

Student:  
Teacher:



# VCE Music Study Unit 1 & 2 Music Performance 2016

*Knowledge is Power*

## Information and Assessment

### Class Requirements

1. Manuscript paper
2. Plain paper or module
3. Extra book for maintenance of practice diary.
4. A4 display folder (there will be lots of handouts)
5. Pen, Pencil (a real one) & Eraser.
6. Print & Internet credit
7. Optional (though recommended) – Portable recording device

# Introduction to the VCE Music Study

The following are excerpts from the VCE Music Study Design

## AIMS

This study enables students to:

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

## ASSESSMENT AND REPORTING

### AUTHENTICATION

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

### Unit 1 & 2: Music Performance

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

### SELECTION OF INSTRUMENT OR VOICE

In this study design, the term 'instrument' 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

Students select a program of group and solo works by a range of composers and/or performers that are representative of a range of styles and diversity of character. Students are able to select these works from a range of sources. The program should allow the student to meet a range of technical, stylistic and interpretative demands and should be appropriate to their level of technical expertise.

Works chosen for group performance may, but are not required to, be selected from the Units 3 and 4 Prescribed List of Group Works.

Works chosen for solo performance may, but are not required to, be selected from the Units 3 and 4 Prescribed List of Notated Solo Works.

The prescribed lists are published annually on the Victorian Curriculum and Assessment Authority website.

Throughout the study the term 'program' refers to one or more programs, and the term 'style' refers to one or more styles.

## SUMMARY OF AREAS OF STUDY AND OUTCOMES

### VCE Music Unit 1 Music Performance

Area of Study and Outcome 1 Performance

Area of Study and Outcome 2 Performance Technique

Area of Study and Outcome 3 Musicianship

### VCE Music Unit 2 Music Performance

Area of Study and Outcome 1 Performance

Area of Study and Outcome 2 Performance Technique

Area of Study and Outcome 3 Musicianship

Area of Study and Outcome 4 Organisation of Sound

## Unit 1 Assessment Summary Sheet 2016

Outcome	School Graded Task	Letter grade A+ - E, UG
1 & 2	2000 word written report – 4 sections Timeline due <a href="#">Thursday 11<sup>th</sup> February</a> Performer Research due <a href="#">Thursday 18<sup>th</sup> February</a> Concert Program due <a href="#">Thursday 25<sup>rd</sup> February</a> Work Analysis due <a href="#">Thursday 24<sup>th</sup> March</a> Complete Draft due <a href="#">Thursday 24<sup>th</sup> March</a> Assignment due <a href="#">Thursday 5<sup>th</sup> May</a>	
2	Technical work & exercises, unprepared performance <a href="#">Week of 15<sup>th</sup> March</a>	
1	Performance (S&G) documentation <a href="#">Friday 11<sup>th</sup> March</a>	S / N
1	Solo & Group Performances <a href="#">Monday 9<sup>th</sup> May to Friday 20<sup>th</sup> May</a>	
3	Musicianship Test <a href="#">Week of the 23<sup>rd</sup> of May</a>	
3	Exam with theory, aural, listening, written and practical components during June period starting <a href="#">Wednesday 1<sup>st</sup> June</a>	

## Unit 2 Assessment Summary Sheet 2016

NOTE: Semester 2 starts Monday 6/6 – Term 2

Outcome	School Graded Task	Letter grade A+ - E, UG
1	Written report on “The Confident Performer” <a href="#">Thursday 1<sup>st</sup> of September</a>	
2	Technical work & exercises, unprepared performance <a href="#">Week of 5<sup>th</sup> September</a>	
1	Performance (S&G) documentation <a href="#">Friday 29<sup>th</sup> July</a>	S / N
1	Solo and Group performance <a href="#">Week of Monday the 10<sup>th</sup> of October</a>	
3	Musicianship Test <a href="#">Thursday 27<sup>th</sup> of October</a>	
3	Exam with theory, aural, listening, written and practical components during June period starting <a href="#">Wednesday 14<sup>th</sup> November</a>	
4	Exercises and report due <a href="#">Friday 28<sup>th</sup> October</a>	

## Unit 1 & 2 Outcome 1- Performance Information

### Outcome 1

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

There are two assessment tasks:

1. Unit 1 Solo Performance Recital – [Monday 9<sup>th</sup> June to Friday 20<sup>th</sup> May](#)
2. Unit 1 Group Performance – [Monday 9<sup>th</sup> June to Friday 20<sup>th</sup> May](#)
3. Unit 2 Solo Performance Recital – [Week of Monday the 10<sup>th</sup> of October](#)
4. Unit 2 Group Performance – [Week of Monday the 10<sup>th</sup> of October](#)

There will be other performances that will be invaluable to get experience in development performance skills, for example, performances at Senior Assembly and Combined Music Recitals. These may be used to fulfil the outcome through negotiation.

### Area of Study 1

This area of study focuses on knowledge and skills that students use to present musically engaging performances. Students prepare and present performances in a variety of contexts. They use regular performances to explore ways of expressively shaping their chosen works and communicating their artistic intentions to an audience. They develop their instrumental skills through regular individual practice and develop ensemble skills through rehearsal with other musicians.

Instrumental teachers and the student are to design a course and select a program in solo and group work that draws on the following knowledge and skills.

### Key knowledge

This knowledge includes:

- ways to practice and perform a program of group and solo works
- tone qualities that are characteristic of the instrument and ways to achieve variation of tone
- strategies for developing flexibility, dexterity and security in performance
- the structure of works being prepared for performance and how elements of music contribute to the character of the works
- ways of shaping music performance through interpretation of expressive elements of music such
- as tempo, dynamics, phrasing, articulation, groove, feel, intonation, and balance and blend of instrumental voices and parts/lines in the texture as appropriate to the works
- historical and contemporary conventions and contextual influences relevant to the performance of selected works
- ways of using recordings, scores and transcriptions to make decisions when shaping performances
- presentation techniques, including conventions of performance that are appropriate to the instrument/s, ensemble/s, works, styles and performance space/s.

### Key skills

These skills include the ability to:

- practice and perform a program of group and solo works that are representative of a range of styles and diversity of character
- demonstrate control of tone qualities characteristic of the instrument and variation of tone
- demonstrate flexibility, dexterity and security in performance
- demonstrate understanding of structure of works being performed
- create shape in the performance of selected works through appropriate interpretation of expressive elements of music
- use knowledge of performance conventions to present historically informed and contemporary interpretations of selected works
- demonstrate communication, interaction, cooperation and empathy with other musicians as appropriate to the performance of selected works
- demonstrate presentation techniques and conventions of performance that are appropriate to the instrument/s, ensemble/s, works, styles and performance space/s.

## Unit 1 – Recital Course Information Sheet DUE: [11<sup>th</sup> March](#)

### Solo

Name of Solo Performance Teacher \_\_\_\_\_

Phone Number (M) \_\_\_\_\_ (Email) \_\_\_\_\_

Name of Student \_\_\_\_\_

Instrument(s) \_\_\_\_\_

#### Solo Performance Unit Recital Program of 2 or 3 Contrasting works

Title/composer/arranger/movement/catalogue no.	Duration/20 <sup>th</sup> -21 <sup>st</sup> century/Accompanied
--	---

_____	_____
-------	-------

_____	_____
-------	-------

_____	_____
-------	-------

_____	_____
-------	-------

_____	_____
-------	-------

Teacher comments (optional)

### Group

Name Ensemble \_\_\_\_\_

Name of Student \_\_\_\_\_

Instrument(s) \_\_\_\_\_

#### Group Performance Unit Recital Program of 2 or 3 Contrasting works

Title/composer/arranger/movement/catalogue no.	Duration/20 <sup>th</sup> -21 <sup>st</sup> century/Accompanied
--	---

_____	_____
-------	-------

_____	_____
-------	-------

Teacher comments (optional)

#### Semester Performances

- Unit 1 [Monday 9<sup>th</sup> May – Friday 20<sup>th</sup> May](#)
- Unit 2 [Monday 10<sup>th</sup> October – Friday 14<sup>th</sup> October](#)

## Unit 2 – Recital Course Information Sheet DUE: 29<sup>th</sup> July

### Solo

Name of Solo Performance Teacher \_\_\_\_\_

Phone Number (M) \_\_\_\_\_ (Email) \_\_\_\_\_

Name of Student \_\_\_\_\_

Instrument(s) \_\_\_\_\_

#### Solo Performance Unit Recital Program of 2 or 3 Contrasting works

Title/composer/arranger/movement/catalogue no.	Duration/20 <sup>th</sup> -21 <sup>st</sup> century/Accompanied
--	---

_____	_____
-------	-------

_____	_____
-------	-------

_____	_____
-------	-------

_____	_____
-------	-------

_____	_____
-------	-------

Teacher comments (optional)

### Group

Name Ensemble \_\_\_\_\_

Name of Student \_\_\_\_\_

Instrument(s) \_\_\_\_\_

#### Group Performance Unit Recital Program of 2 or 3 Contrasting works

Title/composer/arranger/movement/catalogue no.	Duration/20 <sup>th</sup> -21 <sup>st</sup> century/Accompanied
--	---

_____	_____
-------	-------

_____	_____
-------	-------

Teacher comments (optional)

#### Semester Performances

- Unit 1 [Monday 9<sup>th</sup> May – Friday 20<sup>th</sup> May](#)
- Unit 2 [Monday 10<sup>th</sup> October – Friday 14<sup>th</sup> October](#)

## Unit 1 & 2 Solo Performance Recital Assessment Sheet

Name of Student \_\_\_\_\_ Instrument \_\_\_\_\_

- Unit 1 [Monday 9<sup>th</sup> May – Friday 20<sup>th</sup> May](#)
- Unit 2 [Monday 10<sup>th</sup> October – Friday 14<sup>th</sup> October](#)

This assessment sheet uses criteria for the Unit 3 & 4 Performance Examination. For this unit the standard will be applied at a lower level referenced the standard required in October next year.

Criteria for the award of grades	Rating VH, H, M, L, VL Or UG
<a href="#">A. A range of performing techniques</a>	
<a href="#">B. A range of styles and characters typical of the instrument's repertoire</a>	
<a href="#">C: A suitable level of difficulty</a>	
<a href="#">D. Compliance with the requirements of the task</a>	
<a href="#">1. Skill in performing accurately and with clarity</a> - accuracy of pitch, rhythm, articulation, dynamics and phrasing as notated and the ability to play in time with other members of the group - clarity of passage work, tone production, timing, phrasing and articulation as appropriate to each instrument	
<a href="#">2. Skill in performing a range of techniques with control and fluency</a> - performance of a range of techniques throughout the program that is reflective of the potential expressiveness and versatility of the instrument(s) throughout the program - techniques are performed fluently with dexterity and flexibility - transitions of dynamics and tempo occur in a controlled manner	
<a href="#">3. Skill in producing a range of expressive tonal qualities</a> - performance of a range of tonal qualities throughout the program that is reflective of the variety of styles in the program - quality and projection of tone production throughout the dynamic range as appropriate to the instrument	
<a href="#">4. Skill in expressive communication through articulation and phrasing</a> - creation of musical shape through phrasing as appropriate to the instrument and program - appropriate use of a variety of articulations as represented in the program - expressive communication beyond the notation of a work through the use of appropriate nuances which include accent, staccato, legato, instrument specific techniques, ornaments and embellishments and clarity of phrasing	
<a href="#">5. Skill in placing the instrument appropriately in the group</a> - the balance of sound of the student's instrument and their musical parts within the group according to the varying nature of their instrument(s) and the requirements of each work including - the balance, empathy and synchronisation between instruments and parts - the appropriate balancing of levels as well as interaction between performers - the use of performance techniques relevant to the style(s) to bring out the main elements	
<a href="#">6. Skill in presenting an informed interpretation of a range of styles</a> - use of a variety of stylistic conventions, appropriate to each of the works selected for performance and perform a range of styles that is historically informed	
<a href="#">7. Skill in performing as a member of the group</a> - interaction with other group members to contribute to the success of the group's performance	
<a href="#">8. Skill in performing with musicality through creativity and individuality</a> - communication of personal interpretations of the musical selections, and/or performance of music that contains improvisation, as appropriate to the style(s)	
<a href="#">9. Skill in presenting a musical program within appropriate performance conventions</a> - use of poise and focus in the performance - structure and continuity of the program as a whole - use of conventions of performance within a given style. This includes: stage management, performance etiquette, and manner and/or movement - ability to adjust to performance conditions.	
<b>Overall Grade A+ - E or UG</b>	

A+	A	B+	B	C+	C	D+	D	E+	E	UG
45 - 41	40-38	37-34	33-31	30 - 28	27 - 25	24 - 22	21 - 19	18 - 16	15 - 14	14>

## Unit 1 & 2 Group Performance Assessment Sheet

Name of Student \_\_\_\_\_ Instrument \_\_\_\_\_

- Unit 1 [Monday 9<sup>th</sup> May – Friday 20<sup>th</sup> May](#)
- Unit 2 [Monday 10<sup>th</sup> October – Friday 14<sup>th</sup> October](#)

This assessment sheet uses criteria for the Unit 3 & 4 Performance Examination. For this unit the standard will be applied at a lower level referenced the standard required in October next year.

Criteria for the award of grades	Rating VH, H, M, L, VL Or UG
<a href="#">A. A range of performing techniques</a>	
<a href="#">B. A range of musical interactions with others in group</a>	
<a href="#">C: A suitable level of difficulty</a>	
<a href="#">D. Compliance with the requirements of the task</a>	
<a href="#">1. Skill in performing accurately and with clarity</a> - accuracy of pitch, rhythm, articulation, dynamics and phrasing as notated and the ability to play in time with other members of the group - clarity of passage work, tone production, timing, phrasing and articulation as appropriate to each instrument	
<a href="#">2. Skill in performing a range of techniques with control and fluency</a> - performance of a range of techniques throughout the program that is reflective of the potential expressiveness and versatility of the instrument(s) throughout the program - techniques are performed fluently with dexterity and flexibility - transitions of dynamics and tempo occur in a controlled manner	
<a href="#">3. Skill in producing a range of expressive tonal qualities</a> - performance of a range of tonal qualities throughout the program that is reflective of the variety of styles in the program - quality and projection of tone production throughout the dynamic range as appropriate to the instrument	
<a href="#">4. Skill in expressive communication through articulation and phrasing</a> - creation of musical shape through phrasing as appropriate to the instrument and program - appropriate use of a variety of articulations as represented in the program - expressive communication beyond the notation of a work through the use of appropriate nuances which include accent, staccato, legato, instrument specific techniques, ornaments and embellishments and clarity of phrasing	
<a href="#">5. Skill in placing the instrument appropriately in the group</a> - the balance of sound of the student's instrument and their musical parts within the group according to the varying nature of their instrument(s) and the requirements of each work including - the balance, empathy and synchronisation between instruments and parts - the appropriate balancing of levels as well as interaction between performers - the use of performance techniques relevant to the style(s) to bring out the main elements	
<a href="#">6. Skill in presenting an informed interpretation of a range of styles</a> - use of a variety of stylistic conventions, appropriate to each of the works selected for performance and perform a range of styles that is historically informed	
<a href="#">7. Skill in performing as a member of the group</a> - interaction with other group members to contribute to the success of the group's performance	
<a href="#">8. Skill in performing with musicality through creativity and individuality</a> - communication of personal interpretations of the musical selections, and/or performance of music that contains improvisation, as appropriate to the style(s)	
<a href="#">9. Skill in presenting a musical program within appropriate performance conventions</a> - use of poise and focus in the performance - structure and continuity of the program as a whole - use of conventions of performance within a given style. This includes: stage management, performance etiquette, and manner and/or movement - ability to adjust to performance conditions.	
Overall Grade <b>A+ - E or UG</b>	

<u>A+</u>	<u>A</u>	<u>B+</u>	<u>B</u>	<u>C+</u>	<u>C</u>	<u>D+</u>	<u>D</u>	<u>E+</u>	<u>E</u>	<u>UG</u>
45 - 41	40-38	37-34	33-31	30 - 28	27 - 25	24 - 22	21 - 19	18 - 16	15 - 14	14>



## Unit 1 Outcome 2.1 Performance Technique Information



You are required to complete a 4-part written report for this task. Following completion of this task you will be able to analyse and evaluate 1) selected influences on works being prepared for performance and 2) approaches that can be used to optimise performances of those works

To complete the task:

### A. Select 2 works from your performance program. It should be pieces that you are working on for performance in your instrumental lessons and have not played in performance before.

- Devise a timeline for learning the piece in consultation with your instrumental teacher (this does not mean that your instrumental teacher does this for you!). Include the dates when you will have lessons, rehearse and refine the performance from today and leading up to the performance date below (12 weeks).
- If your piece requires accompaniment, ensure that the accompanist has the music and that **you** have booked rehearsal times with them – these times need to be included on your timeline.
- Ensure that your timeline ends with the date, time, venue and type of occasion (e.g. Formal performance) for the final performance

*Due: Thursday 11<sup>th</sup> February*

### B. Research the performer/s of your chosen work/s

- Prepare a 500 word biography of the performer/s of the work/s.
- Research a performer you admire. Present a report of 500 words on why you admire this performer and the influence they have had on your own performance skills.

*Due: Thursday 18<sup>th</sup> February*

### C. Submit a concert program

The program should include the following details:

- Title of the work/s
- Composer/s and Arranger/s
- Performer name (accompanist name if appropriate)
- Any other relevant information

*Due: Thursday 25<sup>th</sup> February*

### D. Analyse the piece/s that you have chosen.

- Identify 4 areas of technical difficulty (e.g. rhythmic or melodic complexity, instrument specific technical difficulties) and include these in your report as a musical example (i.e. the actual music)
- Devise three strategies for overcoming each areas of technical difficulty. You should consult with your Teacher .
- Maintain a regular practice routine and record your progress in each practice session, noting when and how sections were practiced and with what success.

*Due: Thursday 24<sup>th</sup> March*

### E. Complete Draft *Due: Thursday 24<sup>th</sup> March*

### F. Complete Report *Due: Thursday 5<sup>th</sup> May*

#### Other requirements

- Your written report should be between 1500 - 2000 words
- You should acknowledge all resources used in your Bibliography
- You should acknowledge all help you have received in an acknowledgements section after your Bibliography

**\* Remember to acknowledge all resources used and all help received in your Bibliography.**

<b>Submit:</b>	1) A timeline of your preparation	10 marks
	2) The analysis/report of your chosen piece/s and performers	30 marks
	3) Instrumental lesson/rehearsal diaries	20 marks
	4) The concert program	10 marks
	5) Bibliography and acknowledgements	5 marks
	6) Grammar, Punctuation, Appropriate use of Language	5 marks

**Total marks available: 80 Marks**

# Unit 1 Outcome 2.1 Assessment Sheet

Name of Student \_\_\_\_\_ Instrument \_\_\_\_\_

## 1) The timeline of your preparation

/ 10 marks

0	2	4	6	8	10
Timeline not completed	Timeline incomplete or fabricated at the last minute.	Timeline contains some details but does not give a clear indication of planning	Timeline contains some details and gives an indication of planning	Contains detail on most areas and gives a clear indication of learning sequence	Contains thorough detail and comprehensive learning sequence

## 2) The analysis/report of your chosen piece/s and performers

/ 30 marks

0	6	12	18	24	30
Analysis of works, identification of technical difficulties, and research on performers not completed	Areas of difficulty and strategies to overcome not identified or described adequately. Research on performers completed with little detail and relevant information.	Areas of technical difficulty and strategies to overcome briefly outlined. Brief biography on performed included.	Areas of difficulty and strategies to overcome identified and related to benefits to playing. Research on performers includes some detail and mostly relevant.	Areas of difficulty and strategies to overcome identified, supported with some musical examples, and related to benefits to playing. Research on performers mostly detailed and relevant.	Areas of difficulty and strategies to overcome identified, supported with high quality musical examples, and directly related to benefits to playing. Research on performers detailed and relevant.

## 3) Instrumental lesson/rehearsal diaries

/ 20 marks

0	4	8	12	16	20
Lesson / rehearsal diary not completed.	Practice diary incomplete or fabricated at the last minute.	Practice diary outlines satisfactory details of practice sessions and records minimal practice done.	Practice diary outlines good details of practice sessions and records minimal practice done.	Practice diary outlines very good details of practice sessions and records regular practice sessions.	Practice diary records progress of strategies discussed in report and records daily practice sessions (min 5 days per week).

## 4) The concert program

/ 10 marks

0	2	4	6	8	10
Program not completed	Program not satisfactorily detailed.	Program contains minimal detail.	Program contains good information detail in some areas.	Program contains good information detail in most areas.	Program contains relevant and interesting information in detail.

## 5) Bibliography and acknowledgements

/ 5 marks

0	1	2	3	4	5
Bibliography and Acknowledgements not completed	Bibliography and Acknowledgements section demonstrates a minimal range of resources used	Bibliography and Acknowledgements section demonstrates a fair range of resources used	Bibliography and Acknowledgements section demonstrates a moderate range of resources used	Bibliography and Acknowledgements section demonstrates a good range of resources used	Bibliography and Acknowledgements section demonstrates an excellent range of resources used

## 6) Grammar, Punctuation, Appropriate Use Of Language

/ 5 marks

0	1	2	3	4	5
Grammar, Punctuation and language never used correctly though the entire task	Grammar, Punctuation and language rarely used correctly though the entire task	Grammar, Punctuation and language sometimes used correctly though the entire task	Grammar, Punctuation and language generally used correctly though the entire task	Grammar, Punctuation and language mostly used correctly though the entire task	Grammar, Punctuation and language used correctly though the entire task

Total Mark: / 80

Comments:

A+	A	B+	B	C+	C	D+	D	E+	E	UG
80-72	71-66	65-61	60-55	54-50	49-44	43-38	37-34	33-29	28-24	24>

## Unit 1 Outcome 2.2 Performance Technique Information

### Area of Study 2

This area of study focuses on the development of techniques for group and/or solo performance. Students systematically identify instrumental techniques required to perform selected group and/or solo works and practise relevant technical work and other exercises to support their performance. Students investigate influences relevant to the interpretation and performance of the selected group and/or solo works. They research and trial a range of performance and interpretation strategies used by other performers to identify approaches to developing their own skills as a solo performer and as a member of a group. They investigate and practise approaches to unprepared performance.

There are two assessment tasks to be conducted during [Week of 15<sup>th</sup> March](#)

Task 1 - Demonstration of Instrumental Techniques – 5 minutes duration

Task 2 - Demonstration of Unprepared Performance – 8-16 bars of sight-reading provided by your instrumental teacher

### [Task 1. Demonstration of Instrumental Techniques](#)

You will script and present the following technical work to your classroom teacher:

Starting on the same note (your choice) play:

1. Major (one octave ascending and descending)
2. Harmonic Minor (one octave ascending and descending)
3. Natural Minor (one octave ascending and descending)
4. Melodic Minor (one octave ascending and descending)
5. Major Pentatonic (one octave ascending and descending)
6. Minor Pentatonic (one octave ascending and descending)
7. Chromatic scale (one octave ascending and descending)
8. Major Arpeggio (one octave ascending and descending)
9. Minor Arpeggio (one octave ascending and descending)
10. Augmented Arpeggio (one octave ascending and descending)
11. Diminished Arpeggio (one octave ascending and descending)
12. Dominant 7<sup>th</sup> Arpeggio (one octave ascending and descending)

### [Task 2. Unprepared performance](#)

Working with your instrumental teacher you will develop your skills in sight-reading, using both stand-alone rhythms and melodies. Your instrumental teacher will provide your classroom teacher with a short 8-16 bar piece to be sight read during this assessment. It is suitable to use either published compositions, sections of published compositions or teacher created exercises.

# Unit 1 Performance Technique Assessment Sheet

Name of Student \_\_\_\_\_ Instrument \_\_\_\_\_ Year Level \_\_\_\_\_

Assessment tasks to be conducted on [Week of 15<sup>th</sup> March](#)

1. Major (one octave ascending and descending)
2. Harmonic Minor (one octave ascending and descending)
3. Natural Minor (one octave ascending and descending)
4. Melodic Minor (one octave ascending and descending)
5. Major Pentatonic (one octave ascending and descending)
6. Minor Pentatonic (one octave ascending and descending)
7. Chromatic scale (one octave ascending and descending)
8. Major Arpeggio (one octave ascending and descending)
9. Minor Arpeggio (one octave ascending and descending)
10. Augmented Arpeggio (one octave ascending and descending)
11. Diminished Arpeggio (one octave ascending and descending)
12. Dominant 7<sup>th</sup> Arpeggio (one octave ascending and descending)

CRITERIA FOR THE AWARD OF GRADES	Very High 5	High 4	Medium 3	Low 2	Very Low 1	Not Shown 0	
<b>Task 1.</b> <b>Demonstration of Instrumental Techniques</b> 1. Melodic accuracy and control 2. Rhythmic accuracy and control 3. Evidence of the development of flexibility, dexterity and control. 4. Clarity of musical phrase and articulation. 5. Quality of tone 6. Appropriate tempo selected and maintained 7. Evidence of an effective practice routine 8. Evidence of links to studied works							Max = 40 marks
<b>Task 2.</b> <b>Demonstration of Unprepared Performance</b> 9. Fluent performance. 10. Accuracy and clarity. 11. Appropriate tempo selected and maintained 12. Quality of tone. 13. Clarity of musical phrase and articulation.							Max = 25 marks
SUMMARY							Max = 65 marks

A+	A	B+	B	C+	C	D+	D	E+	E	UG
65-59	58-54	53-50	49-45	44-40	39-36	35-31	30-27	26-24	23-20	20>

Assessor Comments.

## Unit 2 Outcome 2.1 ‘The Confident Performer’

This task relates to a number of different parts of your course.

Area of Study 1: ... focuses on knowledge and skills that students use to present musically engaging performance. ....  
Communicating their artistic intentions to an audience...

Outcome 1 ... prepare and perform a practiced program of group and solo works.

Outcome 1 Key Knowledge: strategies for developing ... security in performance

Outcome 1 Key Skills: demonstrate communication, interaction ... with other musicians as appropriate to the performance of selected works.

Area of Study 2: ...Students investigate influences relevant to the interpretations and performance of selected solo/group works. They research and trial a range of performance and interpretation strategies used by other performers to identify approaches to developing their own skills as a solo performance and as a member of a group.

Outcome 2: ... describe influences on their approach to performance.

Outcome 2 Key Knowledge:






- strategies for developing effective instrumental practice routines, effective rehearsals with other musicians, instrumental techniques
- strategies used by other performers to optimize performance outcomes
- ways of improving identified aspects of performance ability

Outcome 2 Key Skills:




- Identify and describe strategies used by other performers to optimize performance outcomes
- Reflect on processes used to improve aspects of performance practice.

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





1. Review the text The Confident Performer by David Roland and prepare a written report on:

-  Approaches to physical preparation for performance, discuss how the approaches may be utilised.
-  Approaches to physical and intellectual preparation for performance.
-  The approaches used by other performers to optimise their performance.
-  Specific techniques that are valuable to the student's preparation for performance.
-  Evaluate the usefulness of the above mentioned techniques through practical application, in reference to one or more of your solo performances.

2. Other resources include

-  Indirect procedures: a musician's guide to the Alexander Technique by P. DeAlcantara
-  The Art Of Practicing: a guide to making music from the heart by M.Bruser
-  The Inner Game Of Music by B.Green

3. Important information

-  Report must be between 1000 and 1200 words.
-  Must be have clear subheadings or paragraphs (e.g. Introduction, research on physical preparation, research on psychological preparation, other performers, Specific techniques valuable to performance, practical application, usefulness of these techniques, conclusion, and bibliography.)
-  You must include two resources and include these in the bibliography.
-  Your report must include research and practical application to the works you are preparing for your performance.

**DUE DATE:**      Thursday 1<sup>st</sup> of September

## Unit 2 Outcome 2.1 Assessment Sheet

Name of Student \_\_\_\_\_ Instrument \_\_\_\_\_

### 1) Presentation & Bibliography

/ 10 marks

0	2	4	6	8	10
Task not submitted, or bibliography not submitted	Bibliography not completed. Presentation poor.	Bibliography is limited and poorly referenced. Presentation has many errors.	Bibliography is mostly comprehensive and well referenced. Presentation has some errors.	Bibliography is mostly comprehensive and well referenced. Presentation has minor errors.	Bibliography is comprehensive and correctly referenced. Presentation is flawless.

### 2) Approaches to Physical Preparation

/ 20 marks

0	4	8	12	16	20
Task not submitted	1 approach is identified though poorly described.	2 approaches are identified and outlined	2 suitable approaches are identified and well outlined	3 approaches are identified and outlined	3 suitable approaches are identified and well outlined

### 3) Approaches to Intellectual Preparation

/ 20 marks

0	4	8	12	16	20
Task not submitted or no approaches are outlined.	1 approach is identified though poorly described.	2 approaches are identified and outlined	2 suitable approaches are identified and well outlined	3 approaches are identified and outlined	3 suitable approaches are identified and well outlined

### 4) Approaches used by other Performers

/ 10 marks

0	2	4	6	8	10
Task not submitted or no approaches are outlined.	1 approach is identified though poorly described.	2 approaches are identified and outlined	2 suitable approaches are identified and well outlined	3 approaches are identified and outlined	3 suitable approaches are identified and well outlined

### 5) Specific Techniques

/ 10 marks

0	2	4	6	8	10
Task not submitted or no evidence of specific techniques.	1 specific technique is identified though poorly described.	2 specific techniques are identified and outlined	2 specific techniques are identified and well outlined	3 specific techniques are identified and outlined	3 specific techniques are identified and well outlined

### 6) Evaluation Through Practical Application

/ 5 marks

0	1	2	3	4	5
Task not submitted, or no evidence of evaluation.	Few techniques are outlined through personal experience and poorly expressed.	Some techniques are outlined through personal experience and poorly expressed.	Some techniques are outlined through personal experience and suitably expressed.	Techniques are evaluated through personal experience and suitably expressed.	Techniques are well evaluated through personal experience and well expressed.

### 7) Grammar, Punctuation, Appropriate Use Of Language

/ 5 marks

0	1	2	3	4	5
Task not submitted	Grammar, Punctuation and language rarely used correctly though the entire task	Grammar, Punctuation and language sometimes used correctly though the entire task	Grammar, Punctuation and language generally used correctly though the entire task	Grammar, Punctuation and language mostly used correctly though the entire task	Grammar, Punctuation and language used correctly though the entire task

Total Mark:                      / 80

Comments:

A+	A	B+	B	C+	C	D+	D	E+	E	UG
80-72	71-66	65-61	60-55	54-50	49-44	43-38	37-34	33-29	28-24	24>

## Unit 2 Outcome 2.2 Performance Technique Information

There are three assessment tasks to be conducted during [The week of 5<sup>th</sup> September](#).

1. Description of strategies to improve practice and performance of works performed in Outcome 1 – short oral presentation and written submission.
2. Demonstration of Instrumental Techniques – 5 minutes duration
3. Demonstration of Unprepared Performance – 16 bars of sight reading provided by your instrumental teacher

### Area of Study 2

This area of study focuses on the development of techniques for group and/or solo performance. Students systematically identify instrumental techniques required to perform selected group and/or solo works and practise relevant technical work and other exercises to support their performance. Students investigate influences relevant to the interpretation and performance of the selected group and/or solo works. They research and trial a range of performance and interpretation strategies used by other performers to identify approaches to developing their own skills as a solo performer and as a member of a group. They investigate and practise approaches to unprepared performance.

#### [Task 1. Description of strategies to improve practice and performance](#)

Students will identify technical work that develops areas of need in their solo and group programs. This should be no less than 8 scales, technical exercise or short studies that address specific areas of need in their performance. Assessment of this task will be

- A short 2 minute discussion with the classroom teacher during the technical performance (task 2) to outline how the selected technical work supports the learning of the students solo and group works.
- A two page document which notates the relevant technical exercises, and links them through the use of annotated musical examples to the works being studied.

#### [Task 2. Demonstration of Instrumental Techniques](#)

Students will perform technical work identified in task 1. This should be a total of no less than 8 scales, technical exercises or short studies that support the learning of their group and solo works.

#### [Task 3. Unprepared performance](#)

Working with your instrumental teacher you will develop your skills in sight-reading, using both stand-alone rhythms and melodies. Your instrumental teacher will provide your classroom teacher with a short 16 bar piece to be sight read during this assessment. It is suitable to use either published compositions, sections of published compositions or teacher created exercises.

## Unit 2 Performance Technique Assessment Sheet.

Name of Student \_\_\_\_\_ Instrument \_\_\_\_\_ Year Level \_\_\_\_\_

Assessment tasks to be conducted on [The week of 5<sup>th</sup> September.](#)

CRITERIA FOR THE AWARD OF GRADES	Very High 5	High 4	Medium 3	Low 2	Very Low 1	Not Shown 0	
<b>Task 1.</b> Description of strategies to improve practice and performance 1. Identification of suitable scales that develop appropriate technique. 2. Links between technical work and pieces demonstrated through annotated document							Max = 10 marks
<b>Task 2.</b> Demonstration of Instrumental Techniques 3. Melodic accuracy and control 4. Rhythmic accuracy and control 5. Evidence of the development of flexibility, dexterity and control. 6. Clarity of musical phrase and articulation. Appropriate tempo selected and maintained 7. Quality of tone 8. Evidence of an effective practice routine							Max = 30 marks
<b>Task 3.</b> Demonstration of Unprepared Performance 9. Fluent performance. 10. Accuracy and clarity. 11. Appropriate tempo selected and maintained 12. Quality of tone. 13. Clarity of musical phrase and articulation.							Max = 25 marks
SUMMARY							Max = 65 marks

A+	A	B+	B	C+	C	D+	D	E+	E	UG
65-59	58-54	53-50	49-45	44-40	39-36	35-31	30-27	26-24	23-20	20>

Assessor Comments.



## Unit 1 & 2 Outcome 3 Musicianship Information

### Outcome 3

On completion of this unit the student should be able to identify, re-create, notate and transcribe elements of music; and describe ways in which expressive elements of music may be interpreted.

There are two assessment tasks to be conducted.

1. Musicianship Test – [Week of the 23<sup>rd</sup> of May](#)
2. Aural test with theory, aural and listening, written and practical components – in the June examination period

There are two assessment tasks to be conducted.

1. Musicianship Test – [Week of the 27<sup>th</sup> of October](#)
2. Aural test with theory, aural and listening, written and practical components – in the November examination period

There will be other tests through the semester used for diagnostic purposes that will focus on particular topics.

### Area of Study 3

This area of study focuses on aural perception, music theory and analysis. Students study concepts in isolation and in the contexts of performing and listening. This approach develops students' general musicianship ability and enables them to apply their learning to rehearsal and performance. Students develop their ability to sing intervals, scales, triads and short melodic phrases from sight and memory. They are introduced to strategies for identifying, recognising, notating and transcribing short music excerpts. They also practise and refine their ability to notate music by hand. Students use knowledge developed across this area of study to explore characteristics of works being prepared for performance and make decisions about approaches to interpretation.

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

### Key knowledge & Skills

<i>Written</i>		<i>Aural</i>	
<i>Treble Clef</i>	<input type="checkbox"/>	<i>Key Signatures 3# &amp; 3b</i>	<input type="checkbox"/>
<i>Bass Clef</i>	<input type="checkbox"/>	<i>Primary Chords</i>	<input type="checkbox"/>
<i>Key Signature</i>	<input type="checkbox"/>	<i>Major Scale</i>	<input type="checkbox"/>
<i>Accidentals</i>	<input type="checkbox"/>	<i>Natural Minor Scale</i>	<input type="checkbox"/>
<i>Chord Symbols</i>	<input type="checkbox"/>	<i>Harmonic Minor Scale</i>	<input type="checkbox"/>
<i>Semibreve</i>	<input type="checkbox"/>	<i>Melodic Minor Scale</i>	<input type="checkbox"/>
<i>Minim</i>	<input type="checkbox"/>	<i>Chromatic Scale</i>	<input type="checkbox"/>
<i>Crotchet</i>	<input type="checkbox"/>	<i>Major Pentatonic</i>	<input type="checkbox"/>
<i>Quaver</i>	<input type="checkbox"/>	<i>Minor Pentatonic</i>	<input type="checkbox"/>
<i>Semibreve Rest</i>	<input type="checkbox"/>	<i>Major Triad</i>	<input type="checkbox"/>
<i>Minim Rest</i>	<input type="checkbox"/>	<i>Minor Triad</i>	<input type="checkbox"/>
<i>Crotchet Rest</i>	<input type="checkbox"/>	<i>Augmented Triad</i>	<input type="checkbox"/>
<i>Quaver Rest</i>	<input type="checkbox"/>	<i>Diminished Triad</i>	<input type="checkbox"/>
<i>Scale Degree Number</i>	<input type="checkbox"/>	<i>Dominant 7<sup>th</sup> Chord</i>	<input type="checkbox"/>
<i>Major Intervals</i>	<input type="checkbox"/>	<i>Tonality Identification</i>	<input type="checkbox"/>
<i>Minor Intervals</i>	<input type="checkbox"/>	<i>Rhythmic Grouping</i>	<input type="checkbox"/>
		<i>Scale Identification</i>	<input type="checkbox"/>

## Unit 2 Outcome 4 Organisation of Sound Information

There is one assessment task to be submitted on [Friday 28<sup>th</sup> October](#).

1. A folio of composition and arranging exercises

### Area of Study 4

This area of study focuses on devising original work as a composition or an improvisation, inspired by analysis of music in selected works being prepared for performance. The creative process is individual and has many starting points for inspiration. Students study and listen to a wide variety of music. They explore strategies to generate and extend music ideas, for example improvisation. Students are encouraged to use a broad structural element to focus their creative work, for example a key, chord progression, instrument and/or mood. As part of the process of generating music ideas, students analyse works they are preparing for performance. They identify characteristics that can be used in their composition or improvisation and relevant influences on composers/performers. Students use various strategies to experiment with, develop and refine the musical ideas. Aspects of music language used in devising original work include range and characteristics of selected instruments; use of instruments in combination, including balance of dynamics and tones, and blend of tones; music forms and structures, such as binary, ternary and popular song; conventions in staff notation, including shape of music notes, groupings, phrase marks, treble and bass clefs, relevant key signatures and time signatures.

### Task 1. -Folio of composition and arranging exercises.

Students will undertake a series of activities in class that will demonstrate an understanding of compositional techniques. These will be collated and create a folio.

- Melodic Analysis task
- Melodic Example worksheet
- Major Scale composition
- Harmonic Minor Scale composition
- Use of Compositional Techniques - Ode to Joy
- 4 Part Vocal Arrangement – Twinkle Twinkle Little Star

These will be worked on in class and then digitally re-created using Sibelius.

CRITERIA FOR THE AWARD OF GRADES	Very High 5	High 4	Medium 3	Low 2	Very Low 1	Not Shown 0	
<b>Task 1. Folio of exercises</b> 1. Melodic Analysis 2. Melodic Example worksheet 3. Major Scale Composition 4. Digital recreation of Major Scale Composition 5. Harmonic Minor Scale Composition 6. Digital recreation of Minor Scale Composition 7. Ode To Joy – Compositional Techniques 8. Digital recreation of Ode To Joy 9. Twinkle Twinkle Little Star - 4 Part Vocal 10. Digital recreation of Twinkle Twinkle Little Star							Max = 50 marks
SUMMARY							Max = 50 marks

A+	A	B+	B	C+	C	D+	D	E+	E	UG
50-45	44-42	41-37	36-34	33-31	30-27	26-24	23-21	20-18	17-15	15>

*Assessor Comments.*

# Unit 1 – Music Performance

## Holiday Homework

Evidence will be required that all of these have been completed

<http://www.vcaa.vic.edu.au/Pages/vce/studies/music/musicperformunits1-2/musicperformunits1-2index.aspx>

- Read study summary

<http://www.vcaa.vic.edu.au/Pages/vce/studies/music/musicperformunits3-4/musicperformunits3-4index.aspx>

- Read prescribed list solo works (select link, and then select the link for your instrument on the next page)
- Read prescribed list group works
- Read Performance Examination Description and Criteria
- Save, print and read the notation guide for outcome 3. Highlight any areas that you don't understand.

**TASK 1:** Complete the attached scales worksheet. Use the internet to research the correct scale forms as required.

**TASK 2:** Begin work on the following sections of SAC 2.1

### **B. Research the performer/s of your chosen work/s**

- a. Prepare a 500 word biography of the performer/s of the works.  
Research a performer you admire. Present a report of 500 words on why you admire this performer and the influence they have had on your own performance skills.

### **C. Submit a concert program**

The program should include the following details:

- a. Title of the work/s
- b. Composer/s and Arranger/s
- c. Performer name (accompanist name if appropriate)
- d. Any other relevant information



# DRAFT Unit 1 – Recital Course Information Sheet

DUE: Friday 11<sup>th</sup> March

Complete the following document as a draft plan for your end of semester performances.

## Solo

Name of Solo Performance Teacher \_\_\_\_\_

Phone Number (M) \_\_\_\_\_ (Email) \_\_\_\_\_

Name of Student \_\_\_\_\_

Instrument(s) \_\_\_\_\_

### Solo Performance Unit Recital Program of 2 or 3 Contrasting works

Title/composer/arranger/movement/catalogue no.

Duration/20<sup>th</sup>-21<sup>st</sup> century/Accompanied

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Teacher comments (optional)

## Group

Name Ensemble \_\_\_\_\_

Name of Student \_\_\_\_\_

Instrument(s) \_\_\_\_\_

### Group Performance Unit Recital Program of 2 or 3 Contrasting works

Title/composer/arranger/movement/catalogue no.

Duration/20<sup>th</sup>-21<sup>st</sup> century/Accompanied

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_



# Unit I Instrumental Teacher's Information 2016

Outcome	School Graded Task
1 & 2	<p>2000 word written report –</p> <p>Timeline due <a href="#">Thursday 11<sup>th</sup> February</a></p> <p>Performer Research due <a href="#">Thursday 18<sup>th</sup> February</a></p> <p>Concert Program due <a href="#">Thursday 25<sup>rd</sup> February</a></p> <p>Work Analysis due <a href="#">Thursday 24<sup>th</sup> March</a></p> <p>Complete Draft due <a href="#">Thursday 24<sup>th</sup> March</a></p> <p>Assignment due <a href="#">Thursday 5<sup>th</sup> May</a></p> <p>IM teacher to assist the student with the preparation of this SAC.</p>
2	<p>Technical work <a href="#">Week of 15<sup>th</sup> March</a> All Unit I students do common technical work.</p> <p>Major (one octave ascending and descending) <input type="checkbox"/></p> <p>Harmonic Minor (one octave ascending and descending) <input type="checkbox"/></p> <p>Natural Minor (one octave ascending and descending) <input type="checkbox"/></p> <p>Melodic Minor (one octave ascending and descending) <input type="checkbox"/></p> <p>Major Pentatonic (one octave ascending and descending) <input type="checkbox"/></p> <p>Minor Pentatonic (one octave ascending and descending) <input type="checkbox"/></p> <p>Chromatic scale (one octave ascending and descending) <input type="checkbox"/></p> <p>Major Arpeggio (one octave ascending and descending) <input type="checkbox"/></p> <p>Minor Arpeggio (one octave ascending and descending) <input type="checkbox"/></p> <p>Augmented Arpeggio (one octave ascending and descending) <input type="checkbox"/></p> <p>Diminished Arpeggio (one octave ascending and descending) <input type="checkbox"/></p> <p>Dominant 7<sup>th</sup> Arpeggio (one octave ascending and descending) <input type="checkbox"/></p>
2	<p>Unprepared performance <a href="#">Week of 15<sup>th</sup> March</a></p> <p>Instrument Teacher will provide 8-16 bars of sight reading to the classroom teacher</p>
1	<p>Solo &amp; Group Performance documentation <a href="#">11<sup>th</sup> March</a></p> <p>IM teacher to assist with the preparation of this document.</p>
1	<p>Group &amp; Solo Performance <a href="#">Monday 9<sup>th</sup> May to Friday 20<sup>th</sup> May</a></p> <p>IM teacher to assist with the preparation of at least 2 contrasting works for each SAC</p>
3	<p>Musicianship Test <a href="#">Week of 23<sup>rd</sup> of May</a></p> <p>Aural test with theory, aural, listening, written and practical components during June exam period commencing <a href="#">Wednesday 1<sup>st</sup> June</a></p> <p>IM teacher should assist student with development of aural skills and scaffolding understanding of required musical knowledge.</p>

## Outcome 3 Key knowledge & Skills

Written			Aural		
Treble & Bass Clef	<input type="checkbox"/>	Key Signatures 3# & 3b	<input type="checkbox"/>	Interval Identification	<input type="checkbox"/>
Accidentals	<input type="checkbox"/>	Primary Chords	<input type="checkbox"/>	Scale Identification	<input type="checkbox"/>
Chord Symbols	<input type="checkbox"/>	Major Scale	<input type="checkbox"/>	Tonality Identification	<input type="checkbox"/>
Semibreve	<input type="checkbox"/>	Natural Minor Scale	<input type="checkbox"/>	Chord Identification	<input type="checkbox"/>
Minim	<input type="checkbox"/>	Harmonic Minor Scale	<input type="checkbox"/>	Rhythmic Imitation	<input type="checkbox"/>
Crotchet	<input type="checkbox"/>	Melodic Minor Scale	<input type="checkbox"/>	Melodic Imitation	<input type="checkbox"/>
Quaver	<input type="checkbox"/>	Chromatic Scale	<input type="checkbox"/>	Rhythmic Dictation	<input type="checkbox"/>
Semibreve Rest	<input type="checkbox"/>	Major Pentatonic	<input type="checkbox"/>	Melodic Dictation	<input type="checkbox"/>
Minim Rest	<input type="checkbox"/>	Minor Pentatonic	<input type="checkbox"/>	Chord Progressions	<input type="checkbox"/>
Crotchet Rest	<input type="checkbox"/>	Major & Minor Triads	<input type="checkbox"/>	Perfect Cadence	<input type="checkbox"/>
Quaver Rest	<input type="checkbox"/>	Diminished Triad	<input type="checkbox"/>	Imperfect Cadence	<input type="checkbox"/>
Scale Degree Number	<input type="checkbox"/>	Augmented Triad	<input type="checkbox"/>	Plagal Cadence	<input type="checkbox"/>
Major Intervals	<input type="checkbox"/>	Dominant 7 <sup>th</sup> Chord	<input type="checkbox"/>	Rhythmic Recognition	<input type="checkbox"/>
Minor Intervals	<input type="checkbox"/>	Rhythmic Grouping	<input type="checkbox"/>		
Scale Identification	<input type="checkbox"/>	Tonality Identification	<input type="checkbox"/>		

## Unit 2 Instrumental Teacher's Information 2016

Outcome	School Graded Task
1	Written report on "The Confident Performer" due <a href="#">Thursday 1<sup>st</sup> of September</a> IM teacher to assist the student with the preparation of this SAC.
1	Performance (Solo & Group) documentation <a href="#">Friday 29<sup>th</sup> July</a> IM teacher to assist with the preparation of this document.
1	Solo & Group Performances <a href="#">Week of Monday the 10<sup>th</sup> of October</a> IM teacher to assist with the preparation of 2 contrasting works for each SAC
2	Technical work performance and description of strategies <a href="#">The week of 5<sup>th</sup> September</a> IM teacher to assist the student with the preparation of this SAC
2	Unprepared performance <a href="#">The week of 5<sup>th</sup> September</a> Instrument Teacher will provide 16 bars of sight reading to the classroom teacher
3	Musicianship Test <a href="#">Thursday 27<sup>th</sup> of October</a> Aural test with theory, aural, listening, written and practical components during exam period beginning <a href="#">Wednesday 14<sup>th</sup> November</a> IM teacher should assist student with development of aural skills and scaffolding understanding of required musical knowledge.
4	Organisation of Sound: exercises and report due <a href="#">Friday 28<sup>th</sup> October</a>

### Outcome 3 Key knowledge & Skills

<i>Written</i>		<i>Aural</i>	
<i>Treble &amp; Bass Clef</i>	<input type="checkbox"/>	<i>Key Signatures 3# &amp; 3b</i>	<input type="checkbox"/>
<i>Accidentals</i>	<input type="checkbox"/>	<i>Primary Chords</i>	<input type="checkbox"/>
<i>Chord Symbols</i>	<input type="checkbox"/>	<i>Major Scale</i>	<input type="checkbox"/>
<i>Semibreve</i>	<input type="checkbox"/>	<i>Natural Minor Scale</i>	<input type="checkbox"/>
<i>Minim</i>	<input type="checkbox"/>	<i>Harmonic Minor Scale</i>	<input type="checkbox"/>
<i>Crotchet</i>	<input type="checkbox"/>	<i>Melodic Minor Scale</i>	<input type="checkbox"/>
<i>Quaver</i>	<input type="checkbox"/>	<i>Chromatic Scale</i>	<input type="checkbox"/>
<i>Semibreve Rest</i>	<input type="checkbox"/>	<i>Major Pentatonic</i>	<input type="checkbox"/>
<i>Minim Rest</i>	<input type="checkbox"/>	<i>Minor Pentatonic</i>	<input type="checkbox"/>
<i>Crotchet Rest</i>	<input type="checkbox"/>	<i>Major &amp; Minor Triads</i>	<input type="checkbox"/>
<i>Quaver Rest</i>	<input type="checkbox"/>	<i>Diminished Triad</i>	<input type="checkbox"/>
<i>Scale Degree Number</i>	<input type="checkbox"/>	<i>Augmented Triad</i>	<input type="checkbox"/>
<i>Major Intervals</i>	<input type="checkbox"/>	<i>Dominant 7<sup>th</sup> Chord</i>	<input type="checkbox"/>
<i>Minor Intervals</i>	<input type="checkbox"/>	<i>Rhythmic Grouping</i>	<input type="checkbox"/>
<i>Scale Identification</i>	<input type="checkbox"/>	<i>Tonality Identification</i>	<input type="checkbox"/>