety of composers, arrangers and creators of music for groups;
- scale forms, including major, harmonic and both melodic minor forms (ascending and descending or Aeolian mode), and modal scales of Mixolydian and Dorian;
- diatonic intervals in a melodic context;
- chords and chord progressions in major and minor keys including chords that are diatonic to major and minor keys and chord progressions involving primary chords 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 music notation that will assist students to increase sensitivity in interpreting music notation in performance.

Key skills

These skills include the ability to

- describe different ways scale forms, harmony, duration and texture are used by a variety of composers, arrangers and creators of music for a variety of groups;
- recognise, sing, hum or play and write scales on a given note, identifying the interval between each ascending step of the scale;
- recognise, sing, hum or play and write diatonic intervals, chords and chord progressions;
- recognise, sing, hum or play and write rhythms, including those in simple quadruple and triple time with rhythmic subdivisions not exceeding four subdivisions a beat;
- recognise and describe 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;
- use conventions in music notation.

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 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. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

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

Demonstration of achievement of Outcomes 1, 2 and 3 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. Assessment tasks for this unit are:

Outcome 1

- a solo technique test that includes material that supports development of the student as an instrumentalist (or vocalist) and preparation of solo and/or group works for performance;
- a solo performance of at least two works;
- a group performance of at least two works;
- a performance of unprepared material.

The duration of the solo and group performance will vary depending on the works selected and whether the student is focusing mainly on solo or group performance.

Outcome 2

- a report in one of the following formats
 - written
 - aural and written
 - multimedia.

Outcome 3

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

Unit 2: Music Performance

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 language that is relevant to performance and used to analyse, compose or improvise 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.

WORKS SELECTED FOR STUDY

For performance, students select 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 *Units 3 and 4 Prescribed List of Notated Solo Works* published by the Victorian Curriculum Assessment Authority on its website, www.vcaa.vic.edu.au/vce/studies/index.html.

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

AREA OF STUDY 1

Performance skill development

This area of study continues the development of accuracy, control, flexibility and dexterity in music performance skills on an instrument/s as a soloist and in a group. Students interpret and perform solo and group works in a range of styles and using a diverse range of performance techniques. They develop performance skills through individual practice and participation in regular rehearsals. They continue to practise and perform technical work such as scales, arpeggios, and exercises to develop and/or extend their ability to perform the works selected for performance. These might include exercises based on a specific technique or performance convention such as the performance of rhythmic patterns or ornamentations/embellishments in Baroque music or a jazz style. In group performance and, as appropriate, accompanied solo performance, students explore ways of co-operating and achieving empathy with others; for example, ways of achieving balance between parts. Students develop skills in presenting fluent performances of unseen material. To develop these skills students draw on knowledge of music language, and performance techniques in other works they are preparing for performance.

In this area of study the term 'program' can be understood as referring to one or more programs, and the term 'style' can be understood as referring to one or more styles.

Outcome 1

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

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- 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 a prepared program 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;
- interpretation and, where appropriate, improvisation in the style 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 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.

Key skills

These skills include 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 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 rehearsals;
- present a music performance using presentation techniques appropriate to the style represented in the works, instrument/s and conventions of performance, which communicates 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.

AREA OF STUDY 2

Contextual issues and analysis of works

This area of study focuses on the contextual issues on selected works, characteristics and styles represented in the works, structure of the works and expressive features of the works relevant to performance of selected works.

Outcome 2

On completion of this unit the student should be able to discuss the contextual issues and describe the characteristics and styles represented in the works, the structure of the works, and expressive features relevant to performance of works selected for performance or other works in a similar style.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

- background of the composers and/or performers, and contextual issues and/or geographical influences relevant to performance of selected works;
- form or structure of works looking at the whole work or a major section of a work such as a movement or a song from an album or music theatre work, and looking at parts of the movement or section;
- characteristic patterns in selected works that are expressive or have meaning such as in patterns, themes, chord progressions, rhythms, melodies and/or 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

These skills include the ability to

- analyse structural characteristics of selected works;
- describe and discuss the background of selected composers and/or performers and contextual issues 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.

AREA OF STUDY 3

Music language for performance

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

Rhythm structures for recognition, singing and transcription include:

- rhythms in simple quadruple, triple and compound duple time with rhythmic subdivision not exceeding four subdivisions a beat.

Pitch structures for recognition, singing and transcription 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 that use primary and one other diatonic chord in major and minor keys;
- 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.

Other fundamentals of music language studied in this unit include:

- 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;
- characteristics and 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.

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.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

Key knowledge

This knowledge includes

- scale forms, including major, harmonic and both melodic minor forms (ascending and descending), and modal scales of Dorian, Mixolydian and Lydian;
- diatonic intervals in a melodic context in major and minor keys;
- chords and chord progressions in major and minor keys including chords that are diatonic to major and minor keys; chord progressions involving primary and one other diatonic chord in major and minor keys;
- 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;
- characteristics and 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

These skills include the ability to

- recognise, sing and write scale forms, intervals, chords and chord progressions played;
- transcribe unseen diatonic melodies and rhythms of up to two 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 characteristics and idiomatic use of instruments;
- describe the expressive use of solo instruments or instrument/s in combination in orchestrations and arrangements.

AREA OF STUDY 4

Creative organisation of sound

This area of study focuses on devising original work as a composition or improvisation. The creative process is individual and has many starting points for inspiration. For inspiration, students should look and listen to a wide variety of influences and music. There should be a broad structure to focus the creative work; for example, key, starting note, chord progression, instrument and mood. Students, guided by teachers, should try various strategies to spontaneously generate musical ideas.

Quite separate to spontaneously generating musical ideas, the creative work should be analysed to incorporate selected musical language drawn from selected works being prepared for performance.

Students then use various strategies to experiment and develop the musical ideas so that the intent is clear to a listener.

Information and communications technology should be used for keying-in (sequencing), review, playback and refinement, as appropriate.

Aspects of music language used in devising original work include:

- 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;
- conventions in traditional music notation on music manuscript, including shape of music notes, groupings, phrase marks, treble and bass clefs, key signatures of all major and minor keys, and simple time signatures.

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.

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

Key knowledge

This knowledge includes

- music language used in work/s being prepared for performance including, as appropriate, transposition, for example from C to B flat; and

Composing

- techniques for composing melodies with a clear tonal centre;
- techniques for composing harmonic parts that can be performed in combination with a melody;
- 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;
- techniques to input and edit work using appropriate information and communications technologies.

OR

Improvising

- techniques for improvising using mainstream structures such as blues, popular song form or binary;
- techniques for improvising over progressions that feature a range of triads and seventh chords and their associated scale patterns;
- techniques for improvising on selected memorised structures using spontaneously created rhythmic and/or melodic motifs;
- techniques to record the improvised performance and edit by, for example, using appropriate information and communication technology hardware and software such as a computer, digital keyboard and a sequencing software application.

Key skills

These skills include the ability to

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

AND

Composing

- use composition and part-writing techniques to compose and notate
 - a melody with a clear tonal centre
 - a bass line
 - a harmonic part that can be performed in combination with the melody;
- input and edit work using information and communications technology.

OR

Improvising

- improvise using mainstream structures such as blues, popular song form or binary;
- improvise over a range of triads and seventh chords and their associated scale patterns;
- improvise on selected memorised structures spontaneously creating rhythmic and/or melodic motifs;
- record the improvised performance and edit using appropriate information and communications technology.

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 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. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

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

Demonstration of achievement of Outcomes 1, 2, 3 and 4 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. Assessment tasks for this unit are:

Outcome 1

- a solo technique test that includes material that supports development of the student as an instrumentalist (or vocalist) and preparation of solo and/or group works for performance;
- a solo performance of at least two works;
- a group performance of at least two works;
- a performance of unprepared material.

The duration of the solo and group performance will vary depending on the works selected and whether the student is focusing mainly on solo or group performance.

Outcome 2

- a report in one of the following formats
 - written
 - aural and written
 - multimedia.

Outcome 3

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

Outcome 4

- a folio of composition and/or improvisation exercises and accompanying documentation that describes the use of music language in one of the exercises.

Advice for teachers: Music Performance Units 1 and 2

DEVELOPING A COURSE

When students commence VCE Music, they 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 achieve the outcomes. This needs to be taken into consideration in selecting the appropriate music for performance. As they develop the course of study for Units 1 and 2, teachers should consider the Unit 3 and 4 sequence/s that students are likely to undertake.

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 to achieve musical outcomes.

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/s. In Unit 1, students have the opportunity to study techniques in optimising performance which can then be 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 music language for performance/aural comprehension occurs in each unit and this includes studying the use of instruments in combinations in orchestrations and arrangements. Activities in all units assist 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.

Courses should be planned in a sequential way that maximises interrelationships between the areas of study. Planning should also consider 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.

Teachers who may be involved in the teaching and learning program and the assessment process for these units include:

- Instrumental music teachers – employed by the school or private studio teachers
- Classroom teacher/s
- Ensemble directors – of school or community ensembles
- Director of Music

Their specific roles will vary from school to school and in some cases from student to student within a school. The following table outlines ways that different teachers may be involved in implementing the study design.

Area/s of study	Responsibility for teaching and learning program	Assessment responsibilities
Solo performance	Instrumental music teacher	Instrumental music teacher who taught the student or Classroom teacher or Director of Music or two or more of these teachers acting as a panel.
Ensemble/Group performance	Instrumental music teacher or Ensemble conductor/director (school or community based) or Classroom teacher	Instrumental music teacher or Classroom teacher or Director of Music or two or more of these teachers acting as a panel: Ensemble directors/conductors of community ensembles can be involved in the assessment process at the invitation of the school.
Music language for performance, Aural comprehension, Music craft, Creative organisation of sound, Part-writing/Improvisation, and/or Aspects of performance.	Classroom teacher or Classroom teacher and instrumental teacher/s or other specialists	Classroom teacher or Classroom teacher and other specialist teacher/s or Classroom teacher and Director of Music or two or more of these teachers acting as a panel.

It is advised, however, that the class teacher oversee all assessment tasks with reference to input from studio/specialist teachers and ensemble directors. Every effort should be made to develop awareness in both teachers and students of the relationship between work undertaken in the classroom situation and work undertaken as part of private instrumental tuition.

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.

PERFORMANCE 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 Music Solo performance and Music Group performance. Unit 2, area of study 4, 'Creative organisation of sound', specifically focuses on developing skills in composition or improvisation which will meet students' needs in Units 3 and 4, Music Group performance.

'Performance skill development' and 'Music craft' areas of study in Unit 1 and 'Performance skill development' and 'Contextual issues on and analysis of works' 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.

USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses and developing learning activities for Music, teachers should make use of applications of information and communications technology and new learning technologies, such as computer-based learning, multimedia and the World Wide Web, where appropriate and applicable to teaching and learning activities.

Teachers are encouraged to use the available technology to structure their courses. Application of information and communications technology in contemporary music education and industry is diverse and dynamic. At one level, students undertaking units in the Music study may use word processing and graphics software to write analyses. They can also record performances on tape, video or hard disk 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 suit the interests of students. Sequencing and notation software may be used as an aid to composition, improvisation 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.


KEY COMPETENCIES AND EMPLOYABILITY SKILLS

Students undertaking the following types of assessment, in addition to demonstrating their understanding and mastery of the content of the study, typically demonstrate the following key competencies and employability skills.

Assessment task	Key competencies and employability skills
Performance	Thinking creatively, solving problems, planning and organisation, self-management, teamwork (working in an ensemble and/or with an accompanist), negotiating for successful outcomes, communicating, organising and managing resources, accepting responsibility
Composition, arrangement and/or improvisations	Thinking creatively, planning and organisation, communicating ideas and information, use of information and communications technology, self-management, solving problems
Listening and/or aural, written and practical test	Problem solving, self management
Written report	Planning and organisation, (written) communication
Multimedia report	Planning and organisation, (written) communication
Essay	Planning and organisation, (written) communication
Written report	Planning and organisation, (written) communication
Structured questions	Problem-solving, planning and organisation
Annotated visual report	Initiative and enterprise, technology
Oral report	Planning and organisation, (oral) communication
Test	Problem solving, planning and organisation, (written) communication, self management
Folio – composition, arrangement, part-writing and/or improvisation	Thinking creatively, planning and organisation, communicating ideas and information, use of information and communications technology, self-management, solving problems

In completing work for this study, students may also demonstrate other key competencies and employability skills, such as working with others and in teams, and using mathematical ideas and techniques.

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 and communications technology are identified by this icon .

Unit 1: Music Performance


AREA OF STUDY 1: Performance skill development

Outcome 1


Perform a program/s of contrasting solo and group works, selected solo technical work and work that demonstrates unprepared performance skills.

Examples of learning activities

prepare a selection of solo works in a variety of styles to present in a performance of about three to five minutes

 rehearse and perform works with an accompanist, rhythm section or other members of an ensemble

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

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

Detailed example

REHEARSE AND PERFORM WITH AN ACCOMPANIST, RHYTHM SECTION OR OTHER MEMBERS OF AN ENSEMBLE

Rehearse on a weekly or fortnightly basis once program is selected and established.

Listen to accompaniment/other lines whilst following score or chart, 'inner hearing' your part.

Listen to live performances or recordings of work/s and follow music, noting the relationship between your part and the other parts.

Identify unison melodic /rhythmic passages; similarities or differences in phrasing, articulation and dynamics between parts; breathing points for wind players and vocalists.

Where necessary, notate rhythmic cues from other part/s onto your part to aid accurate entries and ensemble playing.

Practise giving clear tempo indications, upbeats and cut-offs.

Notate on your part (for example, draw a pair of glasses) where it is necessary to have eye contact with the accompanist or other ensemble members.

Record a rehearsal or performance and listen back, checking for accuracy of intonation, balance, dynamic variation and tempo in addition to the accuracy, clarity and fluency of notes and rhythms.

Memorise sections where it is necessary to communicate visually or via clear body language with the accompanist.

AREA OF STUDY 2: Music craft**Outcome 2**

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

Examples of learning activities

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

research selected solo or group works: when was the work written, why it was written, who by and for whom?; investigate the intended performance context for the work, e.g. private home or court, concert hall, church service, commercial radio/record/CD release, pub/club setting, film music; consider ways that the context might influence the style of performance

explore ways of conveying emotional meaning and expression appropriate to the selected repertoire and within stylistic conventions of the music; consider the mood or atmosphere intended by the composer, energy levels, dramatic intent, characterisation, use of stillness or silence, imagining a scene or colour that helps to convey intended emotion or expression

develop skills in organisation, planning and goal-setting with regard to improving identified aspects of solo and group performances

Detailed example**ORGANISATION, PLANNING AND GOAL-SETTING**

Set a date for a performance of a new work/s (6–8 weeks ahead).

Devise a timeline for learning, rehearsing and refining the performance of the work/s by the set date.

Analyse the music for sections of technical or rhythmic difficulty and devise strategies/exercises to overcome these problems.

Maintain a regular practice schedule in the weeks leading up to the performance.

Keep a record of progress made in learning the work/s, noting when and how various sections were practised, and with what success.

If the work requires accompaniment, ensure that the accompanist has a copy of the music well in advance. Book rehearsal times.

Ensure that the date, time, venue and type of occasion for the performance are known.

If appropriate for the format of the performance, submit program details to the concert organiser at least one week prior to the performance. Include the title, composer, arranger of each work, the name/s of performer/s and any other relevant information.

AREA OF STUDY 3: Music language for performance

Outcome 3

Describe how instruments are used in combination using selected elements of music, and recognise, sing and write scales, intervals, chords and rhythms, using conventions in music notation.

Examples of learning activities

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

compile a list of instruments that identifies and describes the range, construction, transposition (if appropriate), notation, tone quality, sound production, and technical abilities/limitations of each instrument

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

compile a list of terms and definitions of musical terminology or descriptive words useful for discussion of musical works

listen to examples of music written and/or arranged for various types of musical ensemble; using a listening diary format, identify the composer/arranger of each piece, the title of the piece and the type of ensemble performing it; list the instruments that you hear in each piece; describe the way in which texture, duration, scale forms and harmony are used in each piece; use diagrams to graphically describe the texture where possible

select one piece being performed by a student group and identify the composer's use of texture, the scale form/s used, different instrumental combinations, and features of the harmony, melody and rhythm; use highlighter pens to indicate different textural features on the score

learn to write on the stave, to aurally recognise, to play from memory on the instrument selected for solo performance and to sing in letter names selected major and harmonic and melodic minor scales and the mixolydian and dorian modes beginning on C, D and E

investigate the internal intervallic structure of each of the scales and modes

use graphic symbols or coloured brackets to represent the different intervals found in major, minor, diminished and augmented triads

Major Triad *M3*m3*

Minor Triad *m3*M3*

Dim Triad *m3*m3*

Aug Triad *M3*M3*

learn to play the diatonic triads in keys of up to three sharps and flats on a keyboard instrument

create ten different chord progressions of three to five successive chords using primary triads; play these for the class as a chord recognition activity



notate the progressions using a software program that allows you to playback and listen

visually recognise each interval found in short melodic excerpts, canons or folk songs notated in keys of up to three sharps and flats; practise singing these melodies with accurate intonation

practise singing (and/or playing) any given diatonic interval from a selected note, ascending and/or descending

listen to short melodies and aurally identify the opening and closing intervals played

using an instrument, practise echoing short (unseen) melodic phrases played by another student or a teacher

practise reading and accurately performing (clapping/saying/playing on an instrument) rhythms in 4/4 or 3/4 that use various combinations of notes and rests of crotchet, minim, quaver and semiquaver note-value

experiment with using different counting systems to find one that suits you and your music

study examples of printed sheet music to ascertain conventions of musical notation for treble and bass clef such as size, placement and grouping of notes, beam and stems; placement of clef, key signature and time signature; use of bar-lines, double bar-lines and repeat signs; use of 1st and 2nd time bars; use of DC, DS and coda directions; dynamic indications and tempo indications; practise accurately hand-writing musical notation in bass and treble clefs (using a sharp pencil!)

Detailed example

WORKBOOK OF THEORETICAL PRINCIPLES AND PRACTICAL ACTIVITIES: SCALES AND MODES

Investigate the conventions of traditional Western pitch notation, including the grand staff, treble and bass clef.

Adopt a system for sight singing (e.g. use solfege syllables, scale degree numbers). Use this system:

- to sing each of the scales and modes using different 'tonic' notes;
- sing diatonic melodies which begin and end on the tonic note and which are composed using each of the scales and modes.

Study the system of nomenclature associated with naming/identifying ascending and descending melodic intervals (e.g. major/minor 2nd, 3rd perfect 4th, 5th, 8ve, and tritone).

Compare the interval structure of each type of scale listed for study, notating all scale-types from the same tonic and labeling the intervals between successive notes; complete this exercise in various keys using treble and bass clef notation.

Identify the opening interval of various four bar diatonic melodies.

Using traditional, treble/bass clef pitch notation, compose short (2 bar) diatonic melodies that begin and end on the tonic note, which utilise each of the listed scales and modes and for which the rhythm has been given.

From a series of given alternatives, identify the tonality of various short melodies.

Unit 2: Music Performance

AREA OF STUDY 1: Performance skill development

Outcome 1

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

Examples of learning activities



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

devise and 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

perform a well-known melody such as an advertising jingle, children's song or folk song in a 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

Detailed example

DEVISING A TECHNICAL PROGRAM

The purpose of the technical program is to support the student in the learning and skill development required for the performance of their solo and group program, in addition to developing their vocal or instrumental facility.

Analyse the selected solo/group repertoire to determine keys, dynamic range, pitch range, articulation patterns, length of phrases, use of thematic material and rhythmic features.

Practise long notes over the pitch range required in the selected works, at varying dynamic levels, and with or without dynamic changes. Use a tuning machine to check consistency of pitch. Aim for an excellent tonal quality over the whole range of the instrument/voice.

Practise scales, arpeggios, broken arpeggios, interrupted scales, etc. in the keys and related keys of the selected solo/group repertoire.

Use articulation/bowing patterns found in the selected works, e.g. all slurred, staccato, two slurred – two staccato.

Use accent patterns found in the selected works and use rhythmic patterns or devise own rhythmic patterns.

Memorise all technical work associated with the selected repertoire. Memorise main melodic themes or chord progressions from selected repertoire and transpose these to new keys.

Isolate difficult intervals within melodic phrases and devise repetitive drills to improve performance of these.

Use a metronome when practicing all technical work. Aim for evenness and fluency in tone and rhythm. As vocal or finger technique improves, gradually increase the speed of the metronome.

Keep a record, such as a progress-chart or grid, of exercises practiced in each session, indicating the metronome marking, articulation pattern and rhythmic pattern. Note which exercises need more work to improve their accuracy.

AREA OF STUDY 2: Contextual issues on and analysis of works

Outcome 2


Discuss the contextual issues and describe the characteristics and styles represented in the works, the structure of works, and expressive features relevant to performance of works selected for performance or other works in a similar style.

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

draw a diagram, chart or table that outlines the structure and features of the elements of music for two works selected for performance

where no score exists for a work (such as a contemporary song learnt aurally), create a graphic or musical score indicating bars, key, chords, drum part, rhythm and lyrics, bass line and melody line; annotate the score, indicating features of the musical style; draw a graphic representation showing the structure of the work, clearly indicating each different section

 research the background of composers/performers, the historical and social context, geographical, musical, technological, economic and/or political influences for two contrasting works in different styles selected for performance; use the Internet, reference texts, CD notes, etc. and compile a report to present to the class

Detailed example

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.

AREA OF STUDY 3: Music language for performance

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 and maintain a workbook of theoretical principles (including conventions in traditional Western notation) and practical activities undertaken in class (including melodic and rhythmic transcription exercises, interval and chord recognition exercises and harmonic progression exercises)

sing a variety of diatonic melodies based on tonalities drawn from the scales and modes listed for study; analyse the melodies noting common melodic patterns and cadences

sing and analyse scale tone triads (including dominant 7) for major and minor keys (use harmonic minor)

sight read rhythmic exercises in both simple and compound time; analyse these noting the use of common rhythmic patterns

compose four-bar sight singing melodies for performance in class without the aid of a melodic instrument other than the voice; analyse these in terms of ease/difficulty of performance and comment on improvements that could be made; repeat focusing on rhythm

listen to a variety of ensemble and solo works and analyse (either aurally or using a score) with regard to the treatment and interpretation of expressive characteristics including phrase shaping, articulation styles, dynamics, blend of tone colour and balance of musical strands

experiment with phrase shaping, articulation styles, dynamics, blend of tone colour and balance of musical strands 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

create a list of all possible rhythmic groupings (not exceeding four subdivisions per beat) found in compound meters

create four-bar rhythms in compound meter using dotted crotchets, crotchets, quavers and semiquavers; perform these with accuracy whilst maintaining a steady tempo

learn to aurally recognise particular rhythmic groupings common to compound meters; transcribe unseen two-bar rhythms using correct conventions of rhythmic notation

Detailed example**COMPOSE SIGHT SINGING MELODIES**

Select a series of folk songs or sight singing exercises.

Prior to singing, analyse the melodies looking for common melodic patterns and aural 'reference' points (e.g. tonic, dominant).

'Sight sing' these melodies, providing guidance where necessary with the piano. Sing as many times as is necessary in order to ensure good intonation and maintenance of tonality.

Analyse melodies with regard to intervals phrasing and rhythmic patterns.

Compose a four-bar melody based on a tonality selected from those listed for study. Begin and end on the tonic note and use a variety of rhythmic values (no longer than a dotted crotchet).

Compile these melodies onto one sheet for distribution amongst the class.

Sing each melody and analyse it for relative ease/difficulty of performance. This analysis should focus on issues such as the quality and accuracy of the notation, logical progression of the melody, security of tonality and rhythmic aspects.

AREA OF STUDY 4: Creative organisation of sound**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**Composition**

aurally and visually analyse the development of melody and the harmonic implications of melody in a work being prepared for performance; note the use of melodic patterns and ways in which the melody outlines a clear tonal centre

investigate the use of common compositional devices such as augmentation, diminution, inversion, retrograde, repetition, sequence, etc. and apply these to a given (or an original) melody

take an existing melody and chord progression and reharmonise it using substitute chords and/or chord extensions

 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

Improvisation

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

transcribe and/or imitate from recordings various styles of improvised solos or sections of improvised solos

visually study transcribed improvisations analysing factors such as relationships between note choice and harmonic progression, melodic development, rhythmic development, use of motifs, riffs or licks, stylistic characteristics, use of tone colour etc.

investigate the relationship between chords and associated scales (e.g. use of mixolydian mode in conjunction with dominant 7 chords, use of dorian mode as an alternative to natural minor)

investigate common forms used in mainstream improvisational styles (e.g. 12 bar blues, 32 bar popular song form, AABB)

undertake improvisation exercises which focus specifically on one aspect (e.g. melody, rhythm, harmony, tone colour) at a time

Detailed example 1

COMPOSITION

Choose a work that is being prepared for performance and analyse the musical language.

Identify various musical ideas used within the work and undertake a study of one or more of these in theoretical terms, for example:

- particular chords and chord progressions
- a rhythmic motif/s
- idiomatic for an instrument/s
- the relationship between rhythm and melody in one phrase or section.

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

Select one idea and experiment with ways of shaping it into a new structure or form, for example, take a chord progression and:

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

Detailed example 2**IMPROVISATION EXERCISES****Pitched instruments**

Learn the chord progression and melody (head) of a standard within the jazz repertoire and experiment with improvisational techniques focusing on melody, rhythm and tone colour.

Create variations of the melody by experimenting with different aspects in each improvised chorus, for example:

- vary the rhythm of the original melody
- vary the phrasing of the original melody
- add ornaments and/or passing notes to the melody.

Analyse the harmonic progression and identify key areas and modulations. Investigate scales that may be utilised in each key area. Play scales/arpeggios over chord progression experimenting with rhythmic patterns.

Restrict the notes available for use to the TONIC ONLY of each key area and improvise rhythmic patterns over one complete chorus using this note only. Extend this exercise gradually by exploring dynamic variations, by exploring the tone colour possibilities that are available on the one note and by increasing the number of available notes.

For chordal instruments explore variations in chord voicing and rhythmic performance of chords.

Non-pitched instruments

Learn the chord progression and melody (head) of a standard within the jazz repertoire and experiment with improvisational techniques focusing on relative pitch, rhythm and tone colour.

Create variations of the rhythmic accompaniment for the head by exploring:

- different rhythmic ‘feels’
- use of different drums to outline/accent melodic phrases and/or harmonic progression
- rhythmic interplay between drums and chordal instruments.

Restrict the sounds available for use to one drum only and create rhythmic patterns over one complete chorus using this drum only. Extend this exercise gradually by exploring dynamic variations, by exploring the tone colour possibilities that are available on the one drum and by increasing the number of drums available for use.

Explore ‘melodic’ possibilities by creating ‘melodies’ using variously pitched drums.

Units 3 and 4: Music Group performance

Unit 3: Music 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. The unit aims to develop aural perception and critical listening skills used by ensemble performers to prepare and present performances of music in a range of styles. The unit also analyses strategies and techniques for preparing and presenting ensemble performances.

SELECTION OF INSTRUMENT OR VOICE

The term ‘instrument’ as used in this study includes voice. Performance students must be able to demonstrate the key knowledge and skills on the chosen instrument as outlined in Outcome 1.

In Units 3 and 4 Music 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 Music Solo performance and Music Group performance, the group or instrument used for Outcome 3, Music Solo performance must differ from the group or instrument used to complete Outcome 1, Music Group performance.

WORKS SELECTED FOR STUDY

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 *VCAA 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 practised in any other unit, providing they are not assessed.

AREA OF STUDY 1

Performing in a group

This area of study focuses on the performance of a program of works in selected styles in an ensemble context. Students develop skills in interpreting styles and applying a range of technical and artistic performance techniques to present a performance in the selected styles. They become aware of the issues related to adapting their particular ensemble to the styles of music selected. They also learn to identify and present the best attributes of their group, and of the individual performers, through a process of careful selection of music and arrangement of parts. In regular rehearsals, students develop their own approaches and interpretations to create convincing stylistic renditions of the chosen repertoire. In selecting works for performance, students and teachers should refer to the *Prescribed List of Arrangements for Group Performance* published annually in the *VCAA Bulletin*.

Outcome 1

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

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- 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, maintaining music line/s, presentation, continuity and stage craft in ways that are appropriate to selected styles;
- ways of developing a stylistic and personal rendition of the works selected for performance in the context of historical and/or conventional interpretation;
- 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.

Key skills

These skills include the ability to

- present a performance in an ensemble context;
- perform music from a range of styles in an ensemble context;
- use a range of performance techniques to achieve control and accuracy;
- 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.

AREA OF STUDY 2

Aspects of performance

This area of study focuses on a variety of factors related to presenting an ensemble performance. Students investigate a variety of music styles selected for performance, determining how to present convincing stylistic renditions in their own ensemble performances. Matters related to allocation and arrangement of parts, instrumentation, preparation and rehearsal, interpretation, instrumental technique and presentation are studied and discussed. The performance conditions students are likely to encounter are also considered. From the perspectives of sound quality, technology and presentation, students evaluate the venues, instruments and equipment they will use, along with their own performance strategies, thus determining ways to utilise the performance environment to best advantage.

In this area of study the term 'style' can be understood as referring to one or more styles.

Outcome 2

On completion of this unit the student should be able to analyse a variety of elements affecting their ensemble performances and selectively implement strategies to develop and present effective performances.

In achieving this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

- characteristics of a selected style in performance including typical melodic, rhythmic and timbral structures;
- features of arrangement/s which reflect characteristics of the selected music style, including voicing, structure and texture;
- individual performance techniques associated with the selected styles, including ways of achieving appropriate interpretation of rhythms and rhythm patterns, articulation, phrasing, dynamics and, as appropriate, improvisation, for example the characteristics of improvised solos;
- ensemble performance techniques associated with a selected music style, including effective ways of achieving appropriate balance, rhythm and tempo, intonation, dynamics and articulation, leading and following;
- ways of using available resources to present effective performances;
- strategies for optimising effectiveness of rehearsals and presenting effective performance/s, including rehearsal time management, ways of overcoming performance anxiety and ways of achieving effective communication within the ensemble, and between the ensemble and the audience;
- acoustic properties of performance venues and instruments used by the ensemble, including technical considerations related to effective sound production and/or sound reinforcement in performance such as seating and/or set-up plans, instrumental techniques relating to sound projection, placement of equipment, the effect of audience on venue acoustics and ambience.

Key skills

These skills include the ability to

- evaluate music styles selected for performance, including ways of realising the characteristics of the style through the arrangement;

- discuss individual and ensemble performance techniques associated with the selected music style;
- evaluate the strategies for achieving performances that reflect characteristics of the selected music style;
- evaluate the strategies for realising effective ensemble performances;
- evaluate acoustic properties of performance venues and instruments.

AREA OF STUDY 3

Music language and aural perception

This area of study focuses on the development of music language, analytical listening and aural comprehension skills that underpin ensemble performance. Students develop an awareness of the way in which these skills can lead to an enhanced ability to interpret and perform music. They develop knowledge of the theoretical foundations underlying the musical organisation of sound and an understanding of the fundamental melodic, harmonic, rhythmic, textural, tone colour and structural characteristics of music. Development of knowledge and skills in this area of study should be undertaken in a systematic manner across Units 3 and 4.

Outcome 3

On completion of this unit the student should be able to recognise and describe the structure and sound of selected characteristics of music.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

Key knowledge

This knowledge includes

- the structure and sound of intervallic relationships between notes of a diatonic melody, including ascending and descending major and minor second, major and minor third, major and minor sixth, major and minor seventh; perfect fourth, fifth and octave; augmented fourth/diminished fifth (tritone);
- pitch notation using the treble and bass staves, including notes in the range C6 (i.e. C two ledger lines above the treble staff) to F2 (i.e. F one space below the bass staff);
- rhythmic notation, including notes and rests to the value of a semibreve/whole note, minim/half note, crotchet/quarter note, quaver/eighth note, semiquaver/sixteenth note, dotted minim/half note, dotted crotchet/quarter note and dotted quaver/eighth note;
- rhythmic patterns and phrases in simple and compound duple, triple and quadruple meters, where subdivision of beats does not exceed four semiquavers per unit beat in simple time and six semiquavers per unit beat in compound time, and incorporating ties, rests, triplets and duplets;
- the structure and sound of major, harmonic minor, melodic minor (ascending and descending forms) and major and minor pentatonic scale forms within both a scalar and a melodic context;
- major and minor key signatures up to, and including, 3 sharps and 3 flats;
- the structure and sound of Mixolydian, Dorian and Aeolian modes within both a scalar and a melodic context;
- the structure and sound of major, minor, augmented and diminished triads, major 7, minor 7, half diminished (min 7 flat 5), diminished 7, dominant 7, and suspended 4th chords;

- the structure and sound of diatonic chord progressions that end with standard cadences based on combinations of root position triads and/or four-note (i.e. seventh) chords built on tonic, supertonic, subdominant, dominant and submediant degrees of the major or harmonic minor scale including:

-I	IV	V	I
-I maj 7	V7	IV maj 7	I
-i	iv min	V7	i
-i	VI maj 7	ii dim	V
-i	iv	V7	VI
-I	V	IV maj 7	I
-i	VI	iv	V
-I	vi	IV	V
-I	ii min 7	V7	I
-I	IV maj 7	V7	I
-i	ii ½ dim (min 7b5)	V	
-I	V7	vi	

For example in the key of C:

-C maj	F maj	G maj	C maj
-C maj 7	G7	F maj 7	C maj
-C min	F min	G7	C min
-C min	Ab maj 7	D dim	G maj
-C min	F min	G7	Ab maj
-C maj	G maj	F maj 7	C maj
-C min	Ab maj	F min	G maj
-C maj	A min	F maj	G maj
-C maj	D min 7	G7	C maj
-C maj	F maj 7	G7	C maj
-C min	D ½ dim (min 7b5)	G maj	
-C maj	G7	A min	

- aural recognition and analysis of characteristics of pre-recorded works including
 - melodic, for example use riffs or motifs
 - rhythmic, for example the ‘feel’ or drum pattern
 - harmonic, for example use of chord types and progressions
 - tonality, for example tonal centre
 - textural, for example monophonic, homophonic, accompaniment patterns and solo lines
 - structural, for example binary, ternary, verse/chorus, 12-bar blues, 32-bar popular song, theme and variations, rondo
 - the role of instruments, for example solo, accompanying, doubling, layering
 - expressive devices, for example speed/tempo, dynamics, articulation patterns and/or phrasing.

Key skills

These skills include the ability to

- sing, hum OR play a two-bar melodic phrase from either a live performance or a recording, accurately reproducing intervallic structure and rhythms;
- recognise and identify, when presented aurally, the size and quality of intervals when presented as the opening and closing intervals in a diatonic melody;
- recognise and identify, when presented aurally, scale forms when presented individually as a linear scale;
- write scale forms using a given starting note and identifying the interval between each ascending step of the scale using letter names and treble or bass clef staff notation;
- recognise and identify, when presented aurally, chords when presented individually as both block harmony and arpeggios;
- write chords on a given root note using letter names and notation on treble OR bass clef;
- recognise and identify from a series of alternatives, using Roman numerals OR chord symbols OR an harmonic grid, given chord progressions when presented aurally as block harmony and/or arpeggiated chords in root position only;
- recognise and identify from a series of alternatives two-bar rhythmic patterns, presented aurally within a four-part ensemble context;
- recognise and identify from a series of alternatives one-bar melodic patterns, presented aurally within a four-part ensemble context;
- read and write clearly and unambiguously traditional pitch notation using a staff in given keys and within the given pitch range;
- read and write clearly and unambiguously traditional rhythmic notation in simple and compound duple, triple and quadruple time signatures;
- read and write clearly and unambiguously traditional chord notation, including Roman numeral nomenclature OR traditional chord symbols;
- recognise and describe in writing selected characteristics of pre-recorded works.

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 Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors 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 will be determined by school-assessed coursework and two end-of-year examinations.

Contribution to final assessment

School-assessed coursework for Unit 3 will contribute 10 per cent to the study score.

The level of achievement for Units 3 and 4 is also assessed by an end-of-year Group performance examination, which will contribute 50 per cent to the study score; and an end-of-year Aural and written examination, which will contribute 25 per cent to the study score.

School-assessed coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority 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 handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors 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 used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
Outcome 2 Analyse a variety of elements affecting their ensemble performances and selectively implement strategies to develop and present effective performances.	25	The analysis should be presented in one of the following formats: <ul style="list-style-type: none"> • a written report • short-answer responses • a test • a multimedia presentation • an annotated visual report.
Outcome 3 Recognise and describe the structure and sound of selected characteristics of music.	25	An aural, written and practical test.
Total marks	50	

*School-assessed coursework for Unit 3 contributes 10 per cent to the study score.

Unit 4: Music Group performance

This unit focuses on further developing and refining performance skills in interpreting styles and applying a range of technical and artistic techniques to present a program of works in an ensemble context. Aural comprehension and critical listening skills used by ensemble performers to prepare and present performances of music in a range of styles are also further developed. Students study part-writing or improvisation techniques and create either an arrangement or an improvisation.

SELECTION OF INSTRUMENT OR VOICE

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

In Units 3 and 4 Music 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 Music Solo performance and Music Group performance, the group or instrument used to complete Outcome 3, Music Solo performance must differ from the group or instrument used to complete Outcome 1, Music Group performance.

WORKS SELECTED FOR STUDY

In Units 3 and 4 Music 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 *VCAA 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 practised in any other unit, providing they are not assessed.

AREA OF STUDY 1

Preparing and presenting group performances

This area of study focuses on the performance of a program of works in selected styles in an ensemble context. Students refine skills in interpreting styles and applying a range of technical and artistic performance techniques to present effective performances of works in a range of styles. Through regular

rehearsals, students refine their own approaches and interpretations to creating effective performances that communicate features of the chosen repertoire and allow opportunities for members of the group to exhibit a range of performance skills. In selecting works for performance, students and teachers should refer to the *Prescribed List of Arrangements for Group Performance* published annually in the *VCAA Bulletin*.

Outcome 1

On completion of this unit the student should be able to present and perform works in an ensemble context demonstrating technical accuracy and control, and creative interpretation across a range of styles.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- 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;
- creative interpretation in ensemble performance, including improvisation as appropriate to the historical and/or conventional context of 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.

Key skills

These skills include the ability to

- present a program of music from a range of styles;
- accurately and expressively 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, establishing and varying 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 with regard to parts within the ensemble, including adjusting to tempo and dynamic changes within the performance;
- interpret a range of musical styles in an historical and/or a conventional and/or personal manner.

AREA OF STUDY 2

Part-writing or improvisation

This area of study focuses on developing skills in either part-writing or improvisation. Students select the option that is relevant to the ensemble context in which they are performing for Outcome 1. For example, students who are performing in rock or jazz styles and using charts and/or recordings as a source of arrangements, might select improvisation as a way of developing skills that will assist them to perform improvised solos as part of their performance program. Students who are using notated scores in, for example, chamber ensembles might select part-writing as a way of developing skills in arranging music for their particular ensemble configuration.

Improvisation involves analysing given source material, for example, a melody or a chord progression, and planning ways that music ideas such as rhythmic and melodic motifs can be developed. Important to the task is an exploration of a range of improvisation techniques before preparing and performing an improvisation which is recorded. The performance should present the source material followed by improvisation on that material. Students use the recording to evaluate the skills and processes they used to prepare and present the improvisation.

Part-writing involves harmonising a melody and adding additional parts to create an arrangement. Important to this process is an analysis of the structure and harmonic implications of the melody. An appropriate chord progression that uses the chord vocabulary of an identifiable music style is developed following experimentation with a range of voicings to achieve a texture that is appropriate to the style. The arrangement might be refined by, for example, adding appropriate phrasing, dynamic and articulation. Students use information and communications technology throughout the process to explore options such as alternative chords in the progression, variations in harmonic rhythm, chord voicings, instrumentation, phrasing or dynamics. They also record a realisation of the completed arrangement using information and communications technology.

For both options, students study specific part-writing or improvisation techniques, and analyse the work of professional arrangers or improvisers as a way of extending their knowledge about ways each technique can be used. Study of the work of other musicians should involve both aural and visual analysis; for example, listening to an improvised solo on a recording and comparing the structure of the solo to a chart showing the lead line of the tune and the chord progression.

Works for study and source material for improvisations in this area of study should be drawn from mainstream styles such as rock, blues, modal jazz, fusion and 32-bar 'standards'.

Outcome 2

On completion of this unit the student should be able to use part-writing techniques to create an arrangement or prepare and present an improvisation, and analyse the techniques and ideas used in creating the arrangement or improvisation.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

Part-writing

- ways of using a part-writing process to harmonise given melodies for four independent parts/voices; for example, by
 - analysing the structure and stylistic characteristics of a given melody
 - harmonic analysis and chord selection including chord identification using a conventional notation system
 - voicing chords to achieve timbral and textural effects appropriate to a selected music style
 - ways of establishing and maintaining a harmonic rhythm appropriate to the melody and the style of the arrangement
 - developing rhythmic features of specific parts and rhythmic relationships between parts that reflect characteristics of the selected style
 - ways of refining an arrangement including use of phrasing, articulations and dynamics appropriate to the selected style
 - score preparation including transposition, instrument/vocal registers and ranges;
- ways of developing and realising harmonisations using digital technology;
- arrangement techniques used by established arrangers, including approaches to chord selection, using chord voicing to achieve specific effects, ways of establishing and maintaining harmonic rhythm, rhythmic characteristics appropriate to selected style/s and ways of establishing and maintaining rhythmic relationships between parts, and ways of using characteristic phrasing, articulation and dynamics appropriate to the selected style.

OR

Improvisation

For pitched instruments

- improvisation based on chord progressions and chord–scale relationships used in mainstream styles;
- ways of developing featured lines, including rhythmic and melodic motifs in relation to the overall musical structure;
- identification and analysis of chords using a conventional notation system;
- improvisation techniques used by professional musicians, including note selection, melodic and rhythmic development and realisation of stylistic characteristics;
- way of using expressive elements, including phrasing, silence, articulation, dynamic effects and accent.

For non-pitched instruments

- improvisation based on phrase relationships over standard chord progressions drawn from mainstream styles;
- ways of developing featured lines, including rhythmic motifs in relation to the overall musical structure;
- identification and analysis of chords using a conventional notation system;
- improvisation techniques used by professional musicians, including note selection, melodic and rhythmic development and realisation of stylistic characteristics;
- way of using expressive elements, including phrasing, silence, articulation, dynamic effects and accent.

Key skills

These skills include the ability to

Part-writing

- use a part-writing process to develop parts and create an arrangement/s based on a given melody/ies;
- select and use appropriate instrumentation, registers, ranges and transpositions in an arrangement/s that includes at least four independent parts;
- use appropriate information and communications technology to develop and realise arrangements;
- analyse harmonic, melodic and rhythmic characteristics of completed arrangements;
- describe arrangement techniques used by professional arrangers.

OR

Improvisation

For pitched instruments

- improvise, clearly outlining chord–scale relationships over standard chord progressions drawn from mainstream styles;
- perform improvisations that demonstrate rhythmic and melodic development;
- demonstrate stylistic awareness in performing improvisations;
- identify and evaluate improvisation techniques used by professional musicians;
- analyse recorded improvisations.

For non-pitched instruments

- improvise, clearly outlining phrase relationships over standard chord progressions drawn from mainstream styles;
- perform improvisations that demonstrate rhythmic development;
- demonstrate stylistic awareness in performing improvisations;
- identify and evaluate improvisation techniques used by professional musicians;
- analyse recorded improvisations.

AREA OF STUDY 3

Music language and aural perception

This area of study focuses on further development of music language, analytical listening and aural comprehension skills that underpin ensemble performance. Students continue to develop an awareness of the way in which these skills can lead to an enhanced ability to interpret and perform music. They develop more comprehensive knowledge of the theoretical foundations underlying the musical organisation of sound and extend their understanding of the fundamental melodic, harmonic, rhythmic, textural, tone colour and structural characteristics of music. Development of knowledge and skills in this area of study should be undertaken in a systematic manner across Units 3 and 4.

Outcome 3

On completion of this unit the student should be able to describe and evaluate the structure and sound of selected characteristics of music.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

Key knowledge

This knowledge includes

- the structure and sound of intervallic relationships between notes of a diatonic melody, including ascending and descending major and minor second, major and minor third, major and minor sixth, major and minor seventh; perfect fourth, fifth and octave; augmented fourth/diminished fifth (tritone);
- pitch notation using treble and bass clef, including notes not exceeding C6 (i.e. C two ledger lines above the treble staff) and F2 (i.e. F one space below the bass staff);
- rhythmic notation, including notes and rests to the value of a semibreve/whole note, minim/half note, crotchet/quarter note, quaver/eighth note, semiquaver/sixteenth note, dotted minim/half note, dotted crotchet/quarter note and dotted quaver/eighth note;
- rhythmic patterns and phrases in simple and compound duple, triple and quadruple meters, where subdivision of beats does not exceed four semiquavers per unit beat in simple time and six semiquavers per unit beat in compound time and incorporating ties, rests, triplets and duplets;
- the structure and sound of major, harmonic minor, melodic minor (ascending and descending forms) and major and minor pentatonic scale forms within both a scalar and a melodic context;
- major and minor key signatures up to, and including, 3 sharps and 3 flats;
- the structure and sound of Mixolydian, Dorian and Aeolian modes within both a scalar and a melodic context;
- the structure and sound of major, minor, augmented and diminished triads, major 7, minor 7, half diminished (min 7 flat 5), diminished 7, dominant 7, and suspended 4th chords;
- the structure and sound of diatonic chord progressions that end with standard cadences based on combinations of root position triads and/or four-note (i.e. seventh) chords built on tonic, supertonic, mediant, subdominant, dominant, submediant and leading tone degrees of the major or harmonic minor scale, including:

-I	IV	V	I	
-I maj 7	V7	IV maj 7	I	
-i	iv	V7	i	
-i	VI maj 7	ii dim	V	
-i	iv	V7	VI	
-I	V	IV maj 7	I	
-i	VI	iv	V	
-I	vi	IV	V	
-I	ii min 7	V7	I	
-I	IV maj 7	V7	I	
-i	ii half-dim (min7b5)	V		
-I	V7	vi		
-I	iii	IV	V	
-I	iii min 7	ii min 7	V sus 4	I maj 7
-i	iv	vii dim 7	V	i
-i	iv	III aug	vii dim	V

For example in the key of C:

- C maj	F maj	G maj	C maj	
- C maj 7	G7	F maj 7	C maj	
- C min	F min	G7	C min	
- C min	Ab maj 7	D dim	G maj	
- C min	F min	G7	Ab maj	
- C maj	G maj	F maj 7	C maj	
- C min	Ab maj	F min	G maj	
- C maj	A min	F maj	G maj	
- C maj	D min 7	G7	C maj	
- C maj	F maj 7	G7	C maj	
- C min	D ½ dim (min 7b5)	G maj		
- C maj	G7	A min		
- C maj	E min	F maj	G maj	
- C maj	E min 7	D min 7	G sus 4	C maj 7
- C min	F min	B dim 7	G maj	C min
- C min	F min	Eb aug	B dim	G maj

- aural recognition and evaluation of the characteristics of pre-recorded works, including
 - melodic, for example use riffs or motifs
 - rhythmic, for example the ‘feel’ or drum pattern
 - harmonic, for example use of chord types and progressions
 - tonality, for example tonal centre
 - textural, for example monophonic, homophonic, accompaniment patterns and solo lines
 - structural characteristics, for example binary, ternary, verse/chorus, 12-bar blues, 32-bar popular song, theme and variations, rondo
 - the role of instruments, for example solo, accompanying, doubling, layering
 - expressive devices, for example speed/tempo, dynamics, articulation patterns and/or phrasing.

Key skills

These skills include the ability to

- sing, hum OR play a two-bar melodic phrase from either a live performance or a recording, accurately reproducing intervallic structure and rhythms;
- recognise and identify, when presented aurally, the size and quality of intervals when presented as the opening and closing intervals in a diatonic melody;
- recognise and identify, when presented aurally, scale forms when presented individually as a linear scale;
- recognise and identify from a series of alternatives the scale form when presented aurally in a melodic context;
- write scale forms using a given starting note and identifying the interval between each ascending step of the scale using letter names and treble or bass clef staff notation;
- recognise and identify, when presented aurally, chords when presented individually as both block harmony and arpeggios;

- write chords on a given root note using letter names and notation on a treble or bass clef;
- recognise and identify from a series of alternatives, using Roman numerals OR chord symbols OR a harmonic grid, given chord progressions when presented aurally as block harmony and/or arpeggiated chords in root position only;
- transcribe the rhythm of a consecutive two-bar excerpt from a four-part score;
- transcribe two bars from a four-bar melodic phrase in an excerpt from a four-part score where the other bars are given;
- read and write clearly and unambiguously traditional pitch notation using a staff in given keys and within the given pitch range;
- read and write clearly and unambiguously traditional rhythmic notation in simple and compound duple, triple and quadruple time-signatures;
- read and write clearly and unambiguously traditional chord notation, including Roman numeral nomenclature OR traditional chord symbols;
- recognise and evaluate selected characteristics of pre-recorded works.

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 Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors 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 will be determined by school-assessed coursework and two end-of-year examinations.

Contribution to final assessment

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

The level of achievement for Units 3 and 4 is also assessed by an end-of-year Group performance examination, which will contribute 50 per cent to the study score; and an end-of-year Aural and written examination, which will contribute 25 per cent to the study score.

School-assessed coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority 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 handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors 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 used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
<p>Outcome 2 Use part-writing techniques to create an arrangement or prepare and present an improvisation, and analyse the techniques and ideas used in creating the arrangement or improvisation.</p>	50	<p>Part-writing A digitally realised arrangement for four independent parts AND An analysis of the completed arrangement that includes reference to arrangement techniques used by established arrangers. OR Improvisation An improvisation of 32–96 bars which is recorded AND An analysis of the improvisation that includes reference to improvisation techniques used by professional musicians.</p>
<p>Outcome 3 Describe and evaluate the structure and sound of selected characteristics of music.</p>	25	An aural, written and practical test.
Total marks	75	

*School-assessed coursework for Unit 4 contributes 15 per cent to the study score.

End-of-year Group performance examination

Description

The student will give a live performance in a music group of between two and eight performers. Membership of the group may change within the time allocated for the assessment session (see 'Conditions').

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 Victorian Curriculum and Assessment Authority.

The program will contain at least four contrasting works. Two of the works must be selected from the *Prescribed List of Arrangements for Group Performance* published annually in the *VCAA Bulletin*.

Program selection

Each student must perform two works from the *Prescribed List of Arrangements for Group Performance*. These works may be the same for all members of a group. 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.

A program must:

- contain two works from the prescribed list that are contrasting in style;
- allow all assessed members of the group to demonstrate all of the assessment criteria.

The student's part in the Group performance program will:

- be clearly discernible;
- demonstrate a range of music styles and/or characters, including twentieth-century music; and
- demonstrate the student's ability to perform on an instrument/s with technical accuracy, control, flexibility, and 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 15–25 minutes
 - groups of two or three assessed performers 20–30 minutes
 - groups of four assessed performers 25–35 minutes
 - groups of five or six assessed performers 30–40 minutes.
- The final 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.
- An examination is defined as a single assessment period between 15–40 minutes.
- Students presenting for assessment may only be assessed in one examination.
- 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 not leave the examination room during the examination.
- 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.
- Assessed performers will be assessed in the first group in which they perform before participating in other groups as non-assessed performers.
- 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/s 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.
- 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.

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. The musical parts should be arranged so that each performer is equally able to take a leading role during the performance.
- The number of students to be assessed in a group may vary from between one and six 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 instrumental part 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.
- The total number of performers in the group may vary from between two and eight performers (i.e. assessed and non-assessed performers).

Selection of styles and works

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.

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

Role of individual student performers

The work of each student presenting for assessment must be clearly discernible. The overall program selected by the group should allow each student presenting for assessment to clearly demonstrate his/her performance skills against all of the assessment criteria.

Equipment and tuning

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

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

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 Victorian Curriculum and Assessment Authority.
- Venue: Group performance examinations will be conducted in an acoustically suitable space, determined by the Victorian Curriculum and Assessment Authority.
- Date: end-of-year, on a date or dates to be notified by the Victorian Curriculum and Assessment Authority. Students will be notified through the school of their time for the Group performance examination.
- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
- The examination will be marked by a panel appointed by the Victorian Curriculum and Assessment Authority.

Contribution to final assessment

The end-of-year Group performance examination contributes 50 per cent to the study score.

End-of-year Group performance 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.

Format

The examination will include:

Questions based on aural and/or aural and written stimulus material that will focus on:

- the structure and sound of specific elements of music, including scale forms, rhythms and rhythmic patterns, chords and chord progressions;
- characteristics of pre-recorded arrangements.

Other sections of the examination will focus on:

- considerations relevant to the preparation and presentation of group performances;

and

- ways of using part-writing techniques and processes; **or**
- ways of preparing and presenting improvisations.

In the examination the marks allocated to each outcome will be approximately equal.

The weightings given to Unit 3 Outcome 2 and Units 3 and 4 Outcomes 3 in the examination will be approximately equal to the weightings given for school-assessed coursework. The weighting given to Unit 4 Outcome 2 in the examination will be less than the weighting given to this outcome in school-assessed coursework. Students will not be required to complete practical part-writing or improvisation tasks in the examination.

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 published annually by the Victorian Curriculum and Assessment Authority.
- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*.
- The examination will be marked by a panel appointed by the Victorian Curriculum and Assessment Authority.

Contribution to final assessment

The Aural and written examination will contribute 25 per cent to the study score.

Advice for teachers: Music Group performance Units 3 and 4

DEVELOPING A COURSE

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 aural perception, aspects of performance, and either part-writing or improvisation. 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.

During this sequence of units teachers should:

- ensure that the formation of performance groups is 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, balance of instruments within the group, using a wide range of performance techniques accurately and appropriately to the styles selected, using tonal qualities and articulation and phrasing skills.

Managing groups requires considerable flexibility and adaptability from teachers to efficiently employ the available resources, and direct students toward successful performance by the group. It is important to consider:

- available instrumentation and other non-assessed students in creating the group;
- individual student musicianship;
- student music style interests and preferences;

- potential student contribution and degrees of involvement;
- available rehearsal space and use of equipment.

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 the teacher and 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 effectively 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;
- selected repertoire and arrangements should allow each student to demonstrate a range of techniques and high level performance skills on one or more instruments;
- the performance order of arrangements should be chosen to allow for demonstration of variety in style, problems of logistics such as movement, instrument changes etc.

USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses and developing learning activities for Music, teachers should make use of applications of information and communications technology and new learning technologies, such as computer-based learning, multimedia and the World Wide Web, where appropriate and applicable to teaching and learning activities.

Teachers are encouraged to use the available technology to structure their courses. Application of information and communications technology in contemporary music education and industry is diverse and dynamic. At one level, students undertaking units in the Music study may use word processing and graphics software to write analyses. They can also record performances on tape, video or hard disk 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 suit the individual ability levels of students. Sequencing and notation software may be used as an aid to composition, improvisation 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.


KEY COMPETENCIES AND EMPLOYABILITY SKILLS

Students undertaking the following types of assessment, in addition to demonstrating their understanding and mastery of the content of the study, typically demonstrate the following key competencies and employability skills.

Assessment task	Key competencies and employability skills
Performance	Thinking creatively, solving problems, planning and organisation, self-management, teamwork (working in an ensemble and/or with an accompanist), negotiating for successful outcomes, communicating, organising and managing resources, accepting responsibility
Composition, arrangement and/or improvisations	Thinking creatively, planning and organisation, communicating ideas and information, use of information and communications technology, self-management, solving problems
Listening and/or aural, written and practical test	Problem solving, self management
Written report	Planning and organisation, (written) communication
Multimedia report	Planning and organisation, (written) communication
Essay	Planning and organisation, (written) communication
Written report	Planning and organisation, (written) communication
Structured questions	Problem-solving, planning and organisation
Annotated visual report	Initiative and enterprise, technology
Oral report	Planning and organisation, (oral) communication
Test	Problem solving, planning and organisation, (written) communication, self management
Folio – composition, arrangement, part-writing and/or improvisation	Thinking creatively, planning and organisation, communicating ideas and information, use of information and communications technology, self-management, solving problems

In completing work for this study, students may also demonstrate other key competencies and employability skills, such as working with others and in teams, and using mathematical ideas and techniques.

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 and communications technology are identified by this icon .

Unit 3: Music Group performance

AREA OF STUDY 1: Performing in a group

Outcome 1

Present and perform works from a range of music styles with technical accuracy and control, and offer creative interpretations demonstrating stylistic awareness in an ensemble context.

Examples of learning activities

select, research and perform works in a variety of musical styles from the *Prescribed List of Arrangements for Group 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

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

Detailed example

RESEARCH MUSICAL STYLES

Select and listen to a work from the *Prescribed List of Arrangements for Group Performance* (published in *VCAA Bulletin*).

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.

Undertake the following tasks:

- 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.

AREA OF STUDY 2: Aspects of performance

Outcome 2

Analyse a variety of elements affecting their ensemble performances and selectively implement strategies to develop and present effective performances.


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 and melody, structure/form

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 ways technology can be used 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 graphic 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).

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.

AREA OF STUDY 3: Music language and aural perception**Outcome 3**

Recognise and describe the structure and sound of selected characteristics of music.

Examples of learning activities

sing a variety of two, three, or four part vocal works based on tonalities drawn from the scales and modes listed for study

sing in four-part harmony each of the chord progressions listed for study

identify from a series of alternatives a two-bar rhythmic pattern which is presented aurally and within a four-part ensemble context; identify from a series of alternatives a one-bar melodic pattern which is presented aurally and within a four-part ensemble context

use a chord grid OR Roman numerals OR chord symbols to identify and describe up to four chords in a diatonic chord progression drawn from the progressions selected for study



complete activities of aural comprehension and music notation using appropriate software

Detailed example 1**SING CHORD PROGRESSIONS IN FOUR-PART HARMONY**

Listen to the sound of each of the chord progressions listed for study when they are presented with close position voicings.

Using sequencing software, re-arrange voicings within each chord. Chords should always remain in root position; however, SAT voices may be voiced openly. Whilst it may also be useful to study the principles of four-part harmony writing and to follow these in re-arranging the progressions, students

should also be encouraged to try individual approaches.

Print these arrangements and distribute to the class.

Assign parts and sing each progression. Where written ranges are beyond student vocal ranges they should be encouraged to transpose the part by an octave in order to sing it.

All students should sing all parts.

Detailed example 2**IDENTIFY A TWO-BAR RHYTHMIC PATTERN**

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

Provide a series of alternative rhythmic patterns, one of which is the rhythm of the omitted bars.

Listen to the four-part excerpt and choose the correct alternative.

A similar activity may be used in identifying one-bar melodic patterns when presented aurally and within a four-part melodic context.

Unit 4: Music Group performance

AREA OF STUDY 1: Preparing and presenting group performances

Outcome 1

Present and perform works in an ensemble context demonstrating technical accuracy and control, and creative interpretation across a range of styles.

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

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

utilise a range of performing opportunities such as concerts, battle of the bands, eisteddfods/competitions, school assemblies etc. to perform a variety of works



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.

AREA OF STUDY 2: Part-writing or improvisation**Outcome 2**

Use part-writing techniques to create an arrangement or prepare and present an improvisation, and analyse the techniques and ideas used in creating the arrangement or improvisation.

Examples of learning activities**Improvisation**

collect and record examples of music featuring a range of improvisation techniques; analyse, transcribe and practise imitating 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/or rhythmic development in improvisation



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

Part-writing

become familiar with a variety of chord types such as seventh chords and investigate possible chord substitutions

write a variety of bass lines in various contemporary styles such as rock or jazz

investigate the use of melody and harmony in a variety of rock and/or jazz styles

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

Detailed example 1**TRANSCRIPTION, ANALYSIS AND IMITATION OF AN IMPROVISATION**

Using recorded examples, undertake a series of listening tasks which seek to identify and investigate characteristics of improvised solos in cool or modal jazz.

Select a work to perform in class (e.g. 'Maiden Voyage' by Herbie Hancock). Learn the chord progression and melody and develop the ability to freely perform all chords included in the work in scale and arpeggio forms (ascending and descending across the entire practical range of the instrument).

Investigate the various tonal possibilities for each chord/key area by learning the various scales/modes that might be utilised in an improvisation over the given chord progression.

Transcribe a selected improvised solo within the work (or at least sections of a selected improvised

solo). This will require multiple listenings in order to achieve accuracy of pitch and rhythm as well as to take note of expressive nuances such as dynamic contrast and use of accent.

Learn to play this selected solo with the aim of memorising it.

Analyse the solo and identify significant melodic and/or rhythmic motifs. Develop new improvised choruses which explore these motifs with the aim of creating personalised licks/motifs/phrases that can be freely quoted during actual performance.

Create a midi backing track for the work and use it to explore and develop improvised choruses which incorporate characteristics of, and ideas developed from, the transcribed solo.

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

Analyse the melody in order to identify appropriate chords that may be used in the harmonisation.

Plan the harmonic rhythm.

Research the range and registers of instruments in the ensemble.

Create a bass line that outlines the harmonic progression.

Create the inner parts considering the voicing, voice-leading and relationship between parts.

Refine parts so that they are more idiomatic to the selected instruments and style.

AREA OF STUDY 3: Music language and aural perception**Outcome 3**

Recognise and describe the structure and sound of selected characteristics of music.

Examples of learning activity

listen to a variety of ensemble and solo works and/or arrangements and analyse aurally with regard to the idiomatic use of instruments, structural characteristics of the work, textural characteristics of the work and the treatment and interpretation of expressive characteristics (including phrase shaping, articulation styles, dynamics, blend of tone colour and balance of musical strands); notate significant melodic, rhythmic and/or harmonic patterns using conventional Western notation

Detailed example**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 describe the role/s of each.

Analyse ways in which texture is used to create shape and progression within the work.

Analyse ways in which expressive contrast is created within the work. Focus on issues of phrase shaping, dynamic contrast, tempi, tone colour, balance of musical strands.

Notate significant melodic, rhythmic and/or harmonic patterns and comment on ways in which these contribute to the character/style/structure of the work.

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 standards for assessment to assist teachers in their decision on the student's levels of performance will be published by the Victorian Curriculum and Assessment Authority in an assessment handbook. The following is an example of a teacher's assessment program using a selection of the tasks from the Units 3 and 4 assessment tables.

Outcomes	Marks allocated	Assessment tasks
Unit 3 Outcome 2 Analyse a variety of elements affecting their ensemble performances and selectively implement strategies to develop and present effective performances.	25	A written report that analyses the stylistic characteristics of two works being prepared for performance and outlines individual and ensemble strategies that can be used in rehearsal, preparation for performance and/or performance to realise these characteristics.
Outcome 3 Recognise and describe the structure and sound of selected characteristics of music.	25	A written and practical aural test that includes: <ul style="list-style-type: none"> • identification of intervals, scale forms, chord progressions, rhythmic patterns, melodic patterns and/or selected characteristics of pre-recorded works; • recreation of a two-bar melodic phrase from either a live performance or a recording; • writing of scale forms and chords using letter names and pitch notation.
Total marks for Unit 3	50	

Outcomes	Marks allocated	Assessment tasks
<p>Unit 4</p> <p>Outcome 2</p> <p>Use part-writing techniques to create an arrangement or prepare and present an improvisation, and analyse the techniques and ideas used in creating the arrangement or improvisation.</p>	50	<p>Part-writing:</p> <p>A digitally realised arrangement that has been developed using a part-writing process</p> <p>AND</p> <p>A written analysis of the completed arrangement that refers to characteristics of the arrangement, processes used and arrangement techniques used by professional arrangers.</p> <p>OR</p> <p>Improvisation:</p> <p>For pitched instruments</p> <p>A recorded improvisation that demonstrates rhythmic and melodic development and stylistic awareness</p> <p>AND</p> <p>A written analysis that refers to characteristics of the improvisation and improvisation techniques used by professional musicians.</p> <p>For non-pitched instruments</p> <p>A recorded improvisation that demonstrates rhythmic and stylistic awareness</p> <p>AND</p> <p>A written analysis that refers to characteristics of the improvisation and improvisation techniques used by professional musicians.</p>
<p>Outcome 3</p> <p>Describe and evaluate the structure and sound of selected characteristics of music.</p>	25	<p>A written and practical aural test that includes:</p> <ul style="list-style-type: none"> • identification of intervals, scale forms, chord progressions, rhythmic patterns, melodic patterns and/or selected characteristics of pre-recorded works; • recreation of a two-bar melodic phrase from either a live performance or a recording; • writing of scale forms and chords using letter names and pitch notation.
Total marks for Unit 4	75	

Units 3 and 4: Music Solo performance

Unit 3: Music 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. Music performance skills are broadened by ensemble performance, solo technical work and unprepared performance. Music language knowledge, aural comprehension skills and understanding of the structure and characteristics of an ensemble 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 Music Solo performance.

For Outcomes 1 and 2, the student’s main instrument must be selected from the *Units 3 and 4 Prescribed List of Notated Solo Works* published by the Victorian Curriculum and Assessment Authority on its website, www.vcaa.vic.edu.au/vce/studies/index.html. 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 Victorian Curriculum and Assessment Authority before commencing the study.

In ensemble performance for Outcome 3 students could sing in a vocal ensemble, or play in a chamber ensemble, band or orchestra, or play in a combination of ensembles. Students should be encouraged to take up different roles: performing on their main instrument, performing on a second instrument, conducting, accompanying a vocal ensemble on piano as well as singing. The selected ensemble should rehearse on a regular basis and may be a school or community-based ensemble. An ensemble for Outcome 3 may comprise two or more players. At least two of the parts in the orchestration or arrangement should be of equal importance. The student may be a member of a large ensemble where there is more than one player per part. Works selected for performance should allow the student to meet the requirements of the key knowledge and skills.

The instrument for ensemble performance in Outcome 3 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.

For Outcome 1 the instrument and works for the solo performance recital program must be selected from the *Units 3 and 4 Prescribed List of Notated Solo Works* published by the Victorian Curriculum and Assessment Authority on its website, www.vcaa.vic.edu.au/vce/studies/index.html.

In Unit 3, the solo performance program for Outcome 1 must:

- contain at least one work that is an example of twentieth or twenty-first century music;
- be about 10-minutes duration;
- include one unaccompanied work and at least one work that must be 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.

For Unit 3 Outcome 2, 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 also be selected. This is in addition to works in the solo performance recital program for Unit 3 Outcome 1. Works selected for Outcome 2 should not be selected from the *Units 3 and 4 Prescribed List of Notated Solo Works*.

For Outcome 3, ensemble works for performance are selected by the school. There is no prescribed list for ensemble performance in Units 3 and 4 Music Solo performance.

For Outcome 4, schools select one work from the *Prescribed List of Ensemble Works* published annually by the Victorian Curriculum and Assessment Authority in the *VCAA Bulletin*. *The Prescribed List of Ensemble Works* includes:

- works that are examples of twentieth and twenty-first century music;
- works for contemporary popular music ensemble, music theatre, concert band and orchestra;
- vocal and instrumental works including concertos.

For each work the following information is provided:

- details of two definitive recorded interpretations, which should be studied;
- identification of the excerpts from each work, which should be studied, for example the title track from ‘Sgt Pepper’s Lonely Hearts Club Band’, verse 1, chorus and last verse. Each excerpt should be studied with reference to both interpretations given for the work.

Where a score is available for a prescribed ensemble work, it may be used as a teaching resource, but is not mandated for study.

In addition, schools select excerpts from other ensemble works that are in similar style/s and genre/s to the works on the *Prescribed List of Ensemble Works*. Two interpretations in performance should be studied for each selected work. Study of these works will allow students to practise responding to structured questions about interpretations in performance of previously unheard ensemble works.

The work selected for study in Unit 3 Outcome 4 must be different to the work selected for study in Unit 4 Outcome 4.

The works selected for assessment for all outcomes in this unit must not be included in any other performance assessment in any other unit of this study. However, works selected for performance, for example in Outcome 1, may be studied and practised in any other unit, provided they are not assessed. Works presented in the end-of-year Solo performance examination program can be selected from works presented for assessment in Units 1 and 2 and those included in the solo performance unit recitals in Units 3 and 4. All works presented in the end-of-year Solo performance examination must be selected from the current edition of the *Units 3 and 4 Prescribed List of Notated Solo Works*.

AREA OF STUDY 1

Solo performance

In this area of study students develop the instrumental/vocal skills needed to prepare and perform a recital program of notated solo works. Students build on prior work in developing technical skills and performing works in similar styles. They use relevant knowledge of performance style and performance studies, as they practise to be at their personal best in their solo performances in this unit.

Under formal performance conditions, students practise performing selected approved works from the range of styles and characters represented in the *Units 3 and 4 Prescribed List of Notated Solo Works*. The end-of-year solo performance recital examination program is made up of works studied in Outcome 1 in both Units 3 and 4. Works presented for assessment in Units 1 and 2 may also be performed in the recital examination, provided they are included on the *Units 3 and 4 Prescribed List of Notated Solo Works*, but may not be presented for assessment in this unit.

Students experiment with and practise their interpretation of each work in performance. These include differentiation of parts of the structures and characteristics of selected works in performance; historical interpretation, contemporary conventions in interpretation and personal interpretation in performance.

Historical interpretation in performance of selected works includes 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 includes modification of historical performance practice and adaptation of performance practice for modern instruments, new associations of the work with current images, for example, media images, or an individual artist's style of performing as relevant to selected works.

Personal interpretation in performance includes personal freedoms and 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.

In this area of study the term 'style' can be understood as referring to one or more styles.

For Outcome 1, the prepared solo performance program should be about 10 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.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- practice, preparation and performance of a prepared solo recital program of contrasting accompanied (as appropriate to the instrument) works and unaccompanied works including at least one work that is an example of twentieth or twenty-first century music;
- performance on an instrument projecting characteristic tone and artistic variation of tone, and performing with fluency;

- performance using contrast, as appropriate to the style, 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 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.

Key skills

These skills include the ability to

- practise, prepare and perform a prepared solo recital program;
- demonstrate 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, 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 represented in the work and conventions of performance;
- show cooperation and empathy with an accompanist as appropriate to the instrument and work being performed.

AREA OF STUDY 2

Solo technique

This area of study focuses on students practising to develop consistency in all technical aspects of performing on their instrument or singing relevant to the works selected for performance in this unit. Students should also reflect on their practice performances, evaluating their use of direct and indirect procedures to achieve an artistic and consistent performance. These may include employing physical and mental solo performance techniques, reviewing recordings of practice performances and listening to other students performing at a similar standard or a professional recording of similar works.

For Outcome 2, the prepared solo technique program of technical work and exercises should be performed unaccompanied.

Outcome 2

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

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

- 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 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;
- links between selected solo technique work and technical challenges in the solo performance unit recital program.

Key skills

These skills include the ability to

- practise, prepare and perform a study or work with a technical focus;
- develop and maintain accuracy, control, flexibility, dexterity, security, coordination, tone and other performing techniques relevant to the selected program of solo and ensemble works;
- practise and perform a range of solo technical work and exercises on the main instrument;
- perform solo technical work at an appropriate speed, including a variety of phrasing and/or rhythmic and/or bowing patterns as appropriate;
- perform on an instrument, projecting characteristic tone and artistic variation of tone, and performing with fluency;
- perform techniques in playing or singing;
- develop greater clarity, contrast and expressiveness in tone;
- in performance of selected solo works, demonstrate appropriate contrast of expressive elements;

- perform with confidence and demonstrate command of the instrument;
- discuss links between solo technique work and technical challenges in the solo performance unit recital program;
- 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.

AREA OF STUDY 3

Ensemble performance

In this area of study students practise and perform works as members of an ensemble. It focuses on making musical decisions and showing in performance differentiation of parts of the structures and characteristics of selected works; historical interpretation, contemporary conventions in interpretation and freedom in interpretation appropriate for the performer.

For Outcome 3, the prepared ensemble program should include at least two works. An ensemble for Outcome 3 may comprise two or more players. At least two of the parts in the orchestration or arrangement should be of equal importance. The student may be a member of a large ensemble where there is more than one player per part. Works selected for performance should allow the student to meet the requirements of the key knowledge and skills.

Outcome 3

On completion of this unit the student should be able to contribute to interpretation in a performance of a prepared ensemble program.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

Key knowledge

This knowledge includes

- background of ensemble works being prepared for performance;
- 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

These skills include the ability to

- practise, 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 commensurate with skill level in solo performance work, including maintaining a musical role as appropriate to the selected styles.

AREA OF STUDY 4

Music language for performance

This area of study focuses on application of knowledge and development of aural perception skills that will assist students to successfully perform and interpret works in a range of styles and characters.

Students develop knowledge about conventions of music language relating to melody (horizontal pitch organisation and scale forms), duration (rhythm, beat and metre) and harmony (chords and chord progressions). They learn about concepts underpinning the structures and characteristics of intervals, scale forms, chords and rhythms, and apply their knowledge of these concepts to develop aural comprehension skills focusing on identifying chord progressions and transcribing melodies.

Students analyse similarities and differences between interpretations of twentieth and twenty-first century music works, applying knowledge of the ways music language is used by performers, composers, and/or arrangers. They develop an understanding about how the performance of melody, duration, tone colour, dynamics and articulation are shaped to interpret work for performance and the degree/s of freedom appropriate to the performer/s without losing the integrity of the original conception. These characteristics can be used by a performer/s to differentiate styles, express the character of a work and convey feelings and expression in performance, giving the meaning to the interpretation of a work.

Students study the characteristics and the role of instruments in ensemble works and the use of instruments in combination. They investigate background and/or contextual issues associated with the selected works that could influence how they will interpret the work/s in performance. Students will develop an idea about the intent and purpose of the original work, and the expression appropriate to be shown in performance.

For Unit 3, analysis of ensemble works involves:

- study of excerpts from one work selected from the *Prescribed List of Ensemble Works* (only the excerpts identified in the *Prescribed List of Ensemble Works* are required to be studied for each work);
- study of the recorded interpretations in performance identified for each work in the *Prescribed List of Ensemble Works*;
- aural analysis of selected excerpts from works (selected by the school) that are in similar style/s and genre/s to the works on the *Prescribed List of Ensemble Works*, focusing on identifying ways elements of music are interpreted to give meaning, including melody, duration (beat, rhythm and metre), dynamics, tone colour and articulation;
- developing skills identifying similarities and differences between two different interpretations in performance of the same excerpts from an ensemble work or different ensemble works that are in similar style/s and genre/s to the works on the *Prescribed List of Ensemble Works*.

Outcome 4

On completion of this unit the student should be able to write and describe selected characteristics of music and analyse similarities and differences between interpretations in performance of excerpts from ensemble works.

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

Key knowledge

This knowledge includes

Theory and aural comprehension

- pitch notation conventions on a staff for written music theory work on treble and bass clefs, alto C clef and/or 6 line guitar TAB based on open strings in standard tuning using up to five frets;
- pitch notation conventions on a staff for written aural perception responses using treble and bass clefs without key signatures;
- diatonic and other chromatic intervals both ascending and descending in isolation of a span no larger than an octave;
- scale forms for written music theory work with tonal centres of Bb, C and D, including major, harmonic minor, both melodic minor forms (ascending and descending or Aeolian mode), chromatic, pentatonic (major or doh and minor or la), modal scales of Mixolydian, Dorian and Lydian, other scales forms of minor Gypsy, Algerian, whole tone, and other scales as appropriate to works selected for study and/or performance;
- chord notation that identifies the bass note and character/quality/type of each chord using Roman/Arabic number or the complete chord name beginning with a letter of the alphabet representing the pitch;
- chord progressions using root position diatonic triads and 7ths built on tonic, supertonic, mediant, subdominant, dominant, submediant and leading note in major or harmonic minor scale forms including
 - in major tonalities progressions that use the chords of I, I maj7, ii, ii min7, iii, iii min7, IV, IV maj7, V, V7, vi, vi min7, vii dim, vii half dim7
 - in harmonic minor tonalities progressions that use the chords of i, ii dim, ii dim7, III aug, iv, iv min7, V, V7, VI, VI maj7, vii dim, vii dim7;
- rhythms in a melody in simple, compound and mixed metres up to seven beats a bar with rhythmic subdivisions no smaller than the semiquaver, and include dotted notes, triplets/duplets, syncopations, rests, ties and with note values between one and four beats;
- melody in an ensemble context with up to four parts using up to four different non-transposing instruments set out in a full score, with up to 4 bars that can be transcribed; using pitch notation conventions using treble and bass clefs; without modulation; in scales forms of major, melodic minor, Mixolydian and Dorian; in tonal centres of C, G, D and A; without key signature; given the time signature and starting note; with or without anacrusis/upbeat;

Analysis of work selected from the *Prescribed List of Ensemble Works*

- ways elements of music are interpreted to give meaning, including melody, duration (beat, rhythm and metre), dynamics, tone colour and articulation in the selected excerpts from a work selected from the *Prescribed List of Ensemble Works*;
- characteristics and the role of instruments and the way instruments combine in the selected excerpts from a work selected from the *Prescribed List of Ensemble Works*;
- characteristics of selected excerpts from a work selected from the *Prescribed List of Ensemble Works*, including characteristics that have meaning or contribute to expressiveness;
- similarities and differences between two different interpretations in performance of the same excerpts from an ensemble work selected from the *Prescribed List of Ensemble Works*;
- background and/or contextual issues that may influence interpretation including the style of the work, historical interpretation, contemporary conventions in performance and personal interpretations of the selected excerpts from a work selected from the *Prescribed List of Ensemble Works*.

Analysis of excerpts from ensemble works selected by the school

- ways elements of music are interpreted to give meaning, including melody, duration (beat, rhythm and metre), dynamics, tone colour and articulation in selected excerpts from ensemble works;
- similarities and differences between two different interpretations in performance of the same excerpts from an ensemble work.

Key skills

These skills include the ability to

Music theory

- write given music theory, including intervals in isolation, scale forms and chord types in root position using pitch notation conventions;
- write diatonic and other chromatic intervals, both ascending and descending, in isolation of a span no larger than an octave on a pitch staff with treble and bass clefs;
- write scale forms, including major, harmonic minor, both melodic minor forms (ascending and descending or Aeolian mode), chromatic, pentatonic, modal scales of Mixolydian, Dorian and Lydian, other scales forms of minor Gypsy, Algerian, whole tone, minor Lydian, Lydian dominant on a staff with treble and bass clefs, alto C clef and/or 6 line guitar TAB based on open strings in standard tuning using up to five frets;
- write individual chords
 - on a staff with treble, bass, alto C clefs within a span of an octave and/or on a 6 string guitar TAB staff based on open strings in standard tuning as a playable chord using up to 5 frets
 - as root position diatonic triads and 7ths built on tonic, supertonic, mediant, subdominant, dominant, submediant and leading note
 - in major or harmonic minor scale forms with tonal centres of Bb, C and D
 - in major tonalities using the chords of I, I maj7, ii, ii min7, iii, iii min7, IV, IV maj7, V, V7, vi, vi min7, vii dim, vii half dim7
 - in harmonic minor tonalities using the chords of i, ii dim, ii dim7, III aug, iv, iv min7, V, V7, VI, VI maj7, vii dim, vii dim7;

Aural comprehension

- aurally recognise and write chord progressions
 - where the tonic chord is given as the first chord with up to five chords to be recognised
 - using root position diatonic triads and 7ths built on tonic, supertonic, mediant, subdominant, dominant, submediant and leading note
 - in major or harmonic minor scale forms with tonal centres of Bb, C and D
 - in major tonalities using the chords of I, I maj7, ii, ii min7, iii, iii min7, IV, IV maj7, V, V7, vi, vi min7, vii dim, vii half dim7
 - in harmonic minor tonalities using the chords of i, ii dim, ii dim7, III aug, iv, iv min7, V, V7, VI, VI maj7, vii dim, vii dim7
 - using chord notation that identifies the bass note and character/quality/type of each chord using Roman/Arabic number or the complete chord name beginning with a letter of the alphabet representing the pitch;
- transcribe melodies
 - in an ensemble context with up to four parts using up to four different non-transposing instruments set out in a full score
 - with up to 4 bars that can be transcribed

- using pitch notation conventions using treble and bass clefs
- without modulation
- in scales forms of major, melodic minor, Mixolydian and Dorian
- in tonal centres of C, G, D and A
- without key signature
- with a given time signature and starting note
- with or without anacrusis/upbeat
- using rhythm notation conventions
- with rhythms in simple, compound and mixed metres up to seven beats a bar with rhythmic subdivisions no smaller than the semiquaver, and including dotted notes, triplets/duplets, syncopations, rests, ties and with note values between one and four beats;

Analysis of work selected from the *Prescribed List of Ensemble Works*

- explain ways elements of music are interpreted to give meaning including melody, duration (beat, rhythm and metre), dynamics, tone colour and articulation in excerpts from works selected from the *Prescribed List of Ensemble Works*;
- describe characteristics and the role of instruments and the way instruments combine in excerpts from each interpretation of selected works from the *Prescribed List of Ensemble Works*;
- describe characteristics of excerpts from works selected from the *Prescribed List of Ensemble Works*, including characteristics that have meaning or contribute to expressiveness;
- explain and discuss similarities and differences between excerpts from two different interpretations in performance of works selected from the *Prescribed List of Ensemble Works*;
- describe background and/or contextual issues that may influence interpretation including the style of the work, historical interpretation, contemporary conventions in performance and personal interpretations of excerpts from works selected from the *Prescribed List of Ensemble Works*;

Analysis of excerpts from ensemble works selected by the school

- describe characteristics of interpretations in performance of excerpts from previously unheard ensemble works presented aurally with or without a notated score, including characteristics of melodies, rhythms, tone colour, dynamics and articulation;
- discuss similarities and differences between two different interpretations in performance of an excerpt from a previously unheard ensemble work presented aurally with or without a notated score, including characteristics of melodies, durations (beat, rhythm and metre), tone colour, dynamics and articulation.

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 Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors 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 will be determined by school-assessed coursework and two end-of-year examinations.

Contribution to final assessment

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

The level of achievement for Units 3 and 4 is also assessed by an end-of-year Solo performance examination, which will contribute 50 per cent to the study score; and an end-of-year Aural and written examination, which will contribute 25 per cent to the study score.

School-assessed coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority 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 handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors 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 used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
Outcome 2 Perform a study, technical work and exercises on their main instrument, which will enhance the performance of the selected solo and/or ensemble works, and works that demonstrate unprepared performance skills.	25	Performance of a study or unaccompanied work with a technical focus.
	20	AND Performance of solo technical work and exercises unaccompanied.
Outcome 3 Contribute to interpretation in a performance of a prepared ensemble program.	10	Unprepared performance of previously unseen material.
	20	Ensemble performance.
Total marks	75	

*School-assessed coursework for Unit 3 contributes 15 per cent to the study score.

Unit 4: Music Solo performance

This unit focuses on the preparation and presentation of a solo program of works, demonstrating through performance an understanding of interpretation. Music performance skills are extended by development of technical work in ensemble performance and unprepared performance skills, and studies in aural comprehension. Understanding and recognition of musical characteristics of an ensemble work are further developed.

SELECTION OF INSTRUMENT OR VOICE

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

Students who work with more than one instrument should select a main instrument for the solo performance. The same solo instrument should be selected for Units 3 and 4.

For Outcomes 1 and 2, the student’s main instrument must be selected from the *Units 3 and 4 Prescribed List of Notated Solo Works* published by the the Victorian Curriculum and Assessment Authority on its website, www.vcaa.vic.edu.au/vce/studies/index.html. 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 Victorian Curriculum Assessment Authority before commencing the study.

In ensemble performance for Outcome 3 students could sing in a vocal ensemble, or play in a chamber ensemble, band or orchestra, or play in a combination of ensembles. Students should be encouraged to take up different roles: performing on their main instrument, performing on a second instrument, conducting, accompanying a vocal ensemble on piano as well as singing. The selected ensemble should rehearse on a regular basis and may be a school or community-based ensemble. An ensemble for Outcome 3 may comprise two or more players. At least two of the parts in the orchestration or arrangement should be of equal importance. The student may be a member of a large ensemble where there is more than one player per part. Works selected for performance should allow the student to meet the requirements of the key knowledge and skills.

The instrument for ensemble performance in Outcome 3 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.

For Outcome 1 the instrument and works for the Solo performance recital program must be selected from the *Units 3 and 4 Prescribed List of Notated Solo Works* published by the Victorian Curriculum and Assessment Authority on its website, www.vcaa.vic.edu.au/vce/studies/index.html.

In Unit 4, the solo performance program for Outcome 1 must:

- contain at least one work that is an example of twentieth or twenty-first century music;
- be about 15-minutes duration;
- include one unaccompanied work and at least one work that must be 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.

For Unit 4 Outcome 2, 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 Unit 4 Outcome 1.

For Outcome 3, ensemble works for performance are selected by the school. There is no prescribed list for ensemble performance in Units 3 and 4 Music Solo performance.

For Outcome 4, schools select one work from the *Prescribed List of Ensemble Works* published annually by the Victorian Curriculum and Assessment Authority in the *VCAA Bulletin*. The *Prescribed List of Ensemble Works* includes:

- works that are examples of twentieth and twenty-first century music;
- works for contemporary popular music ensemble, music theatre, concert band and orchestra;
- vocal and instrumental works including concertos.

For each work the following information is provided:

- details of two definitive recorded interpretations, which should be studied;
- identification of the excerpts from each work, which should be studied, for example the title track from 'Sgt Pepper's Lonely Hearts Club Band', verse 1, chorus and last verse. Each excerpt should be studied with reference to both interpretations given for the work.

Where a score is available for a prescribed ensemble work, it may be used as a teaching resource but is not mandated for study.

In addition, schools select excerpts from other ensemble works that are in similar style/s and genre/s to the works on the *Prescribed List of Ensemble Works*. Two interpretations in performance should be studied for each selected work. Study of these works will allow students to practise responding to structured questions about interpretations in performance of previously unheard ensemble works.

The work selected for study in Unit 4 Outcome 4 must be different to the work selected for study in Unit 3 Outcome 4.

Works selected for assessment for all outcomes in this unit must not be included in any other performance assessment in any other unit of this study. However, works selected for performance, for example in Outcome 1, may be studied and practised in any other unit, provided they are not assessed. Works presented in the end-of-year Solo performance examination program can be selected from works presented for assessment in Units 1 and 2 and those included in the solo performance unit recitals in Units 3 and 4. All works presented in the end-of-year Solo performance examination must be selected from the current edition of the *Units 3 and 4 Prescribed List of Notated Solo Works*.

AREA OF STUDY 1

Solo performance

This area of study focuses on the final stages of skill development and refinement in performing on an instrument or singing in a solo context.

From prior work in developing technical skills and performing other works in similar styles, and gaining relevant knowledge of performance style and performance studies, students practise to be at their personal best in their solo performances in this unit and the final examination.

Under formal conditions students practise performing selected works from the range of styles and characters represented in the *Units 3 and 4 Prescribed List of Notated Solo Works*. The end-of-year Solo performance recital examination program is made up of works studied in Outcome 1 in both Units 3 and 4. Works presented for assessment in Units 1 and 2 may also be performed in the recital examination, but may not be presented for assessment in this unit.

Students finalise and practice their interpretation of each work in performance. This includes differentiation of parts of the structures and characteristics of selected works in performance; historical interpretation, contemporary conventions in interpretation and personal interpretation in performance.

In this area of study the term ‘style’ can be understood as referring to one or more styles.

For Outcome 1, the prepared solo performance Unit 4 recital program should be about 15 minutes duration.

Outcome 1

On completion of this unit the student should be able to interpret and perform accurately, artistically and in ways that project musical intentions, selected solo works in a range of styles and/or characters.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- practice, preparation and performance of a prepared solo recital program of contrasting accompanied (as appropriate to the instrument) works and unaccompanied works, including at least one work that is an example of twentieth or twenty-first century music;
- performance on an instrument, projecting characteristic tone and artistic variation of tone, and performing with fluency;
- performance using contrast, as appropriate to the style, 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;
- differentiation of parts of the structures and characteristics of selected works in performance; for example, through use of silence, rests and changes in intensity;
- historical, contemporary and personal interpretation in performance;
- performance showing cooperation and empathy with an accompanist as appropriate to the instrument and work performed;
- presentation techniques of music performance appropriate to the instrument, the style represented in the work and conventions of performance;
- performance techniques to project musical intentions as appropriate to the performance space.

Key skills

These skills include the ability to

- practise, prepare and perform a prepared solo recital program;
- perform on an instrument, projecting characteristic tone and artistic variation of tone, and performing with fluency;
- perform using contrast, as appropriate to the style, 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; for example, through use of silence, rests and changes in intensity;
- perform selected works using historical, contemporary and/or personal interpretation;
- demonstrate presentation techniques of music performance appropriate to the instrument, the style represented in the work and conventions of performance;
- show cooperation and empathy with an accompanist as appropriate to the instrument and work performed.

AREA OF STUDY 2

Solo technique

This area of study focuses on students practising to develop consistency in all technical aspects of performing on their instrument or singing relevant to the works selected for performance in this unit. Students should also reflect on their practice performances, evaluating their use of direct and indirect procedures to achieve an artistic and consistent performance. These may include employing physical and mental solo performance techniques, reviewing recordings of practice performances and listening to other students performing at a similar standard or a professional recording of similar works.

Outcome 2

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

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

- 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;
- links between selected solo technique work and technical challenges in the solo performance unit recital program.

Key skills

These skills include the ability to

- practice and perform a range of solo technical work and exercises on the main instrument;
- develop and maintain 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;
- perform with confidence and demonstrate command of the instrument;
- discuss links between solo technique work and technical challenges in the solo performance unit recital program;
- 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.

AREA OF STUDY 3

Ensemble performance

In this area of study students practise and perform works as members of an ensemble. They focus on making decisions and showing in performance differentiation of parts of the structures and characteristics of selected works in performance; historical interpretation, contemporary conventions in interpretation and freedom in interpretation appropriate for the performer.

For Outcome 3, the prepared ensemble program should include at least two works. An ensemble for Outcome 3 may comprise two or more players. At least two of the parts in the orchestration or arrangement should be of equal importance. The student may be a member of a large ensemble where there is more than one player per part. Works selected for performance should allow the student to meet the requirements of the key knowledge and skills.

Outcome 3

On completion of this unit the student should be able to contribute to interpretation in a performance of a prepared ensemble program.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

Key knowledge

This knowledge includes

- practice, preparation and performance of contrasting ensemble works in a prepared program by a range of composers and/or performers;
- historical interpretation, contemporary conventions in interpretation and freedom in interpretation appropriate for the performers of ensemble works;
- 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

These skills include the ability to

- practise, prepare and perform contrasting ensemble works in a prepared program;
- contribute to the interpretation of the ensemble works in rehearsal and performance;
- 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.

AREA OF STUDY 4

Music language for performance

This area of study focuses on application of knowledge and development of aural perception skills that will assist students to successfully perform and interpret works in a range of styles and characters.

Students develop knowledge about conventions of music language relating to melody (horizontal pitch organisation and scale forms), duration (rhythm, beat and metre) and harmony (chords and chord progressions). They learn about concepts underpinning the structures and characteristics of intervals, scale forms, chords and rhythms, and apply their knowledge of these concepts to develop aural comprehension skills focusing on identifying chord progressions and transcribing melodies.

Students analyse similarities and differences between interpretations of twentieth and twenty-first century music works, applying knowledge of ways the music language is used by performers, composers, and/or arrangers. They develop an understanding about how the performance of melody, duration, tone colour, dynamics and articulation are shaped to interpret work for performance, and the degree/s of freedom appropriate to the performer/s without losing the integrity of the original conception. These characteristics can be used by a performer/s to differentiate styles, express the character of a work and convey feelings and expression in performance, giving meaning to the interpretation of a work.

Students study the characteristics and the role of instruments in ensemble works and the use of instruments in combination. They investigate background and/or contextual issues associated with the selected works that could influence how they will interpret the work/s in performance. Students will develop an idea about the intent and purpose of the original work, and the expression appropriate to be shown in performance.

For Unit 4, analysis of ensemble works involves:

- study of excerpts from one work selected from the *Prescribed List of Ensemble Works* (only the excerpts identified in the *Prescribed List of Ensemble Works* are required to be studied for each work);
- study of the recorded interpretations in performance identified for each work in the *Prescribed List of Ensemble Works*;
- aural analysis of selected excerpts from works (selected by the school) that are in similar style/s and genre/s to the works on the *Prescribed List of Ensemble Works*, focusing on identifying ways elements of music are interpreted to give meaning, including melody, duration (beat, rhythm and metre), dynamics, tone colour and articulation;
- developing skills identifying similarities and differences between two different interpretations in performance of the same excerpts from an ensemble work or different ensemble works that are in similar style/s and genre/s to the works on the *Prescribed List of Ensemble Works*.

Outcome 4

On completion of this unit the student should be able to write and describe selected characteristics of music, and analyse similarities and differences between interpretations in performance of excerpts from ensemble works.

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

Key knowledge

This knowledge includes

Theory and aural comprehension

- pitch notation conventions on a staff for written music theory work on treble and bass clefs, alto C clef and/or 6 line guitar TAB based on open strings in standard tuning using up to five frets;
- pitch notation conventions on a staff for written aural perception responses using treble and bass clefs without key signatures;
- diatonic and other chromatic intervals both ascending and descending in isolation of a span no larger than an octave;
- scale forms for written music theory work with tonal centres of Bb, C and D, including major, harmonic minor, both melodic minor forms (ascending and descending or Aeolian mode), chromatic, pentatonic (major or doh and minor or la), modal scales of Mixolydian, Dorian and Lydian, other scales forms of minor Gypsy, Algerian, whole tone, and other scales as appropriate to works selected for study and/or performance;
- chord notation that identifies the bass note and character/quality/type of each chord using Roman/Arabic number or the complete chord name beginning with a letter of the alphabet representing the pitch;

- chord progressions using root position diatonic triads and 7ths built on tonic, supertonic, mediant, subdominant, dominant, submediant and leading note in major or harmonic minor scale forms including
 - in major tonalities progressions that use the chords of I, I maj7, ii, ii min7, iii, iii min7, IV, IV maj7, V, V7, vi, vi min7, vii dim, vii half dim7
 - in harmonic minor tonalities progressions that use the chords of i, ii dim, ii dim7, III aug, iv, iv min7, V, V7, VI, VI maj7, vii dim, vii dim7;
- rhythms in a melody in simple, compound and mixed metres up to seven beats a bar with rhythmic subdivisions no smaller than the semiquaver, and include dotted notes, triplets/duplets, syncopations, rests, ties and with note values between one and four beats;
- melody in an ensemble context with up to four parts using up to four different non-transposing instruments set out in a full score, with up to 4 bars that can be transcribed; using pitch notation conventions using treble and bass clefs; without modulation; in scales forms of major, melodic minor, Mixolydian and Dorian; in tonal centres of C, G, D and A; without key signature; given the time signature and starting note; with or without anacrusis/upbeat;

Analysis of work selected from the *Prescribed List of Ensemble Works*

- ways elements of music are interpreted to give meaning, including melody, duration (beat, rhythm and metre), dynamics, tone colour and articulation in the selected excerpts from a work selected from the *Prescribed List of Ensemble Works*;
- characteristics and the role of instruments and the way instruments combine in the selected excerpts from a work selected from the *Prescribed List of Ensemble Works*;
- characteristics of selected excerpts from a work selected from the *Prescribed List of Ensemble Works*, including characteristics that have meaning or contribute to expressiveness;
- similarities and differences between two different interpretations in performance of the same excerpts from an ensemble work selected from the *Prescribed List of Ensemble Works*;
- background and/or contextual issues that may influence interpretation including the style of the work, historical interpretation, contemporary conventions in performance and personal interpretations of the selected excerpts from a work selected from the *Prescribed List of Ensemble Works*;

Analysis of excerpts from ensemble works selected by the school

- ways elements of music are interpreted to give meaning, including melody, duration (beat, rhythm and metre), dynamics, tone colour and articulation in selected excerpts from ensemble works;
- similarities and differences between two different interpretations in performance of the same excerpts from an ensemble work.

Key skills

These skills include the ability to

Music theory

- write given music theory, including intervals in isolation, scale forms and chord types in root position using pitch notation conventions;
- write diatonic and other chromatic intervals, both ascending and descending, in isolation of a span no larger than an octave on a pitch staff with treble and bass clefs;
- write scales forms, including major, harmonic minor, both melodic minor forms (ascending and descending or Aeolian mode), chromatic, pentatonic, modal scales of Mixolydian, Dorian and Lydian, other scales forms of minor Gypsy, Algerian, whole tone, minor Lydian, Lydian dominant on a staff with treble and bass clefs, alto C clef and/or 6 line guitar TAB based on open strings in standard tuning using up to five frets;

- write individual chords
 - on a staff with treble, bass, alto C clefs within a span of an octave and/or on a 6 string guitar TAB staff based on open strings in standard tuning as a playable chord using up to 5 frets
 - as root position diatonic triads and 7ths built on tonic, supertonic, mediant, subdominant, dominant, submediant and leading note
 - in major or harmonic minor scale forms with tonal centres of Bb, C and D
 - in major tonalities using the chords of I, I maj7, ii, ii min7, iii, iii min7, IV, IV maj7, V, V7, vi, vi min7, vii dim, vii half dim7
 - in harmonic minor tonalities using the chords of i, ii dim, ii dim7, III aug, iv, iv min7, V, V7, VI, VI maj7, vii dim, vii dim7;

Aural comprehension

- aurally recognise and write chord progressions
 - where the tonic chord is given as the first chord with up to five chords to be recognised
 - using root position diatonic triads and 7ths built on tonic, supertonic, mediant, subdominant, dominant, submediant and leading note
 - in major or harmonic minor scale forms with tonal centres of Bb, C and D
 - in major tonalities using the chords of I, I maj7, ii, ii min7, iii, iii min7, IV, IV maj7, V, V7, vi, vi min7, vii dim, vii half dim7
 - in harmonic minor tonalities using the chords of i, ii dim, ii dim7, III aug, iv, iv min7, V, V7, VI, VI maj7, vii dim, vii dim7
 - using chord notation that identifies the bass note and character/quality/type of each chord using Roman/Arabic number or the complete chord name beginning with a letter of the alphabet representing the pitch;
- transcribe melodies
 - in an ensemble context with up to four parts using up to four different non-transposing instruments set out in a full score
 - with up to 4 bars that can be transcribed
 - using pitch notation conventions using treble and bass clefs
 - without modulation
 - in scales forms of major, melodic minor, Mixolydian and Dorian
 - in tonal centres of C, G, D and A
 - without key signature
 - with a given time signature and starting note
 - with or without anacrusis/upbeat
 - using rhythmic notation conventions
 - with rhythms in simple, compound and mixed metres up to seven beats a bar with rhythmic subdivisions no smaller than the semiquaver, and including dotted notes, triplets/duplets, syncopations, rests, ties and with note values between one and four beats;

Analysis of work selected from the *Prescribed List of Ensemble Works*

- explain ways elements of music are interpreted to give meaning, including melody, duration (beat, rhythm and metre), dynamics, tone colour and articulation in excerpts from works selected from the *Prescribed List of Ensemble Works*;
- describe characteristics and the role of instruments and the way instruments combine in excerpts from each interpretation of selected works from the *Prescribed List of Ensemble Works*;

- describe characteristics of excerpts from works selected from the *Prescribed List of Ensemble Works*, including characteristics that have meaning or contribute to expressiveness;
- explain and discuss similarities and differences between excerpts from two different interpretations in performance of works selected from the *Prescribed List of Ensemble Works*;
- describe background and/or contextual issues that may influence interpretation, including the style of the work, historical interpretation, contemporary conventions in performance and personal interpretations of excerpts from works selected from the *Prescribed List of Ensemble Works*;

Analysis of excerpts from ensemble works selected by the school

- describe characteristics of interpretations in performance of excerpts from previously unheard ensemble works presented aurally with or without a notated score, including characteristics of melodies, rhythms, tone colour, dynamics and articulation;
- discuss similarities and differences between two different interpretations in performance of an excerpt from a previously unheard ensemble work presented aurally with or without a notated score, including characteristics of melodies, durations (beat, rhythm and metre), tone colour, dynamics and articulation.

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 Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors 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 will be determined by school-assessed coursework and two end-of-year examinations.

Contribution to final assessment

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

The level of achievement for Units 3 and 4 is also assessed by an end-of-year Solo performance examination, which will contribute 50 per cent to the study score; and an end-of-year Aural and written examination, which will contribute 25 per cent to the study score.

School-assessed coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority 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 handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors 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 used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
Outcome 2 Perform technical work and exercises on their main instrument, which will enhance the performance of the selected solo and/or ensemble works, and works that demonstrate unprepared performance skills.	20	Performance of solo technical work and exercises unaccompanied.
	10	AND Unprepared performance of previously unseen material.
Outcome 3 Contribute to interpretation in a performance of a prepared ensemble program.	20	Ensemble performance.
Total marks	50	

*School-assessed coursework for Unit 4 contributes 10 per cent to the study score.

End-of-year Solo performance recital 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 Victorian Curriculum and Assessment Authority. The program will include at least four works (five for contemporary piano and percussion, six for contemporary double bass, drumkit, electric bass, voice – classical and voice – contemporary popular) selected from the *Units 3 and 4 Prescribed List of Notated Solo Works* published by the Victorian Curriculum and Assessment Authority on its website, www.vcaa.vic.edu.au/vce/studies/index.html.

- At least two of the works will be examples of twentieth or twenty-first 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. Accompaniments for voice – contemporary popular should avoid doubling the melody of the solo voice.

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 Victorian Curriculum and Assessment Authority 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 *VCAA 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. The 25 minutes will start from the assessors announcement (for disc recording purposes) of the candidate number, instrument, date, time and venue.
- Date: end-of-year, on a date or dates to be notified in the *VCAA Bulletin*. Students will be notified through the school of their individual time for the Solo performance examination.
- Victorian Curriculum and Assessment Authority examination rules will apply. Details for these rules are published annually in the *VCE and VCAL Administrative Handbook*.
- The examination will be marked by a panel appointed by the Victorian Curriculum and Assessment Authority.

Access to resources

- Students will bring their own instrument to the performance. The use of large fixed instruments, such as pipe organ and electronic organ, will require approval from the Victorian Curriculum and Assessment Authority. 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 and keyboard instruments other than keyboard percussion will not require accompanists.
- Only one accompanist is permitted in the performance of each work in the program, though accompanists may change from work to work. Recorded accompaniments may only be used where this is indicated in the description of a particular work in the *Units 3 and 4 Prescribed List of Notated Solo Works*.
- Students may use sheet music except in the case of voice – classical 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 an acoustically suitable space to be determined by the Victorian Curriculum and Assessment Authority.

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 synthesiser will be allowed extra set-up time for their equipment and should bring helpers to assist with unloading, setting up and packing up.
- 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 Solo performance recital examination will contribute 50 per cent to the study score.

End-of-year Solo performance Aural and written examination

Description

Students will answer a series of questions set by an examination panel based on Outcome 4 Unit 3 and Outcome 4 Unit 4. Students will respond to aural and written stimulus material.

Format

Questions will focus on:

Music theory

- writing of intervals, scale forms and chord types;

Aural comprehension

- recognition and description of chord progressions;
- transcription of melodies;

and

- analysis of the selected works from the *Prescribed List of Ensemble Works*;
- previously unheard excerpts from interpretations in performance of ensemble works.

Conditions

The Aural and written 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 *VCAA Bulletin*;
- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*;
- The examination will be marked by a panel appointed by the Victorian Curriculum and Assessment Authority.

Contribution to final assessment

The examination will contribute 25 per cent to the study score.

APPENDIX

This appendix of music terminology is provided as a guide for teachers in preparing courses across the six performance units in VCE Music. Throughout these units reference is made to terminology included in this appendix. The terms have particular application in each unit according to the music selected for study. The examples are included to provide a broad and flexible understanding for the study.

The intention is to encompass all styles of music rather than focusing on a particular tradition of music and/or music analysis.

Performance: Units 1–4

Elements of music that underpin aural perception and skills for successful performance are:

Pitch

Use of pitch has been the primary element that composers have used to express their ideas. Naming and writing pitches in melody and harmony is fundamental to identifying the particular expressions possible in melodic intervals, scale forms, chords and chord progressions. Intervals named within a tonal structure use a quality; for example, major, minor, diminished, augmented, and a number, for example, 1 to 12. Scale forms are different patterns of notes selected from twelve within an octave. The scale forms are different sets of notes that divide the octave. Harmony, the vertical orientation of pitch, provides a structure for melody, and can be analysed into vertical structures of intervals, and have related scale forms. For over four hundred years harmony has been built on tertian chords within a strong tonal structure called functional harmony. Fundamental tertian chords since 1900 include major and minor triads, diminished and augmented triads, dominant 7th, major 7th, minor 7th, diminished 7th, half diminished 7th, and suspended 4th chords. About 1900, quartal chords or chords built on fourths and fifths became an expressive tool for composers.

Pitch in arrangements can include melody, contour, structural divisions, structural features, interpretation, pitch dimensions, pitch organisation. Students recognise how pitch is organised and used in an arrangement that will result in players more successfully and effectively working in a musical team.

Melody

For example, theme, statement, tune, subject, counter-melodies, focus lines and competition.

Contour

For example, intervals (conjunct/disjunct), shape (angular, undulating), direction (ascending/descending), intervals (focus/central tone/s, simple/compound, microtones), predictability (consistent/inconsistent) and harmonic implications (arpeggio, broken chord, triadic).

Structural divisions

For example, phrases (symmetrical/asymmetrical, regular/irregular, predictable/unpredictable, short/extended), sub-phrases and cells.

Structural features

For example, climax, question and answer, internal variations, repetition, subsequent contrasts (diminution, augmentation, inversion, retrograde), sequence, imitation, cadential points, recognition (conventional/unique), use of motifs/riffs and function (ostinato).

Interpretation

For example, use of performance techniques (ornamentation, e.g. trills, turns, sliding, vibrato), timbral effects, stylistic features and articulation. Pitch dimensions include register, definite/indefinite, intonation and tuning.

Pitch organisations

For example, diatonic (major, minor), other (modal, jazz scale, whole tone, ethnic scale, alternative, chromatic), atonal (12 tone, aleatoric, electronic), traditional/non-traditional, weakened/ implied and key schemes (relationships, modulation).

Scale forms

Prior to the 1900s in early classical music, composers tended to present their melodies in one or more related keys and their associated scale forms. When presenting a main theme, there was little change of key or modulation. From around 1900, composers and improvisers would vary the scale forms, exploring this as an expressive tool. Scale forms used in a particular bar would sometimes match the chord. The range of commonly used scale forms became larger as composers and improvisers experimented with musical expression. Composers would select a set number, usually seven, of a possible twelve pitches within an octave and base a musical work on it. The scale forms commonly used prior to the 1900s by Western Art Music or classical composers are major, harmonic minor, melodic minor (both forms) and chromatic. After the 1900s, composers developed a renewed interest in past scale forms; for example, Dorian, Lydian, Phrygian, Mixolydian, Aeolian/Natural Minor, Major Pentatonic, Minor Pentatonic and whole tone. With the aid of accurate pitch meters, a better understanding has evolved of the relationship between scale forms used in World Music. This has encouraged the expressive potential of tuning other than in the equal temperament system that dominates Western Art Music. Contemporary performers fuse the chromatic scale and equal temperament tuning with the basic structures of scale forms from World Music, some dating back more than 1,000 years; for example, adapting Minor Gypsy, Algerian Scales and Indian scale into works of contemporary popular styles for guitar. The serial composers designed their own scale using all twelve notes within the octave, but using each note before repeating any.

The construct of scale forms is commonly described as intervals between each ascending step of the scale. These can be expressed in a variety of ways; for example, steps expressed in semitones intervals, alphabet letter names starting a given root or tonic, on the treble clef staff, on a guitar TAB staff and on a guitar fret board staff.

Scale forms can be transposed to different root or tonic notes.

Duration

Duration in arrangements includes beat, metre, note values, patterns and articulation. Students recognise how duration is used in an arrangement to promote a successful and effective musical team.

Duration in music is made up of complex repeating and varying patterns of rhythms. Where these fall into recurring patterns, they are usually organised in beats called metres. Music prior to the 1900s set the metre at the beginning and this pattern did not change for the whole movement, though contrasts between movements were usual. Since the 1900s, composers have varied simple, compound metres and combinations of them, creating a new style and new expression. Instead of just having patterns of accents across a stable metre in one part, composers changed metres, taking the whole ensemble along.

Beat

For example, regular/irregular, reinforced (strong/well marked), suppressed (weak/unmarked), agogic, sub-pulse, changing pulse, and pace (level of activity in relation to the beat).

Metres

For example, time signatures (simple/compound), hemiola; triple, quadruple, regular/irregular (isometric/multimetric), groupings, suppressed/implied, ambiguous, superimposed and anacrusis.

Rhythm

For example, note values (unity, contrast, recurrence), notational methods (conventional, graphic), average lengths (short/long) and note types (dotted, sustained). Patterns includes riffs, important figures, polyrhythms, syncopation, key groupings, unusual figures (couplets, duplets), and known patterns (waltz, rap etc.). Articulation includes, for example, accents, staccato, legato, slur, attack/decay, tremolo and vibrato.

Texture

Instruments and voices are arranged by composers and arrangers in a variety of combinations from two of the same type up to many different types at once. Students recognise the unique sound of each instrument and the way it blends in different ways with other instruments. Hearing and recognising the role of each instrument/vocal part in the arrangement enables players to project character, blend, and or balance as appropriate to the style. This results in a more successful and effective musical team.

Students recognise how each instrument contributes to the creation of different overall textures in an arrangement. These include textures that are homophonic, polyphonic, monophonic, heterophonic, contrapuntal, antiphonal, number of lines, foreground/background emphasis, opposing/complementary, solo and accompaniment.

The motion between combinations of instruments may include contrary, similar, oblique, parallel, imitative, sequential, staggered, cascaded, discrete, and continuous. The level of activity of the instruments and voices used in combination may include sparse/dense, cluttered, busy, confused and well-defined. The role may include linear dependence/independence, harmonic, melodic, accompaniment, rhythmic support, pulse reinforcing, counter melodic, doubling, backing, open/close harmony.

Background and contextual issues involving texture include different ways texture is explored by composers and creators of music and is related to the origins of and contextual issues of the time. Composers use resources available to them. This includes the types of groups or genres readily available with their particular combinations of instruments and voices. As composers seek to express their individuality, trends change in the roles of instruments and voices in an ensemble. Over time, the improvements in design of instruments and techniques of performing offer more choice and expressiveness to composers. The expressiveness of many instruments can be identified within characteristic sound registers.

The origins of and contextual issues on a work provide a guide to the way texture is used. The purposes, function, dedication of a work influence a composer. Composers are influenced by resources available. Research into the background of a work may find the work is inspired by the human condition, dance, poems, stories, nature, celebration, or works of art. Where there is no program or program links with a work, the abstract language of music selected by a composer is primarily the result of styles of composition known or developed by the composer. The music exists as it is, as pure sound.

Texture is shaped by composers and creators of music according to a wide range of inspirations including the purposes, function and dedication of a work. To express feelings and set the mood, composers create textures by choosing particular tone colours and blends of tone colours, voicing and balance of chords, and rhythms and layers of rhythms.

Through texture the composer organises instrumental and vocal resources to create different emotional responses and musical artistry. An awareness of these characteristics guides the student in developing

a unified performance that embraces historical, contemporary conventions and personal dimensions of artistic interpretation.

Fundamental expression in texture is perceived through the different responses as a result of the characteristics of each instrument (including voice) used in the selected ensemble work. The tone colour of each instrument creates a different response. In most instruments, the overall sound changes from register to register, from string to string, or from one part of the instrument to another. The place in the overall pitch range or tessitura of the instrument part is an expressive device used by composers. Since the 1900s composers took these into extremes of instrument ranges.

Voicing is the way composers arrange particular instruments (including voice) to sound together, resulting in different and expressive textures. This combination of sounds results in a different expression compared to each instrument in isolation. Through particular voicing patterns of instruments in an ensemble, the combined effect may be darker, brighter, heavier, uplifting, or even despondent. Some composers deliberately leave gaps in the overall spread of pitches when voicing the ensemble for particular effects.

Expression through texture can be achieved through understanding the role an instrument or a group of instruments have in a particular setting, arrangement or orchestration. Examples of general textures include homophonic, monophonic, heterophonic, contrapuntal, antiphonal, the number of lines, foreground/background emphasis, opposing/complementary, solo, and accompaniment. A common issue in performance of different textures in musical settings is achieving clarity of all parts. Also, achieving blend and balance between instruments playing the same role is significant and playing and singing common passages creates greater exposure to any slight discrepancy in pitch/intonation, articulation and timing. Examples of motion in texture include contrary, similar, oblique, parallel, imitative, sequential, staggered, cascaded, discrete and continuous. Examples of levels of activity in texture include sparse/dense, cluttered, busy, confused, well-defined, level of dependence, harmonic and melodic. Examples of role in texture include linear independence/dependence, harmonic, melodic, accompaniment, rhythmic support, pulse reinforcement, counter melodic, doubling, backing, open/close harmony.

Historical interpretation in performance

Includes 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

Includes modification of historical performance practice and adaptation of performance practice for modern instruments, new associations of the work with current images, for example media images, or an individual artist's style of performing as relevant to selected works.

Personal interpretation in performance

Includes personal freedoms and 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.

Analytical and personal responses

The responses to music combine feeling responses with salient facts from the music. As the work unfolds in time, the response changes according to changes in the work, for example in how texture changes.

Advice for teachers: Music Solo performance Units 3 and 4

DEVELOPING A COURSE

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 performance program/s. Teachers should continue to identify technical challenges in specific pieces and devise programs of scales, arpeggios and/or exercises that help improve performance. 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, Outcome 4 is 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 AND COMMUNICATIONS TECHNOLOGY

In designing courses and developing learning activities for Music, teachers should make use of applications of information and communications technology and new learning technologies, such as computer-based learning, multimedia and the World Wide Web, where appropriate and applicable to teaching and learning activities.

Teachers are encouraged to use the available technology to structure their courses. Application of information and communications technology in contemporary music education and industry is diverse and dynamic. At one level, students undertaking units in the Music study may use word processing

and graphics software to write analyses. They can also record performances on tape, video or hard disk 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 suit the individual ability levels of students. Sequencing and notation software may be used as an aid to composition, improvisation 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.


KEY COMPETENCIES AND EMPLOYABILITY SKILLS

Students undertaking the following types of assessment, in addition to demonstrating their understanding and mastery of the content of the study, typically demonstrate the following key competencies and employability skills.

Assessment task	Key competencies and employability skills
Performance	Thinking creatively, solving problems, planning and organisation, self-management, teamwork (working in an ensemble and/or with an accompanist), negotiating for successful outcomes, communicating, organising and managing resources, accepting responsibility
Composition, arrangement and/or improvisations	Thinking creatively, planning and organisation, communicating ideas and information, use of information and communications technology, self-management, solving problems
Listening and/or aural, written and practical test	Problem solving, self management
Written report	Planning and organisation, (written) communication
Multimedia report	Planning and organisation, (written) communication
Essay	Planning and organisation, (written) communication
Written report	Planning and organisation, (written) communication
Structured questions	Problem-solving, planning and organisation
Annotated visual report	Initiative and enterprise, technology
Oral report	Planning and organisation, (oral) communication
Test	Problem solving, planning and organisation, (written) communication, self management
Folio – composition, arrangement, part-writing and/or improvisation	Thinking creatively, planning and organisation, communicating ideas and information, use of information and communications technology, self-management, solving problems

In completing work for this study, students may also demonstrate other key competencies and employability skills, such as working with others and in teams, and using mathematical ideas and techniques.

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 and communications technology are identified by this icon .

Unit 3: Music Solo performance

AREA OF STUDY 1: Solo performance

Outcome 1

Interpret and perform, accurately and artistically, selected solo works in a range of styles and/or characters.

Examples of learning activities

listen to different interpretations of solo works, compare and appraise the interpretations, experimenting 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 ways stated performance aims are being realised

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

Detailed example

STUDY OF DIFFERENT INTERPRETATIONS OF SOLO WORKS

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 the above list as the basis for comparison. Take 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.

AREA OF STUDY 2: Solo technique

Outcome 2

Perform a study, technical work and exercises on their main instrument, which 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

identify technical challenges in works being prepared for performance; devise and/or collect a series of exercises that can be used to progressively address each challenge, focus on meeting technical challenges related to interpreting expressive qualities

Detailed example

TECHNICAL PROGRAM TO PREPARE 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.

AREA OF STUDY 3: Ensemble performance**Outcome 3**

Contribute to interpretation in a performance of a prepared ensemble program.

Examples of learning activities

participate in supervised weekly ensemble rehearsals

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

AREA OF STUDY 4: Music language for performance

Note: Area of study 4 and Outcome 4 are the same for both Units 3 and 4 Music Solo performance. The key knowledge should be taught and skills developed throughout the year.

Outcome 4

Write and describe selected characteristics of music and analyse similarities and differences between interpretations in performance of excerpts from ensemble works.

Examples of learning activities**Theory and aural comprehension**

compile and maintain a workbook of theoretical principles (including conventions in traditional Western notation, conventions in 6 line guitar TAB notation, scale structures, clef types and chord structures) and practical activities undertaken in class (including melodic and rhythmic dictation exercises, interval and chord recognition exercises and harmonic progression exercises)

analyse, sing and identify diatonic intervals, scales/modes and chord qualities listed for study

sing a variety of diatonic melodies based on tonalities drawn from the scales/modes and metres listed for study; analyse the melodies noting common melodic patterns, common rhythmic patterns and cadences

sing a variety of two, three, or four part vocal works based on tonalities drawn from the scales and modes listed for study and using simple, compound and mixed meters

sing in four-part harmony chord progressions consisting of five chords in root position using various combinations of the chords listed for study

use Arabic/Roman numerals and/or chord symbols to identify and describe up to five chords in a diatonic chord progression consisting of various combinations of the chords listed for study

Analysis of works selected from the *Prescribed List of Ensemble Works*

compile and maintain a workbook of analysis notes relating to the selected prescribed ensemble work and include:

- original melodic, harmonic, rhythmic, textural and structural characteristics
- significant melodic, harmonic and rhythmic themes/motifs present in the original composition
- original orchestration/tone colour combinations and the idiomatic use of instruments
- original expressive indications (i.e. tempi, dynamics, articulation, phrasing, etc.)
- the impact of contextual issues on the composition and/or first performance of the work

create a series of comparative charts which identify similarities and differences between the two prescribed interpretations of the prescribed ensemble work with regard to

- structural similarities and differences (including melodic, harmonic, rhythmic, textural or tone colour similarities/alterations/variations)
- expressive similarities and differences (including tempi, dynamic, articulations, phrasing, balance, blend similarities/alterations/variations)

plan and write responses that discuss the impact on the character of the selected work caused by variations in the treatment of structural and expressive elements

perform sections of the selected prescribed ensemble work, experimenting with a variety of expressive elements (including tempi, dynamics, articulation, phrasing, blend, balance, instrumentation, etc.) and discuss the effect of these experiments on the character of the work

Analysis of excerpts from ensemble works selected by the school

listen to a variety of ensemble works in styles and genres similar to those of the selected prescribed ensemble work and analyse aurally

create a chart that identifies and describes

- structural characteristics of melodies, harmony, rhythmic patterns, tone colour and texture
- the treatment of expressive characteristics (including tempi, articulation, phrasing, dynamic shaping, blend of tone and balance of musical strands)
- the idiomatic use of instruments and instrumental combinations
- ways in which the treatment of structural and expressive elements contributes to the character/style of the work

notate significant melodic, rhythmic and/or harmonic patterns using conventional Western notation and/or 6 line guitar TAB

create a series of comparative charts which identify similarities and differences between two interpretations of school selected ensemble works with regard to

- structural similarities and differences (including melodic, harmonic, rhythmic, textural or tone colour similarities/alterations/variations)
- expressive similarities and differences (including tempi, dynamic, articulations, phrasing, balance, blend similarities/alterations/variations)
- expressive differences (including tempi, dynamic, articulations, phrasing, balance, blend alterations/variations)

plan and write responses that discuss the impact on the character of school selected works caused by variations in the treatment of structural and expressive elements

Detailed example

AURAL ANALYSIS OF A VARIETY OF ENSEMBLE WORKS

Select a number of excerpts which are similar in style to the selected prescribed ensemble work and for each:

- Map the structure diagrammatically.
- Identify the instrumentation utilised within the excerpt and describe the roles of these instruments within the texture of the music with regard to melody, harmony, rhythm and tone colour. Identify changes that occur within the work to the role played by selected instruments.
- Notate significant melodic and/or harmonic and/or rhythmic patterns/motifs and comment on ways in which these contribute to the character/style/structure of the work.
- Identify the tonality, metre and tempo.
- Discuss major compositional devices featured in the work.
- Devise a chart that records the main musical events under categories of melody, rhythm.
- Describe the idiomatic use of instruments and/or instrument combinations.
- Analyse ways in which texture is used to create shape and development within the work.
- Analyse ways in which expressive contrast is created within the work. Focus on issues of phrase shaping, articulation style, dynamic contrast, tempi, tone colour, blend of instrumental voices and balance of musical strands, and comment on ways in which these contribute to the character/style/structure of the work.
- Compile a list of critically responsive terms to describe the character of the work.

Unit 4: Music Solo performance

AREA OF STUDY 1: Solo performance

Outcome 1

Interpret and perform accurately, artistically and in ways that project musical intentions, selected solo works in a range of styles and/or characters.

Examples of learning activities

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

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

Detailed example

SOLO PERFORMANCE

Schedule regular performances with accompanist where appropriate.

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

Encourage reflection of 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.

AREA OF STUDY 2: Solo technique

Outcome 2

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

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; incorporate improvisation techniques into practice sessions using Band in a Box software (version 12)

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, consistency 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 12), 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 12) 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.

AREA OF STUDY 3: Ensemble performance**Outcome 3**

Contribute to interpretation in a performance of a prepared ensemble program.

Examples of learning activities

participate in supervised weekly ensemble rehearsals, contribute to ensemble development, musical balance, group dynamics and interpretation, prepare an ensemble performance of approximately ten minutes duration that demonstrates a range of composers and/or performers with differentiation between the style of the works

AREA OF STUDY 4: Music language for performance

See advice provided for Music Solo performance: Unit 3, area of study 4, page 108.

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 standards for assessment to assist teachers in their decision on the student's levels of performance will be published by the Victorian Curriculum and Assessment Authority in an assessment handbook. The following is an example of a teacher's assessment program using a selection of the tasks from the Units 3 and 4 assessment tables.

Outcomes	Marks allocated	Assessment tasks
Unit 3		
Outcome 2		
Perform a study, technical work and exercises on their main instrument, which will enhance the performance of the selected solo and/or ensemble works, and works that demonstrate unprepared performance skills.	25	An unaccompanied performance of a study or work with a technical focus. This work should not be selected from the <i>Units 3 and 4 Prescribed List of Notated Solo Works</i> .
	20	A performance of a technical work and exercises selected with reference to solo and/or ensemble works being prepared for performance.
	10	An unprepared performance, for example sight-reading or improvisation in a set style.
Outcome 3	20	An ensemble performance of a program of selected works in which the work of the student is clearly discernible.
Total marks for Unit 3		75
Unit 4		
Outcome 2		
Perform technical work and exercises on their main instrument, which will enhance the performance of the selected solo and/or ensemble works, and works that demonstrate unprepared performance skills.	20	An unaccompanied performance of a technical work and exercises selected with reference to solo and/or ensemble works being prepared for performance.
	10	An unprepared performance, for example sight-reading or improvisation in a set style.
Outcome 3	20	An ensemble performance of a program of selected works in which the work of the student is clearly discernible.
Total marks for Unit 4		50

Units 1–4: Music Styles

In VCE Music Styles Units 1–4, students listen, analyse and respond critically and creatively to music from a range of geographical, social and cultural contexts. Students use a range of practices, including those associated with listening, analysis and creativity, to develop their understanding of ways music can be designed, created and performed.

Through consideration of the elements of music and compositional devices, students develop understandings about the characteristics of works. They make critical responses to specific aspects of works through subjective responses which are justified by objective, analytical information from the music.

Music making in these units focuses on using a range of creative processes to compose, arrange and/or improvise responses to works by other music creators, and to create short original works.

AIMS

Music Styles is designed to enable students to:

- develop skills in critical response to music based on a synthesis of artistic and analytical knowledge;
- develop aural and/or visual analysis skills;
- develop an understanding of the characteristics of works;
- develop skills in composing, arranging and/or improvising;
- discuss and respond to the diversity of musical experiences across time and place;
- understand how social, cultural, practical and other issues may affect the creation of works.

Unit 1: Music Styles

This unit focuses on a broad survey of music from different styles, traditions, times and places. Students will analyse a range of works, including music from a non-western style or tradition. They will learn about the characteristics of the elements of music and consider ways that music creators use elements of music and compositional devices to make works. Students will compose, arrange and/or improvise brief creative exercises in response to the practices of other composers.

SELECTION OF WORKS

For Outcome 1 a wide range of excerpts of varying duration in differing styles and traditions should be selected. Study of the excerpts should focus on use of specific elements of music and/or compositional devices. Music selected for study should include excerpts:

- from styles and traditions which are familiar and unfamiliar to students;
- that use a range of instrumental and vocal combinations;
- from a non-western music style/s.

At least three short works, single movements and/or small collection/s of minor works should be studied for Outcome 2, each from a different style or tradition. Works selected for study do not need to be major works although they should be representative of an identifiable music style or tradition.

Works selected for study in this unit should be different to those selected for study in Units 2, 3 and 4.

AREA OF STUDY 1

Responses to music

This area of study focuses on characteristics of music in different styles and traditions. Students develop skills in using aural analysis to explore ways that composers and/or performers use specific elements of music and compositional devices. Excerpts selected for study should focus on music that uses a range of instrumental combinations. Through listening, students develop skills in aural analysis. Students might also undertake a brief visual analysis of some excerpts, where this is appropriate, to study of a selected music style. They begin to develop skills in forming and presenting critical responses by describing what they hear in the music using appropriate music terminology.

Outcome 1

On completion of this unit the student should be able to describe characteristics of selected music in a range of music styles through aural analysis.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- treatment of elements of music such as structure/form, instrumentation, tone colour, texture, tonality, melody, harmony, rhythm/time, dynamics/volume and/or articulation;
- use of compositional devices such as ornamentation and/or imitation;
- ways that music can be categorised, including historically; for example, Medieval ballad; geographically; for example, music of North India; or by composer/creator; for example, a song composed and performed by Kasey Chambers or a song composed by Daniel Johns and performed by Silverchair.

Key skills

These skills include the ability to

- describe treatment of elements of music and use of compositional devices in selected music excerpts;
- aurally analyse music from a range of music styles and traditions, including a non-western style or tradition;
- use appropriate music terminology, including terminology used to categorise music.

AREA OF STUDY 2**Organisation and context**

This area of study focuses on the organisation of sound and the context of works that are representative of three music styles and/or traditions. Students investigate treatment of elements of music and use of compositional devices in each of the works selected for study. They also consider ways music can interrelate with other aspects of a culture.

Outcome 2

On completion of this unit the student should be able to identify and discuss characteristics and context of selected works in three different music styles and/or traditions.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

- treatment of elements of music, including
 - use of music structures and forms
 - instrumentation/sound sources
 - rhythm/time and its organisation in music
 - features and structures of melody/ies
 - harmony and tonal organisation
 - texture, tone colour, dynamics and articulation;

- use of compositional devices to organise sound in selected works such as sequence, modulation, re-orchestration, addition, subtraction and/or imitation;
- the way music may relate to other aspects of a culture, for example its connection with other art forms or its place in social, political, religious, economic and/or aesthetic contexts.

Key skills

These skills include the ability to

- describe treatment of elements of music and use of compositional devices;
- discuss the relationship between music and other aspects of a culture;
- use appropriate music terminology;
- analyse music aurally and/or visually;
- use music examples such as audio files, score extracts and/or live performances to support analysis.

AREA OF STUDY 3

Creative responses

This area of study focuses on making creative responses to music by composing, arranging and/or improvising a folio of short creative exercises. Students complete two brief creative responses that each focus on a different element of music and/or compositional device. Making a creative response focusing on melody could involve taking an existing melody and varying or arranging it. Alternatively, the student could use a standard chord progression as a starting point for creating a new melody.

Students investigate ways other music creators, for example composers/creators of works they are studying in Outcome 1 or 2, have used elements of music and compositional devices. By using these creators' approaches as a starting point, they find potential directions and solutions for their own work. Students become aware of technical factors such as idiomatic writing for instruments and/or sound balance considerations involved in the composing, arranging and/or improvising process. They also develop appropriate methods of preserving their music. By documenting the use of elements of music and compositional devices in their creative responses, students develop a further awareness of process and organisation in music.

Outcome 3

On completion of this unit the student should be able to compose, arrange and/or improvise musical exercises in response to ways other music creators have used elements of music and compositional devices.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

Key knowledge

This knowledge includes

- ways of using elements of music and compositional devices;
- technical factors involved in composing, arranging or improvising; for example, the range of specific instruments, a performer's vocal style, and/or performance conventions associated with a specific style such as the structure of a solo in a specific jazz style;
- ways of recording and preserving music, such as using music technology, to develop and refine ideas or ways of preparing a score and/or parts that can be used by performers.

Key skills

These skills include the ability to

- compose, arrange and/or improvise creative responses based on specific ways of using elements of music and compositional devices;
- document use of elements of music and compositional devices in creative responses;
- use an appropriate method to preserve the music.

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 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. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

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

Demonstration of achievement of Outcomes 1, 2 and 3 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. Assessment tasks for this unit are:

Outcome 1

A folio of 4-8 responses based on aural analysis of excerpts of music from a range of styles and/or traditions including a non-western style or tradition. Responses should be either:

- written; or
- written and oral; or
- in a multimedia format including a written component.

Outcome 2

One or more of the following formats should be selected:

- a report;
- short-answer responses;
- a test;
- a multimedia presentation;
- an annotated visual report;
- an oral presentation;

Outcome 3

A folio that includes at least two creative responses and accompanying documentation.

Unit 2: Music Styles

This unit focuses on ways that music is used in multidisciplinary art works that combine music and non-musical elements. These works are in many different forms and are represented in diverse historical and cultural contexts. In many of these works, music is used to create effects and elicit responses, often being used to advance a narrative, provide commentary on a narrative or to communicate a mood or feeling. Students analyse ways that music can be used to create effects or elicit responses, both as discrete works and in works that combine music and other elements. They also create music for an art work that combines music and other elements. The form of this work is selected by the student.

SELECTION OF WORKS

For Outcome 1 music excerpts of varying duration in a range of styles and traditions should be selected. Music selected for study should include excerpts:

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

For Outcome 2, selections of music from two works in two different art forms that combine music and non-musical elements should be studied. Appropriate works may include music theatre works, multimedia works such as installations that include music as one of the elements, dance works, operas, incidental music for theatre works and/or films. The music in the works selected for study must have been specifically composed for that work. Works such as songs, program music or soundtrack compilations must not be studied for this outcome.

Works selected for study in this unit should be different to those selected for study in Units 1, 3 and 4.

AREA OF STUDY 1

Responses to music

This area of study focuses on the ways elements of music and compositional devices are used to create effects and elicit responses. Music selected for listening should include excerpts drawn from works that combine music with non-musical elements. The range of excerpts should encompass a variety of instrumental combinations and include styles that are both familiar and unfamiliar to students.

Through a range of listening activities, students continue to develop skills in aural analysis and their ability to use appropriate music terminology. They begin to develop the ability to link subjective responses with objective analytical information evident in the music and present critical responses in written format/s.

Outcome 1

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

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- ways elements of music such as structure/form, instrumentation, tone colour, texture, tonality, harmony, melody, rhythm/time, dynamics/volume, and articulation are used to achieve specific effects and elicit responses;
- use of compositional devices to achieve specific effects and elicit responses;
- ways of forming and presenting critical responses that include subjective responses to music justified by objective, analytical information evident in the music.

Key skills

These skills include the ability to

- aurally analyse music in selected excerpts;
- describe treatment of elements of music;
- describe use of compositional devices;
- critically respond to selected excerpts;
- use appropriate music terminology.

AREA OF STUDY 2

Music created for multidisciplinary art forms

This area of study involves the study of selections of music from two works, each in a different art form. The focus is on the ways the music interrelates with the non-musical features in the works. Students undertake aural and/or visual analysis of the treatment of elements of music and compositional devices. Students also describe the processes used to create the music for the selected art forms and contextual issues associated with the music, including the aims of the music creator/s.

Outcome 2

On completion of this unit the student should be able to describe treatment of elements of music and use of compositional devices in works that combine music and non-musical features.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

- treatment of elements of music, including structure/form, instrumentation, tone colour, texture, tonality, harmony, melody, rhythm/time, dynamics/volume, articulation;
- ways compositional devices are used in creating music in works that combine music and non-musical features;
- processes used to create music for selected art forms;
- ways music interrelates with other features of selected works;
- contextual issues associated with the music, including aims of the creator/s and other issues such as social and commercial considerations as appropriate to the selected works;
- appropriate music terminology.

Key skills

These skills include the ability to

- describe treatment of elements of music in selected works;
- describe use of compositional devices in selected works;
- describe processes used in creating music for selected art forms;
- identify and describe ways in which the music in the selected art works interrelates with other features of the works;
- use appropriate music terminology;
- use music examples from the selected works such as audio and/or audiovisual files, and score extracts to support analysis.

AREA OF STUDY 3

Creative processes in music for multidisciplinary art forms

This area of study focuses on the creation of music for a multidisciplinary art work that combines musical and non-musical features. By composing, arranging and/or improvising music, students become aware of the creative processes used in creating music for multidisciplinary art forms.

Knowledge of these creative processes encompasses the use of elements of music and compositional devices to create specific effects and/or responses and takes into account practical considerations that arise when working with other art forms, such as synchronising music with film or choreography. Students become aware of ways information and communication technologies can assist or inform the creative process. Students could create music for a short, real or imagined visual sequence or compose song/s for performance in a dramatic stage work. As well as using an appropriate system to preserve their music, students document the creative process and describe the practical considerations that influenced their work. Students are not required to create the non-musical features of the art work.

Outcome 3

On completion of this unit the student should be able to create music for an art work that combines music and non-musical features.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

Key knowledge

This knowledge includes

- ways of using elements of music and compositional devices to create music for use in an art work that combines music and non-musical features;
- creative processes used in creating music for an art form;
- practical considerations influencing the creation of music in each of the selected art forms such as the synchronisation of music with other elements in the art works or issues relating to the likely performers or performance context;
- ways information and communications technology can be used to create music in an art form that combines music and non-musical features.

Key skills

These skills include the ability to

- compose, arrange and/or improvise music for use within another art form;
- use elements of music and compositional devices to create specific effects and/or elicit responses;
- document creative processes used to compose, arrange and/or improvise music for an art work that combines music and other elements;
- describe practical considerations that influence the creative process/es used;
- use an appropriate system of preserving the music, for example, a music notation or sequencing software application.

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 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. Teachers should select a variety of assessment tasks for their assessment program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

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

Demonstration of achievement of Outcomes 1, 2 and 3 must be based on the student's performance on a selection of assessment tasks. Where teachers allow students to choose between tasks they must ensure that the tasks they set are of comparable scope and demand. Assessment tasks for this unit are:

Outcome 1

- a folio of 4–8 written responses based on aural analysis of excerpts of music from works that combine music and non-musical features.

Outcome 2

One or more of the following formats should be selected:

- a report;
- short-answer responses;
- a test;
- a multimedia presentation;
- an annotated visual report;
- an oral presentation.

Outcome 3

Creation of music for use in an art work that combines music and non-musical features and accompanying documentation, including a record of the music. Students are not required to create the non-musical features of the art work.

Unit 3: Music Styles

This unit focuses on the study of works from at least two different music styles and traditions, including a work or collection of minor works, by an Australian composer. Students develop understanding of similarities and differences in the practice of music creators from different times and/or places. They develop skills in making critical responses to works from different music styles and traditions, including skills in identifying different approaches to using the compositional devices of contrast, repetition and variation. Students develop knowledge about the characteristics of the style of selected works and understanding of the ways that contextual issues can influence works. They make creative responses based on ways of treating elements of music and using compositional devices.

SELECTION OF WORKS

For Outcome 1, music excerpts of varying duration in a range of styles and traditions should be selected. Music selected for study should include excerpts:

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

A number of excerpts selected for study should focus on the use of the compositional devices of contrast, repetition and variation. Collectively, excerpts selected for study should demonstrate different approaches to the treatment of specific elements of music and ways of using particular compositional devices.

For Outcome 2, at least two short works, single movements and/or small collection/s of minor works should be studied, including one work or collection of minor works by an Australian creator/composer.

Works selected for study in this unit should differ from those selected in Units 1, 2 and 4.

AREA OF STUDY 1

Responses to music

This area of study focuses on listening and making critical responses to excerpts in a variety of music styles that use a range of instrumental and vocal combinations. Students develop their skills in critical response by aural analysis of the elements of music and compositional devices. By focusing on the specific compositional devices of contrast, repetition and variation, students develop an understanding of different ways music creators use the same compositional devices to create effects and to achieve creative aims.

Outcome 1

On completion of this unit the student should be able to make critical responses to music in a range of styles and instrumental and vocal combinations.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- treatment of the elements of music, including structure/form, instrumentation, tone colour, texture, tonality, harmony, melody, rhythm/time, dynamics/volume, articulation;
- ways compositional devices, including contrast, repetition and variation, are used;
- ways of forming and presenting critical responses that include subjective responses to music justified by objective, analytical information evident in the music;
- appropriate musical terminology.

Key skills

These skills include the ability to

- aurally analyse excerpts of music;
- respond critically to excerpts of music;
- discuss ways of using specific compositional devices;
- justify subjective responses through objective, analytical information evident in the music;
- use appropriate music terminology.

AREA OF STUDY 2**Organisation and context**

This area of study focuses on the organisation and context of two short works, movements and/or collection/s of minor works in differing styles, one of which should be by an Australian composer/creator. Students become aware of ways of organising sounds in different styles of music through aurally and/or visually analysing the treatment of elements of music and the use of compositional devices, including contrast within the selected works. Students will develop knowledge of the characteristics of the style of the selected works, for example instrumentation and common forms, and be able to discuss contextual issues associated with these works. A study of contextual issues relevant to a contemporary Australian work might involve exploration of the function of art music in contemporary Australia, and include discussion of issues such as the commissioning of new works and funding sources such as corporate sponsorship. Students will use appropriate music terminology and specific music examples to aid in their description, discussion and analysis.

Outcome 2

On completion of this unit the student should be able to discuss the organisation and context of works in differing music styles.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

- treatment of elements of music within selected works, including a work by an Australian composer/creator;
- use of compositional devices including contrast and other devices as appropriate to the work/s;
- characteristics of the music style of each selected work;
- contextual issues associated with each selected work;
- music terminology appropriate to the selected styles.

Key skills

These skills include the ability to

- aurally and/or visually analyse the treatment of elements of music in the selected works;
- aurally and/or visually analyse the use of compositional devices including contrast in the selected works;
- describe ways in which selected works are representative of particular music styles;
- discuss contextual issues associated with selected works;
- use appropriate music terminology;
- use music examples from the music such as audio files, score extracts and/or live performances to support analysis.

AREA OF STUDY 3

Creative responses

This area of study focuses on ways of making brief creative responses to aspects of the music selected for study in Outcome 1 and/or Outcome 2. The responses should explore ways of using the compositional devices of contrast, repetition and variation to structure music ideas. For example, students could sketch approach/es to way/s of varying a phrase or adding a melodic line to an existing melody or harmonic progression in similar way/s to music studied in Outcomes 1 and/or 2. Students become aware of technical factors involved in the composing, arranging and/or improvising process and develop appropriate methods of preserving their music. By documenting the use of elements of music and compositional devices in their creative responses, students develop a further awareness of process and organisation in music. The creative responses students complete in this unit may be used as preparatory material for the short work to be completed in Unit 4, Outcome 3.

In this area of study the term ‘process’ can be understood as one or more processes.

Outcome 3

On completion of this unit the student should be able to make creative responses and describe the process used to create the responses.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

Key knowledge

This knowledge includes

- ways of using contrast, repetition and variation to structure music ideas; for example, the ways contrast is used in excerpts or works selected for study in Outcomes 1 and 2;

- technical factors including balance, combinations of sound sources, idiomatic use of instruments and other factors as appropriate such as the human factor in performance; for example, working from a brief or commission to create works for performers with different levels of skills and/or experience, intonation or the context for a specific commission or performance;
- the system of preserving the music usually associated with the works selected for study.

Key skills

These skills include the ability to

- use a composition, arrangement and/or improvisation process to make creative responses based on compositional devices, including contrast, repetition and variation;
- document the process used to make the creative responses;
- describe technical factors that influenced the composing, arrangement and/or improvisation process used in each response;
- preserve a record of each creative response.

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 Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors 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 will be determined by school-assessed coursework and an end-of-year examination.

Contribution to final assessment

School-assessed coursework for Unit 3 will contribute 25 per cent to the study score.

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

School-assessed coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority 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 handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors 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 used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
Outcome 1 Make critical responses to music in a range of styles and instrumental and vocal combinations.	30	Aural analysis of and written critical responses to four previously unheard excerpts of music in any one or a combination of the following formats: <ul style="list-style-type: none"> • a test • responses to structured questions.
Outcome 2 Discuss the organisation and context of works in differing music styles.	30	Analysis of selected works in any one of or a combination of the following formats: <ul style="list-style-type: none"> • a written report • a test • responses to structure questions • an annotated visual report.
Outcome 3 Make creative responses and describe the process used to create the responses.	40	A folio that includes creative responses focusing on variation, repetition, contrast. Each response should be accompanied by documentation, including: <ul style="list-style-type: none"> • a record of the responses, for example a recording or a handwritten or computer-generated score; • commentary that describes the process/es used; and • annotations that describe characteristics of the response including treatment of element/s of music and use of compositional device/s.
Total marks	100	

*School-assessed coursework for Unit 3 contributes 25 per cent to the study score.

Unit 4: Music Styles

This unit focuses on a study of music excerpts from a range of styles and traditions. Students listen and make critical responses to works and analyse the organisation and context of works. They also use creative processes to compose, arrange and/or improvise a short work.

Works selected for study in this unit should differ from those selected in Units 1, 2 and 3.

SELECTION OF WORKS

For Outcome 1 music excerpts of varying duration in a range of styles and traditions should be selected. Music selected for study should include excerpts:

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

A number of excerpts selected for study should focus on the use of the compositional devices of contrast, repetition and variation. Collectively, excerpts selected for study should demonstrate different approaches to the treatment of specific elements of music and ways of using particular compositional devices.

For Outcome 2, students should select two short works/single movements/sections/collections of minor works in two different music styles, including a work created since 1910. Both of the works/movements/sections/collections of minor works selected for study should use the compositional devices of variation and repetition in significant ways. The styles of the works selected for study should be drawn from excerpts selected for study in Outcome 1.

AREA OF STUDY 1

Responses to music

This area of study focuses on listening and making critical responses to excerpts in a variety of music styles that use a range of instrumental and vocal combinations. Students develop their skills in critical response by aural analysis of the elements of music and compositional devices. By focusing on the specific compositional devices of contrast, repetition and variation, students develop an understanding of different ways music creators use the same compositional devices to create effects and to achieve creative aims.

Outcome 1

On completion of this unit the student should be able to make critical responses to music in a range of styles and instrumental and vocal combinations.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 1.

Key knowledge

This knowledge includes

- treatment of the elements of music, including structure/form, instrumentation, tone colour, texture, tonality, harmony, melody, rhythm/time, dynamics/volume, articulation;
- ways compositional devices including contrast, repetition and variation are used;
- ways of forming and presenting critical responses that include subjective responses to music justified by objective, analytical information evident in the music;
- appropriate musical terminology.

Key skills

These skills include the ability to

- aurally analyse excerpts of music;
- respond critically to excerpts of music;
- discuss ways of using specific compositional devices;
- justify subjective responses through objective, analytical information evident in the music;
- use appropriate music terminology.

AREA OF STUDY 2**Organisation and context**

This area of study focuses on the organisation and context of two works in differing styles, one of which should have been composed/created since 1910. Students become aware of how composers/creators organise sounds in different styles of music through a study of the treatment of elements of music and the use of compositional devices, including contrast, variation and/or repetition within the selected works. Students will develop knowledge of the characteristics of the style of the selected works and be able to discuss contextual issues associated with these works. In addition to aurally and/or visually analysing the treatment of elements of music and the use of compositional devices in the selected works, students will use appropriate music terminology and specific music examples to illustrate their discussion and analysis of these features.

Outcome 2

On completion of this unit the student should be able to analyse the treatment of elements of music and use of compositional devices in the works selected for study, evaluate contextual issues associated with the works, and compare the use of repetition and variation in the works.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 2.

Key knowledge

This knowledge includes

- treatment of elements of music including structure/form, instrumentation, tone colour, texture, tonality, harmony, melody, rhythm/time, dynamics/volume, articulation in selected works, including a work created since 1910;
- use of compositional devices including variation and repetition and other devices as appropriate to the work/s;
- characteristics of the music style of each selected work;
- contextual issues associated with the selected works;
- music terminology appropriate to the selected styles.

Key skills

These skills include the ability to

- aurally and/or visually analyse treatment of elements of music in the selected works;
- aurally and/or visually analyse use of compositional devices in the selected works;
- compare use of repetition and variation in the selected works;
- discuss contextual issues associated with the selected works;
- use music terminology appropriate to the style of the selected works;
- use music examples to support analysis.

AREA OF STUDY 3

Creative processes

This area of study focuses on the creative processes used in composing, arranging and/or improvising a short work. Knowledge of these creative processes encompasses the use of elements of music and compositional devices, including variation and repetition. The work could be the result of a range of student artistic goals and interests; for example, a response to an abstract technical challenge such as creating a piece using polyrhythms, or a piece in eighteenth-century style; a more subjective work exploring an idea, issue or feeling; a work created for a specific purpose, such as a brass fanfare for a school event, or the music heard when on 'hold' for a telephone system. Students will investigate formal and informal creative processes and make decisions as to what is the best approach to realise their own ideas. They create a short work that may be the result of the Creative responses prepared in Unit 3 Outcome 3. As well as using an appropriate system to preserve their music, students will document the creative process they use and describe practical considerations that influenced their work.

In this area of study the term 'process' can be understood as one or more processes.

Outcome 3

On completion of this unit the student should be able to create a short work that includes at least one compositional device of contrast, repetition and/or variation, and explain the creative processes used.

To achieve this outcome the student will draw on knowledge and related skills outlined in area of study 3.

Key knowledge

This knowledge includes

- creative processes used to compose, arrange and/or improvise music works, including the formal process; for example, use of an established compositional method such as serialism and/or the informal process; for example, responding to a music idea in an intuitive way;
- treatment of elements of music within a creative process;
- ways of using compositional devices including at least one of the compositional devices of contrast, repetition and/or variation;
- ways in which creative intention may shape creative processes; for example, how an attempt to create a majestic sound will affect choice of instruments; or how the creation of music for dancing may necessitate an emphasis on a consistent pulse;
- practical factors that influence creative processes; for example, requirements in a brief or commission;
- ways of preserving a music work.

Key skills

These skills include the ability to

- compose, arrange and/or improvise a short music work using a formal and/or an informal creative process;
- document use of elements of music in the work;
- describe way/s compositional devices, including contrast, repetition and/or variation and can be used in the work;
- explain decisions made in a creative process;
- describe practical considerations that influence a creative process;
- use an appropriate system of preserving the music.

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 Victorian Curriculum and Assessment Authority publishes an assessment handbook that includes advice on the assessment tasks and performance descriptors 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 will be determined by school-assessed coursework and an end-of-year examination.

Contribution to final assessment

School-assessed coursework for Unit 4 will contribute 25 per cent to the study score.

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

School-assessed coursework

Teachers will provide to the Victorian Curriculum and Assessment Authority 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 handbook published by the Victorian Curriculum and Assessment Authority. The assessment handbook also includes advice on the assessment tasks and performance descriptors 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 used, teachers must ensure that they are comparable in scope and demand. Teachers should select a variety of assessment tasks for their program to reflect the key knowledge and skills being assessed and to provide for different learning styles.

Outcomes	Marks allocated*	Assessment tasks
Outcome 1 Make critical responses to music in a range of styles and instrumental and vocal combinations.	30	Aural analysis of and written critical responses to four excerpts of music in any one, or a combination of, the following formats: <ul style="list-style-type: none"> • a test • responses to structured questions.
Outcome 2 Analyse the treatment of elements of music and use of compositional devices in the works selected for study, evaluate contextual issues associated with the works, and compare the use of repetition and variation in the works.	30	Analysis of selected works in any one, or a combination of, the following formats: <ul style="list-style-type: none"> • a written report • a test • responses to structured questions • an annotated visual report.
Outcome 3 Create a short work that includes at least one compositional device of contrast, repetition and/or variation, and explain the creative processes used.	40	A short work that uses at least one of the compositional devices of contrast, repetition and/or variation. The work should be accompanied by: <ul style="list-style-type: none"> • a record of the music; for example, an audio recording and/or a handwritten or computer-generated score; • commentary that describes the creative process used; and • annotations that describe characteristics of the work, including the treatment of element/s of music and use of compositional device/s.
Total marks	100	

*School-assessed coursework for Unit 4 contributes 25 per cent to the study score.

End-of-year examination**Description**

All outcomes in Units 3 and 4 will be examined. All of the key knowledge and skills that underpin the outcomes in Units 3 and 4 are examinable.

The examination will be set by a panel appointed by the Victorian Curriculum and Assessment Authority.

Format

The examination will include

- aural analysis and critical responses to excerpts
 - in a range of familiar and unfamiliar styles
 - that use a range of instrumental and vocal combinations
 - that use the compositional devices of contrast, variation and/or repetition
- questions focusing on works selected for study in Units 3 and 4;
- questions focusing on use of creative process and elements of music and compositional devices, including contrast, variation and repetition in the creative responses prepared in Unit 3 Outcome 3 and the short work created in Unit 4 Outcome 3.

The weightings given to Units 3 and 4 Outcomes 1 and 2 in the examination will be approximately equal to the weightings given for school-assessed coursework. The weighting given to Units 3 and 4 Outcome 3 in the examination will be less than the weighting given to these outcomes in school-assessed coursework. Students will not be required to complete creative work such as composing, arranging or improvisation in the examination.

Conditions

The examination will be completed under the following conditions:

- Duration: two hours;
- Date: end-of-year, on a date to be published annually by the Victorian Curriculum and Assessment Authority;
- Victorian Curriculum and Assessment Authority examination rules will apply. Details of these rules are published annually in the *VCE and VCAL Administrative Handbook*;
- The examination will be marked by a panel appointed by the Victorian Curriculum and Assessment Authority.

Contribution to final assessment

The examination will contribute 50 per cent to the study score.

APPENDIX

This appendix of music terminology is provided as a guide for teachers in preparing courses across the four units of VCE Music styles. Throughout the study, reference is made to terminology included in this appendix. The terms have particular application in each unit according to the music selected for study. The examples are included to provide a broad and flexible understanding for the study.

The intention is to encompass all styles of music rather than focusing on a particular tradition of music and/or music analysis. A music style is defined by the way in which the elements of music are treated. Works within an identifiable style should exhibit similar treatment of the elements of music.

A style may encompass music of:

- an era/period (for example, contemporary popular, bebop jazz, grunge, baroque, romantic, nationalist, impressionist, neoclassical);
- a geographical area (for example, Indonesian gamelan music, Australian Aboriginal music);
- a composer (for example, Lennon/McCartney, Arcadelt, Beethoven, Carl Vine);
- a performer/s (for example, Aretha Franklin, U2, Louis Armstrong, Jimi Hendrix, Paganini).

Elements of music

The elements of music, depending on the style being studied, may be analysed with reference to:

- structure/form; for example, large-scale structures such as symphonies, dance suites, and operas; medium-scale structures such as twelve-bar blues, sixteen and thirty-two bar song form, verse/chorus, strophic, sonata form, binary, ternary, rondo, theme and variations, through-composed, fugue, round, canon, cantus firmus, metrical and/or harmonic cycles; small-scale structures such as motives and motivic development, phrasing, chord patterns, textural components, modulatory systems;
- instrumentation; for example, the list of instruments/sound sources used;
- tone colour; for example, the effect of the way in which the instruments/sound sources are used and the effect of techniques employed; combinations of instruments used at various stages in the work or excerpt; particular instrumental techniques employed such as muting, pizzicato, glissandi, flutter tonguing; production techniques such as reverb, chorus, distortion;
- texture; for example, layers of sound (contrapuntal, polyphonic, chordal, homophonic, monophonic, heterophonic, pointillistic, unison); the density of sound (from light/thin to heavy/thick); tessitura (effect of pitch height on texture);
- tonality; for example, modal, diatonic (major/minor – functional), pentatonic, polytonal, whole tone, chromatic, atonal, serial;
- harmony; for example, triads, triadic extensions, cluster chords, organum, vertical pitch combinations and the interrelationship of chords (functional or non-functional), modulation, ostinato, harmonic rhythm (rate of harmonic change per bar), pitch centres;
- melody; for example, the tune, tone rows, themes, horizontal pitch patterns and the characteristics of a melody such as intervals, phrasing, tessitura, shape, motives and, where appropriate, influence of text;
- rhythm/time; for example, metre/time signature, pulse, length of notes, tempo, rhythmic motives and rhythmic devices such as syncopation, ostinato, augmentation/diminution, polymetres and cross rhythms;
- dynamics/volume;
- articulation; for example, the attack, release and decay of the sound; staccato; marcato; legato.

Compositional devices

Compositional devices are inextricably linked to the treatment of the elements of music and represent the means by which a music work is developed.

These may be seen at the:

- micro level (for example, ornamentation, inversion, augmentation, diminution, fragmentation);
- medium level (for example, imitation; use of sequence; modulation; re-orchestration; re-harmonising; addition/subtraction of melodic lines, rhythmic accompaniment, instruments or layers of sound);
- global level (for example, contrast; repetition; variation).

Compositional devices at the global level may occur in relation to the treatment of all the elements of music and their combination. These global compositional devices may also involve specific devices at the lower level/s. Compositional devices include contrast, repetition and variation.

Contrast

May be achieved via changes to the treatment of dynamics, orchestration, melodic shapes and/or registers, rhythms, metres, harmonies, textures, articulation and/or forms. This may include such devices as modulation, re-orchestration and/or the addition or subtraction of layers of texture.

Repetition

Can be seen in repeating such things as entire formal sections, melodic lines or phrases, rhythms, intervals, melodic shapes, harmonic patterns, timbres, riffs, ostinati.

Variation

Includes any change to an established pattern when heard again. This might include such things as shifting a melodic pattern to a new starting pitch; adding ornaments; expanding or contracting intervals in a melody; retaining melodic contour but changing pitches; changing to a new key area, tempo changes (gradual or sudden), adding or removing rubato or metrical changes, using a rhythmic figure in different places within the bar, adding harmonic accompaniment, changing harmony, adding or subtracting melodic lines or layers of sound, re-orchestration, changing register, changing articulation and/or sound effects.

Conventions

Common practices within music styles in the creation and performance of music. For example, improvisation in jazz styles, figured bass in Baroque works, lead drum calls in the music of Ghana, guitar effects and distortion in rock styles, sampling and editing techniques in techno music.

Performance conventions may also include expected behaviours of both performers and audience; for example, the formality and silence within a concert hall setting; applause at the end of solos in many jazz styles; dramatic flair and aggression within heavy metal; the structure of a North Indian raga performance in three parts.

Context

The context of any music should involve a study of influences on works and music styles, including cultural influences, social issues, practical issues, musical influences, practical and commercial considerations, and issues relating to the likely performer/s of the work;

Some examples might be:

- the geographical move of blues-based music from a southern rural context (Mississippi delta) to urban centres (Chicago) resulting in new instrumentation, stricter rhythms and expanded band arrangements;

- the technological advances in the pianoforte from the eighteenth century through the nineteenth century, resulting in works exploiting the instrument's range and dynamic capabilities;
- the influence of Asian music on Debussy, The Beatles, John Coltrane, or Phillip Glass; the rise of computer-based music and sound production techniques resulting in new and sampled sound sources used in hip-hop, house and techno music;
- the role of the French Revolution on social thinking and structure in Europe, and its effect on the music of the nineteenth century;
- the beginnings of the recording industry which allowed for only three- to four-minute recordings and its effect on the structures of popular music of the time;
- the cultural integration of music in the North Indian classical tradition resulting in the religious/mood/temporal qualities of the Indian raga;
- the systems of patronage, commissions, dedications and contracts in different periods and their effect on music created.

Critical response

Critical responses link a subjective response/s to music justified by objective, analytical information evident in the music. Examples of critical response may include:

- the driving, energetic feeling evoked in the Police song 'Synchronicity' is created by the rapid, consistent regular rhythms of the hi-hat and kick drum aligned with the unison rhythm of the bass;
- the lush, rich and lyrical atmosphere of the final theme of Gershwin's 'Rhapsody in Blue' is achieved by the use of unison, legato full string orchestration.

The adjectives in these two examples – 'driving, pulsating' and 'lush, rich and lyrical' – are subjective responses to music. The analytical information is given in the statements 'the rapid, consistent regular rhythms of the hi-hat and kick drum aligned with the unison rhythm of the bass' and 'unison, legato full string orchestration'.

Advice for teachers: Music Styles Units 1–4

DEVELOPING A COURSE

The central focus of Music Styles Units 1–4 is the exploration of the way sound can be organised in music. Students are asked to examine specific works in different styles, explore and respond to a wide range of other music via aural analysis, and create music in response to their study of the work of music creators across time and place. Three broad areas are covered across all four units:

- Responding to music: where students experience a wide range of music works in different styles and build skills in aural analysis and critical response.
- Organisation and context: where there is a focused study of specific works, which are analysed in terms of their musical characteristics and stylistic context.
- Creative responses/processes: where students create music in response to the musical ideas uncovered in the music they have studied.

The basis of all analysis of musical characteristics throughout the four units is a development of understanding about the treatment of the elements of music and the use of compositional devices. It is essential that both teachers and students have a firm understanding of the nature of these two fundamentals.

In Units 1, 3 and 4, the works selected for study for area of study 2 should be short works, single movements and/or small collection/s of minor works. Examples might include a movement of a symphonic work; two to three songs from the same artist; two to three pieces from a geographical location. The approach should be a focused study on the musical characteristics of the work rather than any comprehensive analysis of the style from which it comes.

In Unit 2, works from two different multidisciplinary art forms must be used in area of study 2. The music selected for study should be small selections of music from each. Examples might include two to three pieces of underscore from a film; an aria, a recitative and a chorus from an opera; two to three songs from a musical.

In Unit 3, one work must be Australian. In Unit 4, one work must have been created after 1910.

For area of study 3 in Units 1 and 3, students make creative responses which may be defined as short musical exercises created in response to a given musical idea or task. The intention is that students should take part in music-creating activities as ideas are uncovered while studying the selected music from areas of study 1 and 2.

In Units 2 and 4 where area of study 3 is titled 'Creative processes', students are required to take part in a creative process that will lead to a completed short work. They are also required to document the processes used to arrive at the end result.

Integrating content

While the three areas of study in each unit are presented separately and all aspects must be covered in developing a course, the design of Music Styles is most suited to an integration of content across areas of study in each unit.

For example, a work chosen for focused study for area of study 2 ‘Organisation and context’, may lead to further listening activities using excerpts from other works that use similar (or contrasting) treatment of music elements or devices. These listening activities may then form part of area of study 1 ‘Responses to music’. Essential musical features uncovered in both these areas of study may then become the focus of a creative response in area of study 3.

In developing any unit, teachers should approach the selection of works for focused study in terms of how their characteristics may lead to further listening and creative activities. In Unit 1, for example, area of study 2 ‘Organisation and context’ might focus on study of a Mozart Piano Sonata first movement (for example K545 or K257) involving:

- analysis of characteristics including: sonata form structure; nature of contrasting melodic material; harmonic progressions of main themes and overall modulation system; use of imitation; overall clarity of sectional design (contextualised by brief analysis of Classical and eighteenth century architecture).

Area of study 1 ‘Responses to music’ might include listening to:

- a Beethoven sonata movement in the same form;
- an excerpt to hear the contrast in two themes from a Mozart symphonic movement in sonata form;
- excerpts/performances of simple nursery rhymes using primary triadic harmony;
- a country song using the same three chords;
- a gospel choir excerpt using call and response imitation;
- an excerpt from a Bach invention focusing on the imitation between parts.

Area of study 3 ‘Creative responses’ might involve:

- creating a contrasting melody to a given one via contrasting contour, dynamics, articulation, key and register;
- creating three separate melodies over the same primary triad harmonic progression;
- creating a 30-second piece to be performed by the class, built on one melodic idea and which must include imitation and contrast.

USE OF INFORMATION AND COMMUNICATIONS TECHNOLOGY

In designing courses and developing learning activities for Music, teachers should make use of applications of information and communications technology and new learning technologies, such as computer-based learning, multimedia and the World Wide Web, where appropriate and applicable to teaching and learning activities.

Teachers are encouraged to use the available technology to structure their courses. Application of information and communications technology in contemporary music education and industry is diverse and dynamic. At one level, students undertaking units in the Music study may use word processing and graphics software to write analyses. They can also record performances on tape, video or hard disk 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 suit the individual ability levels of students. Sequencing and notation software

may be used as an aid to composition, improvisation 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.


KEY COMPETENCIES AND EMPLOYABILITY SKILLS

Students undertaking the following types of assessment, in addition to demonstrating their understanding and mastery of the content of the study, typically demonstrate the following key competencies and employability skills.

Assessment task	Key competencies and employability skills
Composition, arrangement and/or improvisations	Thinking creatively, planning and organisation, communicating ideas and information, use of information and communications technology, self-management, solving problems
Listening and/or aural, written and practical test	Problem solving, self management
Written report	Planning and organisation, (written) communication
Multimedia report	Planning and organisation, (written) communication
Essay	Planning and organisation, (written) communication
Written report	Planning and organisation, (written) communication
Structured questions	Problem-solving, planning and organisation
Annotated visual report	Initiative and enterprise, technology
Oral report	Planning and organisation, (oral) communication
Test	Problem solving, planning and organisation, (written) communication, self management
Folio – composition, arrangement, part-writing and/or improvisation	Thinking creatively, planning and organisation, communicating ideas and information, use of information and communications technology, self-management, solving problems

In completing work for this study, students may also demonstrate other key competencies and employability skills, such as working with others and in teams, and using mathematical ideas and techniques.

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 and communications technology are identified by this icon .

Unit 1: Music Styles

AREA OF STUDY 1: Responses to music

Outcome 1

Describe characteristics of selected music in a range of music styles through aural analysis.

Examples of learning activities


provide a multiple-choice checklist of element treatment using appropriate terminology and ask students to tick which set of boxes fit the musical excerpts heard

start building a glossary of appropriate music terminology and descriptive words that can be used in written responses to a wide range of music

build a journal of listening experiences noting the treatment of music elements and compositional devices

fill in aural analysis charts showing the use of music elements in selected pieces


model a focused listening strategy and process (e.g. jottings, identifying sound source roles, identifying sectional changes; breaking down element treatment); practise applying this strategy in a range of learning activities

 visit a number of music websites and download music files such as midi, mp3; listen to the files to examine the ways the files are grouped in stylistic categories

focus on changes in music across time: compare the use of elements and devices in three songs in the same tradition (e.g. soul, rap, blues) from three different decades

compare similarities and differences in treatment of the music elements in three short works for the same instrumentation, from three different styles and/or eras

prepare guided listening activities for the rest of the class using an excerpt of their own choice

 use the Internet to research reviews of music from different styles; discuss the language used; write reviews of concerts, or new CDs

Example assessment task

AURAL ANALYSIS CHARTS SHOWING USE OF ELEMENTS OF MUSIC

Selected excerpt: *Constant Craving* (kd Lang)

By focusing on two music elements (form and instrumentation), students learn a simple strategy for focused listening, in which they jot down observations under two headings. This activity could first be done with teacher and whole class, over a number of listenings, using this song as a model. Below is an example of a completed aural analysis chart for this song. Students can then apply this strategy to other popular songs. Other columns can then be added to charts, such as texture, rhythm, melody, harmony.

Form	Instrumentation
Introduction	Piano, with soft hi-hat, for first half of this section; then accordion, acoustic guitar, drum kit (emphasis on beats 2 and 4), percussion (with 'swish' on beat 3) added
Verse 1	Solo voice and electric bass guitar added
Chorus (new melody and chord pattern)	Backing vocals added (on off-beats)
Verse 2	As for Verse 1, vibraphone fill added
Chorus (only half the chorus is used)	As for chorus above; accordion adds short driving chords on every beat
Chorus variation (new melody; includes 'A-HA' section)	Solo voice and backing vocals now the focus; thinner sound, some instruments drop out
Instrumental break (verse)	Drum fill leads into instrumental section; distorted electronic keyboard added and has focus; much fuller sound, with all instruments
Chorus (last line sung on higher pitch)	As for chorus above
Bridge (very short)	Drum kit alone (hi-hat only at first)
Chorus variation	As for chorus variation above
Chorus (with repeats of final line, more harmonies added, and fade out)	All instruments and voices

AREA OF STUDY 2: Organisation and context

Outcome 2

Identify and discuss characteristics and context of selected works in three different music styles and/or traditions.

Examples of learning activities

develop diagrams or charts outlining the main formal sections of a musical work studied

analyse the harmonic make up of chords and their progression in one piece;
analyse a melodic line with reference to the underlying chords

provide a graphic representation of a work showing analysis of texture, instrumentation, tone colour, articulation and dynamics

select an element of music (e.g. rhythm), and provide a graphic that focuses on the variety of its treatment within the work

discuss any differences between the three styles studied when the music is performed from sheet music/notations and when it is performed from an aural tradition, e.g. jazz or folk tradition


complete an aural analysis and discussion of a short excerpt from a work focusing on instrument roles, interaction and playing techniques; and use this as a basis for an analytical chart

annotate a section of a score highlighting relevant element treatment

select an identifiable motive from a work and chart its progress and development

find examples of the same compositional device across the three works studied

explore the use and meaning of the music works within the traditional culture that has produce the work studied

 use the Internet and other sources to research the cultural background of a music work being studied; consider the relationship of the selected work to other parts of the culture

produce an 'overall' chart that lists the main characteristics of the treatment of elements of music across the three music works studied

Detailed example

A GRAPHIC FOCUSING ON ONE MUSICAL ELEMENT

Selected work (style – West African): Agbadza
 – from CD Adzohu, by Melbourne-based African ensemble of same name

Selected element: rhythm

- Students attend a concert or workshop on African music presented by local ensembles.
- Listen to examples of drumming music, and other pieces that demonstrate the distinctive treatment of rhythm in much African music.
- Explore short, simple examples of African cross-rhythms and polyrhythms using body percussion and voices to learn and play 2-part or 3-part patterns in class.
- Investigate the importance of repetition within the music, and the momentum created by complex patterns of repeating and changing rhythms.

Listen to Agbadza, focusing on:

- the unchanging ‘time-keeper’ part (played on an iron bell) that provides a rhythmic reference point for the players;
- other ostinato patterns that interlock with this.

Over repeated listenings, track the progress of each instrument (time-keeper bell, shaker, low drum, higher drums, flute).

Identify and discuss:

- the variety and interest when patterns change;
- use of improvisation, freer solo flute part.

Introduce the concept of a rhythm matrix as a way of notating these complex patterns. Use the plan below as an example.

Bars	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	
Timekeeper	—————▶																
Rhythm 1			▶													
Rhythm 2						—	—	—	—	—	—▶	—	—	—	—▶		

Students either continue to work with Agbadza, or choose a simpler piece of polyrhythmic African music. They:

- study the piece aurally to discover the instrumentation, and rhythmic patterns played by each instrument;
- draw up a table for a rhythm matrix;
- fill in the instrumentation, and the actual rhythmic patterns found in time-keeper and one other part in a short section of the piece.

AREA OF STUDY 3: Creative responses

Outcome 3

Compose, arrange and/or improvise musical exercises in response to ways other music creators have used elements of music and compositional devices.

Examples of learning activities


create three melodies that have similar descriptive characteristics as those found in music studied (e.g. soaring, lyrical, circular, repetitive)


construct a series of short melodic ideas with specified characteristics that are the opposite of ideas contained in music studied (e.g. symmetrical/asymmetrical, arched/angular, diatonic/modal)

add a repetitive bass line beneath a series of chords

construct a simple melody over a chordal accompaniment similar to music studied

add layers of rhythm to a given rhythmic pattern taken from a piece studied

 use a sequencing program to experiment with different instrumental combinations to explore tone colour possibilities of a given melody and harmonic accompaniment

 use a sequencing program to experiment with different drum patterns to change rhythmic feel of a given melody and harmonic accompaniment

use a given piece and arrange/transform it into an arrangement based on characteristic element treatment of a studied work/style

complete a series of exercises focusing on building up to a musical setting of text (e.g. melody, a chord structure, bass line, rhythmic accompaniment)

Detailed example

ADD LAYERS OF RHYTHM TO A GIVEN RHYTHMIC PATTERN

This example focuses on musical ideas identified through an initial study of the track Agbadza introduced in the detailed example for area of study 2. Agbadza, like most of the percussive music of West Ghana, features one to two constant rhythmic patterns that remain unchanged throughout and act as a form of time-keeping. The activity could begin as a whole class activity to explore possibilities before students make individual creative responses.

Transcribe then record or sequence the constant pattern (this is a 12-beat recurring motive).

Students play the pattern together. One student taps out the basic underlying pulse in the smallest division. Students experiment with accents within this rhythm.

Individual students notate their own rhythm patterns that repeat across the required number of pulses. The class plays each student's pattern. Combine patterns, adding one at a time. Discuss the way any repeated pattern may be varied – by adding an extra accent or two, or shifting the position of one beat only.

Set the creative task of producing three distinct patterns and two variations of each to be notated over a piece of up to 64 'bars'. Students notate their ideas.

Completed responses are recorded with the class as performers or by utilising sequencing technology.

Unit 2: Music Styles

AREA OF STUDY 1: Responses to music

Outcome 1

Analyse ways in which elements of music and compositional devices are used to create effects and elicit responses.

Examples of learning activities

write personal responses to excerpts noting mood/mood changes; analyse the same excerpts noting element treatment and compositional devices that may have elicited these responses

find two works known to relate to the same non-musical source (e.g. the sea, the desert) and discuss musical means the composers/creators have chosen to reflect the source

listen to a song from a musical (e.g. *Tradition* from 'Fiddler on the Roof' or the first scene from 'Into the Woods') in which many characters are introduced; create a chart of the form of the song showing how the composer treats musical elements to establish each character in music

listen to excerpts from a multidisciplinary work in which the same thematic material is repeated and varied in different contexts to create different moods, different aspects of one character; track changes

listen to an excerpt of film music that creates a distinctive and unusual sound-world for the story (e.g. Lisa Gerrard's score for *Whale Rider*); discuss how and why this is achieved

listen to two examples of orchestral music: an extract from a symphony, an extract from music for Looney Tunes cartoons; compare the rate of change of musical ideas between the works; discuss reasons for differences observed

select two short excerpts in different styles that have the same overall mood and analyse how the mood is created in the different styles, noting similarities and differences

listen to a dramatic scene from an opera or musical and describe how the composer has used musical resources to create and enhance drama and character

Detailed example**HOW THE MOOD IS CREATED**

Select two short excerpts in different styles that have the same overall mood and analyse how the mood is created in the different styles, noting similarities and differences.

Mood: Relaxed and melancholic

Works:

Eric Satie: Gymnopédie No. 1 (solo piano – 1888)

Miles Davis Group: Intro and Davis solo of 'Flamenco Sketches' (from CD Kind of Blue – 1959)

Listen to each piece and discuss the overall mood – are they in any way similar?

Discuss the tempo of each piece and its effect.

Aurally analyse the Satie work and discuss the opening four bars (it uses repetitive one-note-per-bar left hand bass on G–D which is continued throughout the first section. Right hand chords repeat also, using major 7th structure).

Do the same for the opening of Davis' work (uses a falling two-note bass part which is repeated, piano plays basic two chord motive, with variations, in answer).

Discuss the use of repetition in each work.

Focus on the melodies in each piece noting:

- the rhythms employed (Satie's is simple and crotchet based on-the-beat; Davis' is freer, using slightly swung jazz syncopation, but generally hitting a sustained tone at the beginning of each bar);
- use of 'Flamenco' mode.

Discuss:

- these features in relation to changes in mood throughout;
- the differences between the written Satie music and the largely improvised and swung feel of the Davis piece;

- any other musical ideas that might contribute to the overall moods, for example the breathy tone of Davis' muted trumpet and his general 'laying back' on the pulse.

Write two responses to the pieces concentrating on the overall mood and how it is achieved in each.

Note:

- the contours of phrases in each (Satie follows step-based arches and final fall; Davis employs variations on a falling 5th, the first three phrases coming to rest on the same note);
- the tonal implications of each melody in relation to the accompaniment (Satie employing extensive use of 7th and 9th of underlying chords; Davis rarely using the root, and also employing 7th and 9th over basic C Major accompaniment).

From the above, discuss the effects of repetitive or regular melodic rhythms, the use of grounding pitches, the effect of melodic material 'outside' expected chord tones.

Analyse the tonal make up of the pieces in different sections (Satie employs a shifting major to minor idea in sections – ending in minor; Davis employs different modal bases for four or eight bar sections, including a 'Flamenco' mode).

Discuss the above in relation to changes in mood throughout.

Discuss the differences between the written Satie music and the largely improvised and swung feel of the Davis piece.

Discuss any other musical ideas that might contribute to the overall moods, for example the breathy tone of Davis' muted trumpet and his general 'laying back' on the pulse.

Write two responses to the pieces, concentrating on the overall mood and how it is achieved in each.

AREA OF STUDY 2: Music for multidisciplinary art forms

Outcome 2

Describe treatment of elements of music and use of compositional devices in works that combine music and non-musical features.

Examples of learning activities

watch video/performances of the works selected for study

investigate the relationship between the composer and other artists involved in the creation of the works (e.g. film director, choreographer, librettist, stage director, graphic artist)



use the Internet to find and review articles by composers who work in a multidisciplinary art form and discuss their ways of working

examine the use of music in a multidisciplinary art form being studied (e.g. animation) and create a chart of its function in this work (e.g. reinforcing a character's emotions, source music, providing geographical location, building tension, mimicking action/movement)

annotate a written score using the elements of music and comment on the intended effects of the music; identify at least three different effects and/or emotions created by the music

identify use of music in a short video or animation, and create a cue sheet outlining timing, description of action, music function, effect on audience and music element use

using one multidisciplinary art form (e.g. the musical) analyse musical selections using the elements of instrumentation, texture, rhythm and harmony and the effect of their use

Detailed example

MUSICAL: *WEST SIDE STORY* BY LEONARD BERNSTEIN

Select three excerpts from the musical.

For each excerpt:

- Describe the instruments used (including voices), their role and how they are combined in each excerpt. Examine the different effects achieved by the various combinations throughout the music.
- Describe how particular instruments are featured and note any special effects achieved. Examples may include the clicking fingers and muted trumpets in *Cool* and the trombone glissandi and vocal sound effects in *'America'*.
- Analyse the melodies used in terms of range, phrasing, articulation, compositional ideas and changes made to the basic melody by the performer/s during the course of *'America'*.

Note the relationship between the words and the melody, for example the light, short, staccato

rhythmic motives, the emphasised waltz rhythms, the high tessitura and major tonality of *'I Feel Pretty'*.

Note also the change in tonality, the use of even rhythms and Latin ornamentation in the middle section, sung by Maria's friends.

Describe the accompaniment in each excerpt, considering time, rhythms, riffs, articulation, tempo and volume, and its relationship to the melody. For example *'A Boy Like That/I Have a Love'* uses two contrasting songs and moods that are first juxtaposed then superimposed. Consider the final bars where the two characters sing in harmony (representing Anita's acquiescence).

Analyse the harmonic structure and tonality and discuss their effects. Examples may include the use of blues scales and chords contributing to the harmonic structure of *'Cool'*.

Note: Only one art form is used in this example. Two art forms should be studied for Outcome 2.

AREA OF STUDY 3: Creative processes for multidisciplinary art forms


Outcome 3

Create music for an art work that combines music and non-musical features.


Examples of learning activities

create a storyboard for a film and then create a cue sheet for the storyboard noting where music will be used and for what function

provide the musical underscore for a storyboarded film

 create a 30-second radio advertisement that combines music, voice over and effects for a specific purpose

select a text to be performed and underscore a reading with music after noting moods/emotions that music should portray

 create two different soundtracks to be used for the same short digital video excerpt; test the result with an audience noting if the intentional mood/effect was created

create two short dramatic songs using the same text as lyrics, but portraying different emotions

compose a piece to a set brief (e.g. a fanfare for a sports event; a school song; advertising jingle)

use one musical idea such as a melodic motive, a rhythmic pattern and use it to create different effects (e.g. horror, melancholy, suspense, joy); document the reasons for choices made

chart three moods that need to be conveyed for a dance piece using a constant tempo and pulse

Detailed example

PROVIDE THE MUSICAL UNDERSCORE FOR A STORYBOARDED FILM

Choose or write a storyline for a two-minute film.

Storyboard the shots and dialogue for the film, including precise timing.

Discuss the type of effects that need to be created for sequences in the film.

Write a rhythmic motive.

Put chords to the rhythm.

Write a short melodic motive.

Experiment with different orchestration for the above.

Plan the timings for three short musical sequences to be used in the film.

Experiment with tempo and metre to accommodate the timing.

Use the created rhythmic, harmonic and melodic ideas to create a short musical sequence.

Record the music.

Play the music to others to ascertain their responses – does it work the way it should?

Use the created sequence and vary it for other sequences for the film depending on the effect needed, for example change harmony/instrumentation, augment the melody, use rhythmic motive as ostinato building to a climax, introduce new sound sources.

Complete the sequences, noting the changes and effects

Unit 3: Music Styles

AREA OF STUDY 1: Responses to music

Outcome 1

Make critical responses to music in a range of styles and instrumental and vocal combinations.

Examples of learning activities

listen to extracts in which repetition plays an important structural role (e.g. minimalist music, African drumming music, Maninyas, gamelan music, techno/house); note where repetition is exact; track how and where subtle/major changes occur

listen to excerpts from works in established forms that use contrast as a fundamental structural device (e.g. sonata form, rondo)

listen to three improvised solos in a standard jazz performance; compare different treatments of musical elements and compositional devices that are used over the recurring harmonic pattern

listen to an excerpt that provides a clearly audible example of one compositional device; build a library of such excerpts, covering many devices; use as reference points for aural recognition of these devices in unfamiliar works

listen to short works with clearly defined sections (e.g. overtures to operas and musicals; songs with contrasting sections); note musical characteristics of each section; provide written responses to describe this formal analysis

focus on compositional device of contrast: find two works in different styles that use contrast as a fundamental structural device; analyse musical means by which contrast is achieved in both works

use guiding questions to focus listening on use of a particular element or compositional device in an excerpt; play the excerpt again, focusing on a different element; then repeat with another element

compare two excerpts in different styles that use repetition and variation as fundamental structural devices; analyse musical means by which musical interest is maintained in both works

Detailed example

GUIDED LISTENING

Provide students with a series of guiding questions that focus their listening on use of a particular element or compositional device in an excerpt. Then, play the excerpt again, focusing on a different element.

Excerpt: 'Bambi Said' (music of Egyptian Gypsies), on CD from film *Latcho Drom*; first 1.5 minutes

Students draw up an analysis chart (as below), and over three listenings fill in their chart.

This excerpt falls into two clear sections, with the second section beginning with the entry of the percussion. Using the chart below, list the musical characteristics of each section using the nominated elements of music.

Following is an example of how such a chart might be completed.

	INSTRUMENTATION AND TEXTURE	MELODY	RHYTHM
PART 1	Clear three-part layering: string instrument playing constant drone; two wind (oboe-like) instruments, one of which is the lead melody instrument; the two melody instruments interweave with each other at the start, then the lead instrument continues on its own.	Freely and constantly changing, over unchanging drone; improvisatory melodic lines; varying phrases of repeated notes, repeated scalar fragments, fast alternations between two notes, circling round limited pitch range; builds to climax with use of ornamentation, shorter note values, fast virtuosic flurries, expressive slide up to a high note and down again.	No sense of regular pulse, free and improvisatory, long and irregular phrases, mainly short note values.
PART 2	More complex texture; added layers: regular hand-clapping on the beat, drums with repeated pattern, voices singing along in background, more wind instruments (of same type) playing melody line in unison, high-pitched small bells shaken rhythmically (near end).	Wind instruments play bouncy melody with dance-like feel; distinctive dotted figure at start, then descends and ascends back to starting note, regular phrase lengths, simple rhythm, same melody is repeated many times with no apparent variation.	Very strong, steady sense of pulse; regular phrase lengths, settled tempo, driving rhythmic momentum in all layers, simple and repetitive rhythmic patterns.

AREA OF STUDY 2: Organisation and context**Outcome 2**

Discuss the organisation and context of works in differing music styles.

Examples of learning activities

annotate excerpts of a visual score with reference to element treatment and use of compositional devices, especially contrast

build a library of musical motives (e.g. melodic, rhythmic) from a work studied; chart their occurrences, and discuss the way they are used within the work

analyse the harmonic and tonal organisation of the works studied

research how and why the works being studied were written; investigate the time and/or place from which the represented style arose



use the web to research other art forms common at the time and/or place and note similarities to the music styles studied

investigate the instrumental/technological capabilities at the time and place of the styles studied and identify musical outcomes

select a work in which contrasting moods are an important feature; devise a chart outlining formal sections of the piece, showing musical means by which these contrasts are created

Detailed example**HOW CONTRAST IS CREATED****Selected work:**

'Earth Cry' by Peter Sculthorpe (1988)

Background information:

Fast section of 'Earth Cry' draws upon earlier work 'Song of Tallitnama' (1974), which features an Aboriginal chant. In 'Earth Cry' Sculthorpe wanted to write a 'quick and joyous' response to the Australian landscape, but felt that the piece must also reflect his distress at the self-interest of our culture, and his belief that we should be listening to the 'cry of the Earth, as the Aborigines have done for many thousands of years'. These contrasting moods of joy and pain are central to the structure of the work.

Students explore this contrast via visual and aural analysis of the score. They track how contrast is achieved musically via the use of different material, and different treatment of elements, between the three main sections (what the composer calls 'quick ritualistic music framed by slower music of a supplicatory nature'). Below are summaries of what students might find initially. This could then be organised into a complete chart with much more musical detail, categorised according to treatment of music elements, including descriptions of each sub-section, musical examples.

Slow introduction (bars 1–20)

Bars 1–12 (slow melodic section); Bars 13–20 (slow chordal section)

Extremely slow tempo; restrained dynamics with occasional dramatic outbursts; open spacy chords with many open 5ths, 4ths; low Db drone throughout; powerful timpani triplet figure initiates phrases; occasional low gong sets a timeless feel; many long, sustained notes; simple, slow-moving rhythm; simple, clear texture; yearning legato melody on trombones and violas.

Central fast section bars (21–166)

Bars 21–72 (first part); Bars 73–88 (transition); Bars 89–140 (second part); Bars 141–148 (transition); Bars 149–166 (slower climactic section)

Fast tempo; new key; loud throughout; violins play fast, frequently syncopated, accented, highly-rhythmic melodic 'chant' material with short repeated notes and limited melodic range; repeated driving accompaniment figures on percussion and strings; complex texture full of changing cross-rhythms/polyrhythms; busy, rippling accompaniment figures in woodwinds; transition sections break the melodic flow, but maintain rhythmic tension, with stabbing chords and pounding percussion; addition of a contrasting counter-melody with wide-range and long note values; texture becomes increasingly complex, and excitement builds, until ecstatic harmonic shift and sense of resolution in climactic section.

Slow final section (bars 167–210)

Bars 167–182 (modified introduction); Bars 183–210 (extended coda)

Repetition and variation occurs: returns to key, tempo, mood, and material of introduction with modifications (melodic and rhythmic) and some re-orchestration; added coda in which material from the melodic and chordal sections of introduction is combined and expanded; tension in occasional accented brass/woodwind figures, and dissonances; drone returns in coda; varying dynamics with occasional outbursts; gradual wind-down to quiet and consonant resolution with spacy open 5th in whole orchestra.

AREA OF STUDY 3: Creative responses

Outcome 3

Make creative responses and describe the process used to create the responses.

Examples of learning activities

take a given melody and experiment with different accompaniment styles similar to those used in the music studied

use a given harmonic pattern typical of the work/style studied in area of study 2 and compose a new melody over it, focusing on contrast as a main feature between sections



use a sequencing program to experiment with different voicings and sounds

create a melodic motive and use it in different ways to create variations of the motive (e.g. changing range, tessitura, instrumentation, rhythmic patterns, harmonic accompaniment)



use one small idea (rhythmic, melodic or harmonic) and set up a loop so that it is repeated constantly; attempt to keep musical interest by focusing on new ideas being added on top of the repeated idea

experiment with creating music from different starting points, e.g. a given melody, a given rhythmic figure, a given harmonic outline; discuss techniques and problems raised

identify compositional devices within the music studied (e.g. imitation, ostinato, octave doubling, forms) and use these devices in short exercises

create or use a given melodic motive and use it to create three exercises, each lasting for one minute and exploring one of the given compositional devices (contrast, repetition and variation)

repeat these activities using a given rhythmic motive

Detailed example

COMPOSING A NEW MELODY USING A GIVEN HARMONIC PATTERN

Work: Mozart Clarinet Quintet, Final movement

Study the main theme of the movement, noting the general treatment of melody (for example, even phrase lengths, question and answer structures, contrasting/balancing ideas, diatonic tonality, repetition).

Provide a similar sixteen-bar harmonic outline using four bar sections as a basis. For example:

I	V	II	V
I	II	V	I
V	VI	II	V
I	II	V	I

Play the chord progression on available instruments.

Note the repetition and variety within the even four-bar sections – the repetition of sections 2 and 4, the introduction of a new starting point and new chord in section 3.

Discuss the above in terms of balance and contrast within the structure, and how it might relate to a melodic line written above it, for example, the chances for repetition of motives, contrasting ideas, the return of original ideas.

Write out or record (sequence) the harmonic pattern in basic form, noting the chordal tones for each bar.

Experiment with short melodic motives that fit within the harmonic make up of bars.

Discuss and experiment with means of creating melodic contrast, for example, staccato vs legato, leaps vs steps, chordal outlines vs scales, even rhythms vs dotted rhythms, sustained notes vs short note values.

Create a melodic pattern over the first two bars.

Use the same rhythmic pattern of the above to create the second two bars, including pitch changes to accommodate harmony.

Use the same four-bar melody over the second four-bar section – this time changing pitches to accommodate the final cadence.

Review the above in terms of question and answer conventions, and adjust eight bars accordingly with attention to finishing pitches, melodic shapes and rhythmic motives.

When satisfied, use the second four bars in direct repetition over the last four bars of the sequence.

Turn to the third four-bar section, noting again the new starting point and harmony.

Provide a melody over these four bars that uses different rhythmic ideas, melodic shape and note values to the other phrases. Note especially where the melody must head in terms of the return of the first idea. Attempt to include a musical sequence in this section.

Complete the full sixteen-bar melody.

Record or play the melody over the given harmonic progression.

Write out the melody, and include phrase, articulation and dynamic markings.

Write out a brief description of each four-bar phrase, noting the main characteristics of each, and its place in the whole sixteen bars, with reference to the contrast between A and B sections.

Unit 4: Music Styles

AREA OF STUDY 1: Responses to music

Outcome 1

Make critical responses to music in a range of styles and instrumental and vocal combinations.

Examples of learning activities

listen to extracts from same era, style, location, or composer/creator as a work you are studying in Outcome 2; discuss similarities of approach

listen to a virtuoso improviser from a non-Western tradition (e.g. Pakistani singer Nusrat Fateh Ali Khan); list ways soloist achieves variety and interest within repetitive structure, such as ornamentation, augmentation/diminution, wide vocal range

after listening to examples of various compositional devices in a range of different styles, find examples of this device in selected music and share it with the class

apply focused listening skills to music heard outside the classroom (at home, on radio or CD collection); share the results with class

continue compiling a vocabulary of objective music terminology, and descriptive words, to use in critical responses; practise using vocabulary

create a graphic representation of a piece of dance music, to be used by a choreographer who needs a plan of the form and musical content of the piece

find two works in different styles that use repetition as a fundamental structural device; analyse musical means by which repetition is used, and how musical interest is maintained, in both works

practise efficient aural analysis strategy in responses to music under time limit and test conditions

Detailed example

COMPARING USE OF REPETITION IN TWO EXCERPTS

Excerpt: 'Zefiro Torna' by Claudio Monteverdi; from *Madrigals*, Book 9

Provide brief background about this work: it is a madrigal for two tenors and basso continuo and comes from seventeenth-century Italy; it uses the popular Baroque device of ground bass, providing a unifying foundation for varying melodic line/s flowing over the top. In 'Zefiro Torna' the ground bass is short (2 bars), and is repeated 61 times; this piece was considered a particularly ingenious example of the use of ground bass in its time.

Students listen to a short section, and identify the unchanging ground bass, and the other layers within this texture (two voices and harpsichord).

Discuss how the composer creates and maintains interest amidst all this repetition. Why do you think it was called 'ingenious'?

Note that the vocal lines consist of constantly-changing melodic fragments (rather than a firmly-established and repeated melody).

Students then list the wide range of melodic ideas and textures that Monteverdi creates over the top of the ground bass. Things that could be mentioned:

- one voice announces a melodic idea;
- other voice answers with exact imitation;
- same, but second voice varies idea slightly; staggered entries; voices weave in and out contrapuntally;
- voices present a theme in rhythmic unison, harmonising in 3rds and 6ths;
- voices sustain long notes and suspensions; ornamentation; legato and staccato melodic ideas; varying phrase lengths;
- some sections use both voices in their lowest register, other sections use higher register.

Excerpt: 'Day is done' by Charlie Hunter, featuring Norah Jones; from CD *Songs from the Analog Playground*.

'Day is done' was recorded in 2002; like the Monteverdi work, it uses a bass line repeated throughout the song.

Students listen to an excerpt of the song, identify the repeating bass line, and describe the distinctive nature of this bass line (e.g. 8-bars long, simple rhythm with first-beat and off-beat emphasis, chromatic descending line with an upward flick at the end, bass player occasionally varies rhythm and ending slightly).

On repeated listenings, students note that method of achieving variety and interest amidst this repetition is different to previous excerpt. Through this comparison they may note:

- 8-bar melody in solo voice is firmly established (unlike Monteverdi work), and is repeated a number of times;
- interest is achieved by expanding instrumentation, adding textural layers of musical ideas, adding descending chord progression, singer and other players adding ornamentation/variation/improvisation around basic melody, fragmentation of melody, instrumental break, varying use of drum kit.

Students complete an aural analysis chart showing form and instrumentation (see Unit 1 Outcome 1) to describe the song, noting all the changes that occur over the repeating bass line.

Students then list the wide range of melodic ideas and textures that Monteverdi creates over the top of the ground bass. Things that could be mentioned:

- one voice announces a melodic idea, other voice answers with exact imitation; same, but second voice varies idea slightly; staggered entries; voices weave in and out contrapuntally; voices present a theme in rhythmic unison, harmonising in 3rds and 6ths; voices sustain long notes and use register; both voices in their lowest register, other sections use higher legato and staccato melodic ideas; varying phrase lengths; some sections suspensions; ornamentation.

AREA OF STUDY 2: Organisation and context

Outcome 2

Analyse the treatment of elements of music and use of compositional devices in the works selected for study, evaluate contextual issues associated with the works, and compare the use of repetition and variation in the works.

Examples of learning activities

annotate scores of two works studied, focusing on use of compositional devices, especially repetition and variation; discuss how unity and variety are achieved

select an identifiable motive/theme/idea in one work and create a list of how the idea is varied

chart the formal design of the two works

chart the harmonic patterns used in the two works

select one element (e.g. melody or rhythm) and write a brief description of its treatment in various sections of the works

compare the use of repetition and variation in two different styles, as seen in the two works studied



use the Internet and print sources to research how and why the works were written; investigate other art forms at the time and/or place of the style studied and note similarities/influences

investigate outside musical influences on the works and discuss how the work may reflect these influences

Detailed example

LIST OF HOW THE IDEA IS VARIED

Selected work: Music for Strings, Percussion and Celeste, Movement 1 by Bartok

The first movement of this work is a masterful exploration of one melodic idea. The formal design not only follows some traditional fugal structures, but there is also ample evidence of variation of one idea across a large number of elements. The following approaches might be taken.

- Explore the character of the main theme by examining the way subsequent phrases build on the chromatic arch shape established in the first bars.
- Look at the repetition of a grounding 'home' note despite the theme's intense chromaticism.
- List the changes that occur with the second entry of the theme – different instrumentation, different starting note, slight change in length/shape.

- Chart the pitches of subsequent entries as the movement builds noting the variation in pitch areas (akin to a Baroque fugue).
- Search for and annotate fragmentation of the theme on the score.
- Describe traditional devices such as inversion, imitation and stretto.
- Explore the dynamic changes that occur to the theme.

Construct a chart using the variation of the theme as a central focus, including examples of changes in pitch levels, instrumentation, dynamic, register and textural settings, as well as the use of fragmentation, inversion, imitation.

AREA OF STUDY 3: Creative processes

Outcome 3

Create a short work that includes at least one compositional device of contrast, repetition and/or variation, and explain the creative processes used.

Examples of learning activities

take a very short melodic fragment and create another three fragments by changing intervallic range, but keeping the same shape; use these in a short piece that follows the same shape dynamically

using a given harmonic pattern, vary the chords, but keep the same overall sense of tension and resolution (e.g. changing to minor/major /modal key; experimenting with substitutes chords)



set up repetitive harmonic cycle – record/notate five separate melodic lines on top of the pattern

using a given melodic line, create at least three different settings with a focus on creating different textures

construct a percussive piece by adding, subtracting and then changing rhythmic patterns, leaving one pattern unchanged

construct a form based on mood contrast and note aspects of music element treatment that could be used to create the contrasting moods

keep a diary of the changes that occur in the process of completing a piece

Detailed example

CREATE AT LEAST THREE DIFFERENT SETTINGS FROM A GIVEN MELODIC LINE

Allow the students to use their own or a given melodic line. Their task is to repeat that melodic line three times in a continuous piece. Contrast can occur only in the textures created around the melodic line.

Ideas that might be discussed and/or implemented include:

- providing counter-melodies above/below the main line
- including sustained sounds in the highest register as an accompaniment
- providing a low shimmering pad as a backdrop
- including distinctive rhythmic accompaniment
- using exact rhythmic unison to the main melody
- providing a series of arpeggiated chords as accompaniment

- using silence and short flurries of sound
- setting the sounds around the line in distinctive tone colours (e.g. low brass, high strings, electronic loops)
- using a drone
- using an ostinato.

After experimenting with different settings, students would then need to make decisions as to the three textural settings that they will use. They must document the reasons for deciding – by examining the nature of the original unchanging melodic idea as well as their intention in the piece.

From this task, students would then be free to flesh these ideas out into a completed work.

SCHOOL-ASSESSED COURSEWORK

In Units 3 and 4 teachers must select appropriate tasks from the assessment table provided for each unit. Advice on the assessment tasks and performance descriptors to assist teachers in designing and marking assessment tasks will be published by the Victorian Curriculum and Assessment Authority in an assessment handbook. The following is an example of a teacher’s assessment program using a selection of the tasks from the Units 3 and 4 assessment tables.

Outcomes	Marks allocated	Assessment tasks
Unit 3		
Outcome 1 Make critical responses to music in a range of styles and instrumental and vocal combinations.	30	A listening test requiring critical responses to four excerpts of music referring to treatment of elements of music and use of compositional devices, including contrast, repetition and/or variation.
Outcome 2 Discuss the organisation and context of works in differing music styles.	30	Responses to structured questions about ‘Earth Cry’ and ‘Appalachian Spring Suite’ (Part 7: Variations on a Shaker Hymn), including questions involving aural and visual analysis.
Outcome 3 Make creative responses and describe the process used to create the responses.	40	A folio of creative responses that includes: <ul style="list-style-type: none"> • a 2-bar loop based on a 2-chord progression; • a melodic line composed over the loop; • a repetitive bass line that is performed with the loop and melody; • a variation on the loop that builds tension; • an extended variation of the loop that demonstrates use of ‘contrast’; • a record of the music created. AND Annotations that describe characteristics of one of the responses, including treatment of element/s of music and use of compositional device/s.
Total marks for Unit 3	100	

Outcomes	Marks allocated	Assessment tasks
Unit 4		
Outcome 1 Make critical responses to music in a range of styles and instrumental and vocal combinations.	30	A listening test requiring critical responses to four excerpts of music referring to treatment of elements of music and use of compositional devices, including contrast, repetition and/or variation.
Outcome 2 Analyse the treatment of elements of music and use of compositional devices in the works selected for study, evaluate contextual issues associated with the works, and compare the use of repetition and variation in the works.	30	A written report that: <ul style="list-style-type: none"> • analyses treatment of elements of music and use of compositional devices in Music for Strings, Percussion and Celeste, and a work from the Baroque era that features an antiphonal structure; • evaluates contextual influences on the two works; • compares use of repetition and variation in the two works.
Outcome 3 Create a short work that includes at least one compositional device of contrast, repetition and/or variation, and explain the creative processes used.	40	A short work that: <ul style="list-style-type: none"> • is based on one of the creative responses completed for Unit 3 Outcome 3; • features use of contrast, repetition and/or variation. AND <ul style="list-style-type: none"> • a record of the music; • annotations that describe characteristics of one of the responses including treatment of element/s of music and use of compositional device/s.
Total marks for Unit 4	100	

SUITABLE RESOURCES

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.

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. Teachers are strongly advised to prepare their own indexes of sites that are suitable and applicable to the courses they teach, and to check these addresses prior to allowing student access.

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Blackburn, Vic 3130
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Ring www.wannalearn.com/Fine_Arts/Music/Ear_Training/

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www.yahoo.com/entertainment/music/genres/classical

ORGANISATIONS

aMuse
Statewide Resources Centre
150 Palmerston Street
Carlton VIC 3053
Tel: (03) 9349 1048
Website: www.amuse.vic.edu.au

Australian Music Centre
18 Argyle Street
The Rocks, NSW 2000
PO Box N690
Grosvenor Place, NSW 1220
Tel: (02) 9247 4677
Freecall: 1800 651 834
Email: info@amcoz.com.au
Website: www.amcoz.com.au

Melbourne Symphony Orchestra
PO Box 9994
Melbourne, VIC 3001
Tel: (03) 9626 1115
Fax: (03) 9626 1122
Email: education@mso.com.au
Website: www.mso.com.au

Musica Viva in Schools
Victorian Office
PO Box 27
South Yarra VIC 3141
Tel/Fax: (03) 9645 0246
Email: tomryan@mva.org.au
Website: www.mva.org.au

SoundHouse
Moreland City College
Alva Grove
Coburg, VIC 3058
Tel: (03) 9355 7596
Fax: (03) 9355 7583
Email: enquiries@soundhouse.com.au
Website: www.soundhouse.com.au

The Grainger Museum
Tel: (03) 8344 5270
Fax: (03) 9349 1707
Email: grainger@unimelb.edu.au
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