

Student:
Teacher:



VCE Music Study Unit 3 & 4 Music Performance

2017

Knowledge is Power

Information and Assessment

Class Requirements

1. Manuscript paper
2. Plain paper or module
3. Textbook "Musicianship Essentials" VCE Units 3 & 4 Ceresoli
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

Organisation, Organisation, Organisation.....

Unit 3 & 4 Assessment Summary Sheet 2017

Outcome	School Graded Task	Letter grade A+ - E, UG
Unit 3 Outcome 1	Performance (S&G) documentation <u>Friday 3rd February</u>	S / N
Unit 3 Outcome 1	Solo Performance <u>Monday 8th May to Friday 19th May</u>	S / N
Unit 3 Outcome 1	Group Performance <u>Monday 8th May to Friday 19th May</u>	S / N
Unit 3 Outcome 2	Technical work and oral report <u>Week of Monday 20th March</u>	10% of raw study score
Unit 3 Outcome 3	Aural test with theory, aural, listening, written and practical components <u>Thursday 18th May</u>	10% of raw study score
Unit 4		
Unit 4 Outcome 1	Solo Performance <u>Monday 14th August to Friday 25th August</u>	S / N
Unit 4 Outcome 1	Group Performance <u>Monday 14th August to Friday 25th August</u>	S / N
Unit 4 Outcome 2	Technical work and oral report <u>Week of 7th of August</u>	10% of raw study score
Unit 4 Outcome 3	Aural test with theory, aural, listening, written and practical components <u>Tuesday 5th September</u>	S / N
External		
External Solo or Group Performance	25 Minute Solo Performance or 30 Minute Group Performance (2 or 3 students) 35 Minute Group Performance (4 students) 40 Minute Group Performance (5 or 6 students)	50% of raw study score
External Written & Aural Exam		20% of raw study score

Unit 1 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 four assessment tasks:

Unit 3 Solo Performance Recital – Monday 8th May to Friday 19th May

Unit 3 Group Performance – Monday 8th May to Friday 19th May

Unit 4 Solo Performance Recital – Monday 14th August to Friday 25th August

Unit 4 Group Performance – Monday 14th August to Friday 25th August

These 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 unit focuses on building and refining performance and musicianship skills. Students focus on either group or solo performance and begin preparation of a performance program they will present in the end-of-year examination. As part of their preparation, students will also present performances of both group and solo music works using one or more instruments and take opportunities to perform in familiar and unfamiliar venues and spaces. They study the work of other performers and refine selected strategies to optimise their own approach to performance. They identify technical, expressive and stylistic challenges relevant to works they are preparing for performance and endeavour to address these challenges. Students develop their listening, aural, theoretical and analytical musicianship skills and apply this knowledge when preparing and presenting performances.

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

A program of group and solo works including:

- accompanied/unaccompanied works, as appropriate to the instrument/group
- contexts that influence the interpretation and performance of the works
- the structure of the works
- ways in which composers/arrangers/performers have used elements of music and compositional devices
- possibilities for arranging and shaping the works in performance, as appropriate to the performance context and work, through decisions made about the use and manipulation of:
 - elements of music and compositional devices
 - techniques and conventions
 - equipment and technologies as appropriate
- musicianship skills used by performers to realise works and to create character in performance
- presentation techniques relevant to a variety of contexts and spaces
- approaches to communicating interpretations and artistic intentions in live performance of music works to an audience.

Key skills

- use research to make decisions about how selected works can be interpreted, arranged and/or shaped in performance
- learn, practise, interpret and rehearse a program of group and solo works
- perform a program of informed interpretations of group and solo works
- apply musicianship skills in performance to realise the structural, stylistic and expressive qualities of the works in performance/s including:
 - accuracy and security
 - control and fluency of technique
 - aural awareness, sensitivity and creativity
 - awareness of parts and structures of the work
 - expressive shaping of the works and the performance
 - relevant personal, stylistic, practical, technological, historical and cultural influences, as appropriate to each work
 - communication, interaction, cooperation and empathy with other musicians, as appropriate to the performance
 - effective sound production and/or sound reinforcement techniques, as appropriate to acoustic properties of performance venues, the style and character of selected works and performance contexts
 - presentation techniques and conventions of performance that are appropriate to the instrument/s, group/s, works, styles and performance space/s.

Solo Focus: Recital Course Information Sheet **DUE: 3rd FEB**

Name of Performance Teacher _____

Phone Number (M) _____ (Email) _____

Name of Student _____

Instrument(s) _____

Semester 1 – Solo performance (15 minutes)

Title	Composer	Category	Duration

Semester 1 – Group performance

Title	Composer	Category	Duration

Semester 2 – Solo performance (10 minutes)

Title	Composer	Category	Duration

Semester 2 – Group performance

Title	Composer	Category	Duration

Group Focus: Recital Course Information Sheet **DUE: 3rd FEB**

Name of Performance Teacher _____

Phone Number (M) _____ (Email) _____

Name of Student _____

Instrument(s) _____

Semester 1 – Group performance (20 or 25 minutes)

Title	Composer	Category	Duration

Semester 1 – Solo performance

Title	Composer	Category	Duration

Semester 2 – Group performance (20 or 25 minutes)

Title	Composer	Category	Duration

Semester 2 – Solo performance

Title	Composer	Category	Duration

External Performance Program

Requirements summary:

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Title	Composer	Category	Duration

Semester Performances

Unit 3 – Monday 8th May to Friday 19th May

Unit 4 – Monday 14th August to Friday 25th August

Submit to Classroom Music teacher **DUE: 3rd FEB**

Unit 3 & 4 Solo Performance Recital Assessment Sheet

Name of Student _____ Instrument _____

Teacher's Name _____

Unit 3 – Monday 8th May to Friday 19th May

Unit 4 – Monday 14th August to Friday 25th August

Criteria for the award of grades	Sem 1 Rating VH, H, M, L, VL Or UG	Sem 2 Rating VH, H, M, L, VL Or UG
<u>A. A range of performing techniques</u>		
<u>B. A range of styles and characters typical of the instrument's repertoire</u>		
<u>C: A suitable level of difficulty</u>		
<u>D. Compliance with the requirements of the task</u>		
<u>1. Skill in performing accurately and with clarity</u> - 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		
<u>2. Skill in performing a range of techniques with control and fluency</u> - 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		
<u>3. Skill in producing a range of expressive tonal qualities</u> - 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		
<u>4. Skill in expressive communication through articulation and phrasing</u> - 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		
<u>5. Skill in placing the instrument appropriately in the group</u> - 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		
<u>6. Skill in presenting an informed interpretation of a range of styles</u> - 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		
<u>7. Skill in performing as a member of the group</u> - interaction with other group members to contribute to the success of the group's performance		
<u>8. Skill in performing with musicality through creativity and individuality</u> - communication of personal interpretations of the musical selections, and/or performance of music that contains improvisation, as appropriate to the style(s)		
<u>9. Skill in presenting a musical program within appropriate performance conventions</u> - 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 A+ - E or UG		

Name of Assessor _____ Signature _____

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 3 & 4 Group Performance Assessment Sheet

Name of Student _____ Instrument _____ Group _____

Unit 3 – Monday 8th May to Friday 19th May

Unit 4 – Monday 14th August to Friday 25th August

Criteria for the award of grades	Sem 1 Rating VH, H, M, L, VL Or UG	Sem 2 Rating VH, H, M, L, VL Or UG
<u>A. A range of performing techniques</u>		
<u>B. A range of musical interactions with others in group</u>		
<u>C: A suitable level of difficulty</u>		
<u>D. Compliance with the requirements of the task</u>		
<u>1. Skill in performing accurately and with clarity</u> - 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		
<u>2. Skill in performing a range of techniques with control and fluency</u> - 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		
<u>3. Skill in producing a range of expressive tonal qualities</u> - 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		
<u>4. Skill in expressive communication through articulation and phrasing</u> - 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		
<u>5. Skill in placing the instrument appropriately in the group</u> - 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		
<u>6. Skill in presenting an informed interpretation of a range of styles</u> - 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		
<u>7. Skill in performing as a member of the group</u> - interaction with other group members to contribute to the success of the group's performance		
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<u>9. Skill in presenting a musical program within appropriate performance conventions</u> - 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 A+ - E or UG		

Name of Assessor _____ Signature _____

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 3 & 4 Outcome 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.



**NOTE: 20% OF YOUR RAW STUDY SCORE IS BASED
ON THESE TASKS
(10% semester 1, 10% semester 2)**

Task 1. Demonstration of Instrumental Techniques

“A demonstration of material selected to assist with development of general instrumental technique and preparation of works selected for Outcome 1, including exercise/s created by the student.”

Working with your Instrumental teacher you will prepare a minimum of 8 scales or exercises that are designed to develop your technique. These are specifically aimed at the works you are studying for outcome 1.

Task 2. Description of strategies to improve practice and performance

“A discussion of how the selected material is supporting the student’s development as an instrumentalist and their preparation of works for Outcome 1.”

Students will identify and describe the effectiveness of technical work that develops areas of need in their solo and group programs.

- A short 2 minute discussion with the classroom teacher during the technical performance (task 1) to outline how the selected technical work supports the learning of the students solo and group works.
- A one page document which notates the relevant technical exercises, and links them through the use of annotated musical examples to the works being studied.

Unit 3 Performance Technique Assessment Sheet

Name of Student _____ Instrument _____ Year Level _____

Unit 3 **Week of Monday 20th March**

CRITERIA FOR THE AWARD OF GRADES	Very High 5	High 4	Medium 3	Low 2	Very Low 1	Not Shown 0	
<p>Task 1.</p> <p>Demonstration of Instrumental Techniques</p> <ol style="list-style-type: none"> Melodic accuracy and control Rhythmic accuracy and control Evidence of the development of flexibility & dexterity Clarity of musical phrase and articulation. Quality of tone Appropriate tempo selected and maintained Evidence of an effective practice routine Specific links to studied works 							Max = 40 marks
<p>Task 2.</p> <p>Description of Strategies to improve performance</p> <ol style="list-style-type: none"> Evidence of links to studied works Use of Musical Examples and Musical terminology to support links 							Max = 10 marks
SUMMARY							Max = 50 marks
Transfer to score out of 10							/10

Assessor Comments.

Unit 4 Performance Technique Assessment Sheet

Name of Student _____ Instrument _____ Year Level _____

Unit 4 **Week of Monday 7th August**

CRITERIA FOR THE AWARD OF GRADES	Very High 5	High 4	Medium 3	Low 2	Very Low 1	Not Shown 0	
Task 1. Demonstration of Instrumental Techniques 1. Melodic accuracy and control 2. Rhythmic accuracy and control 3. Evidence of the development of flexibility & dexterity 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. Specific links to studied works							Max = 40 marks
Task 2. Description of Strategies to improve performance 1. Evidence of links to studied works 2. Use of Musical Examples and Musical terminology to support links							Max = 10 marks
SUMMARY							Max = 50 marks
Transfer to score out of 10							/10

Assessor Comments.

Unit 3 & 4 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.

<p><u>Intervals</u> <i>(ascending & descending)</i></p> <ul style="list-style-type: none"> • Write • Aurally Recognise • Visually Recognise 	<table border="0"> <tr> <td>Diminished Unison</td> <td>Perfect Unison</td> <td>Augmented Unison</td> <td></td> </tr> <tr> <td>Diminished 2nd</td> <td>Minor 2nd</td> <td>Major 2nd</td> <td>Augmented 2nd</td> </tr> <tr> <td>Diminished 3rd</td> <td>Minor 3rd</td> <td>Major 3rd</td> <td>Augmented 3rd</td> </tr> <tr> <td>Diminished 4th</td> <td>Perfect 4th</td> <td>Augmented 4th</td> <td>Tritone</td> </tr> <tr> <td>Diminished 5th</td> <td>Perfect 5th</td> <td>Augmented 5th</td> <td></td> </tr> <tr> <td>Diminished 6th</td> <td>Minor 6th</td> <td>Major 6th</td> <td>Augmented 6th</td> </tr> <tr> <td>Diminished 7th</td> <td>Minor 7th</td> <td>Major 7th</td> <td>Augmented 7th</td> </tr> <tr> <td>Diminished Octave</td> <td>Perfect Octave</td> <td>Augmented Octave</td> <td></td> </tr> </table>	Diminished Unison	Perfect Unison	Augmented Unison		Diminished 2 nd	Minor 2 nd	Major 2 nd	Augmented 2 nd	Diminished 3 rd	Minor 3 rd	Major 3 rd	Augmented 3 rd	Diminished 4 th	Perfect 4 th	Augmented 4 th	Tritone	Diminished 5 th	Perfect 5 th	Augmented 5 th		Diminished 6 th	Minor 6 th	Major 6 th	Augmented 6 th	Diminished 7 th	Minor 7 th	Major 7 th	Augmented 7 th	Diminished Octave	Perfect Octave	Augmented Octave					
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Diminished 7 th	Minor 7 th	Major 7 th	Augmented 7 th																																		
Diminished Octave	Perfect Octave	Augmented Octave																																			
<p><u>Chord Types</u></p> <ul style="list-style-type: none"> • Write • Aurally Recognise • Visually Recognise 	<table border="0"> <tr> <td>Major</td> <td>Major 7th</td> <td>Dominant 7th</td> <td>Suspended 4th</td> </tr> <tr> <td>Minor</td> <td>Minor 7th</td> <td>Augmented</td> <td>Diminished</td> </tr> <tr> <td>Half Diminished</td> <td>Full Diminished</td> <td></td> <td></td> </tr> </table>	Major	Major 7 th	Dominant 7 th	Suspended 4 th	Minor	Minor 7 th	Augmented	Diminished	Half Diminished	Full Diminished																										
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<p><u>Scales and Modes</u></p> <ul style="list-style-type: none"> • Write • Aurally Recognise • Visually Recognise 	<table border="0"> <tr> <td>Major</td> <td>Natural Minor (Aeolian Mode)</td> </tr> <tr> <td>Harmonic Minor</td> <td>Melodic Minor</td> </tr> <tr> <td>Dorian Mode</td> <td>Mixolydian Mode</td> </tr> <tr> <td>Major Pentatonic</td> <td>Minor Pentatonic</td> </tr> <tr> <td>Blues Scale</td> <td>Lydian Mode</td> </tr> </table>	Major	Natural Minor (Aeolian Mode)	Harmonic Minor	Melodic Minor	Dorian Mode	Mixolydian Mode	Major Pentatonic	Minor Pentatonic	Blues Scale	Lydian Mode																										
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<p><u>Key Signatures</u></p> <ul style="list-style-type: none"> • Visually Recognise 	<p>Major keys & minor keys up to 3#’s and 3b’s</p>																																				
<p><u>Diatonic Harmony</u></p> <ul style="list-style-type: none"> • Write • Aurally recognise • Visually Recognise 	<p><u>Scale Degree Names</u></p> <table border="0"> <tr> <td>Tonic</td> <td>Supertonic</td> <td>Mediant</td> <td>Subdominant</td> </tr> <tr> <td>Dominant</td> <td>Sub Mediant</td> <td>Leading Note</td> <td>Upper Tonic</td> </tr> </table> <p><u>Chords built on Major and Harmonic Minor scales</u></p> <table border="0"> <tr> <td>Triads</td> <td>7th Chords</td> </tr> </table> <p><i>Recognise the tonality of a given aural melody – based on scale forms above</i></p>	Tonic	Supertonic	Mediant	Subdominant	Dominant	Sub Mediant	Leading Note	Upper Tonic	Triads	7 th Chords																										
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<p><u>Chord Progressions</u></p>	<p><u>Cadences</u></p> <table border="0"> <tr> <td>Perfect</td> <td>Plagal</td> <td>Imperfect</td> <td>Interrupted</td> </tr> </table> <p><u>Progressions based on Major or Harmonic Minor</u></p> <table border="0"> <tr> <td>Major</td> <td>I maj</td> <td>ii min</td> <td>iii min</td> <td>IV maj</td> <td>V maj</td> <td>vi min</td> <td>vii dim</td> </tr> <tr> <td></td> <td>I maj7</td> <td>ii min7</td> <td>iii min7</td> <td>IV maj7</td> <td>V 7</td> <td>vi min 7</td> <td>vii half dim</td> </tr> <tr> <td>H Minor</td> <td>i maj</td> <td>ii dim</td> <td>III aug</td> <td>iv min</td> <td>V maj</td> <td>VI maj</td> <td>vii dim</td> </tr> <tr> <td></td> <td></td> <td>ii min7</td> <td></td> <td>iv min7</td> <td>V 7</td> <td>VI maj 7</td> <td>vii half dim</td> </tr> </table> <p><u>Harmonic recognition</u> Complete an 8 bar progression from 4 options.</p> <p><u>Harmonic transcription</u> Complete a 6 bar progression with the opening chord given</p>	Perfect	Plagal	Imperfect	Interrupted	Major	I maj	ii min	iii min	IV maj	V maj	vi min	vii dim		I maj7	ii min7	iii min7	IV maj7	V 7	vi min 7	vii half dim	H Minor	i maj	ii dim	III aug	iv min	V maj	VI maj	vii dim			ii min7		iv min7	V 7	VI maj 7	vii half dim
Perfect	Plagal	Imperfect	Interrupted																																		
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H Minor	i maj	ii dim	III aug	iv min	V maj	VI maj	vii dim																														
		ii min7		iv min7	V 7	VI maj 7	vii half dim																														
<p><u>Melody</u></p>	<p><u>Melodic recognition</u> Complete a given melody by selecting the correct 1 of 4 options.</p> <p><u>Melodic transcription</u> Transcribe a 4 bar melody with a provided rhythm</p>																																				
<p><u>Rhythm</u></p>	<p><u>Rhythmic recognition</u> Complete a given rhythm by selecting the correct 1 of 4 options.</p> <p><u>Rhythmic transcription</u> Transcribe a 4 bars of an 8 bar rhythm</p>																																				
<p><u>General Theory</u></p>	<p>Treble clef, Bass clef, Accidents, Key signature, Note and rests values (Semibreve to Semiquaver) Compound and simple time signatures.</p>																																				

<p><i>Interpretation</i></p>	<p>Language to substantiate, discuss and describe:</p> <ul style="list-style-type: none"> • ways in which treatment of elements of music by performers contributes to creating structural, stylistic and expressive qualities of music works • ways in which treatment of compositional devices by performers contributes to creating structural, stylistic and expressive qualities of music works • ways in which manipulation of tempo, dynamics, tone colour, articulation, phrasing, blend of instrumental voices, balance of music lines, improvisation/embellishment/ornamentation contribute to creating interpretations of works.
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NOTE: 10% OF YOUR RAW STUDY SCORE IS BASED ON A SEMESTER 1 TASK

OUTCOME 3 – SEMESTER 1 - Thursday 18th May

A written test that includes questions requiring

- *identification and writing of intervals*
- *identification and writing of scale/modal forms*
- *identification and writing of tonalities*
- *identification and writing of rhythmic patterns and rhythms*
- *identification and writing of melodic patterns*
- *writing and transcription of melodic and rhythmic excerpts*
- *Use of music notations conventions*
- *Discussion of interpretive decisions relating to expressive elements of music evident in pre-recorded performances by*

An aural test that includes questions requiring

- *Imitation of melodic rhythmic patterns by singing, humming or playing.*

REHEARSING WITH YOUR ACCOMPANIST

Preparation Techniques and Expectations

ORGANISING YOUR REHEARSALS

Organise rehearsals early to avoid last minute panic

Book your accompanist well in advance of your first rehearsal, even if your examination is weeks away. This will ensure that your accompanist can guarantee a rehearsal time that is suitable for you and will give you time to rehearse prior to your assessment. Leaving this task to the last days may lead to disappointment and could possibly leave you stranded without an accompanist for your assessment.

List the works you wish to rehearse

Whilst booking your accompanist, discuss what works you will be assessed on. This will give your accompanist an indication on how much preparation may be required prior to your first rehearsal.

Prepare music for your accompanist

Give your accompanist time to prepare and practice the music prior to your rehearsal. This will ensure that your accompanist is prepared for your rehearsal and has had the time to practice any difficult passages. Have a readable copy of the music in a folder for the accompanist, properly marked. Make sure music has not been cut off and that all notes are clear and visible. Never hand loose sheet music to your accompanist. Original music is always best! Unit 4 VCE students should ensure that their accompanist has the original music well before the exam. Accompanists cannot perform with photocopies!!!

BEFORE YOUR FIRST REHEARSAL

Hand in your accompaniment music to the accompanist at least two weeks prior to your first rehearsal.

PREPARING FOR REHEARSALS

Listen to various recordings

It is helpful to listen to a number of recordings of your work, prior to your first rehearsal. (YouTube.) This will help you settle into your first accompaniment rehearsal and will prepare you for how the accompaniment may sound. This preparation may hopefully avoid any nasty surprises! It does not matter if the tempo of your recording is faster/slower than how you intend to rehearse/perform.

Write everything down

If any changes have been made to the music it is important that it is written onto your music. At your first rehearsal let your accompanist know of these changes.

Queries/questions

If you have any queries or questions about anything to do with your music, write these questions down and ask your accompanist at your rehearsal. There is no such thing as a silly question!

ATTENDING REHEARSALS

Arriving at your rehearsal

Arrive at your rehearsal venue 5 minutes before your scheduled rehearsal time. Set and warm up your instrument.

Payment

Pay your accompanist straight away. This way you will not forget, avoiding an embarrassing situation.

Prioritise your rehearsal time

It is important to know exactly what you want to rehearse with your accompanist. This should have already been discussed with your accompanist when booking your rehearsal. One rehearsal order may be to start off with a piece that you are comfortable with and then to proceed this with a work that requires more attention and rehearsal time.

Rehearsals are not solo practice time

It is important not to treat accompaniment rehearsals as practices, as you will hold back your progress putting the entire piece together with your accompanist. Technique issues should be worked out in solo practice sessions. It is however OK to turn up to rehearsals with sections of your pieces that are not refined, so long as you can follow the score or pick up your part a couple of bars later. In some cases, accompaniment rehearsals can actually improve these difficult sections.

WHAT TO BRING TO YOUR REHEARSALS

It's a good idea to keep the following things in your music folder and bring them with you to every rehearsal:

- Sheet Music
- A blank CD, USB or your own recording device
- Two pencils
- Eraser
- Planner

During your lesson you should mark your music with study details pertaining to vocal/instrumental/musical/general information - to enhance your depth of understanding of the music.

Think ahead and make swaps with other students if your lesson unavoidably clashes with another commitment. If you are unable to swap, let them know in plenty of time: at least 48 hours notice is required for cancellations without a full fee payment required.

Put all lesson and class dates into your personal diary.

CONTACT DETAILS

Contact the accompanist for:

- Initial contact/discussion (phone call)
- To inform of lesson swaps (text)
- Running late (text)
- Absence (text – at least 48 hours notice, unless due to illness)
- Other (text a time I can call you back)

Units 3&4 Music Performance Holiday Homework

- a. Practice regularly. You must remain in shape.
- b. Gather all the information necessary to complete the documentation due week 2.
- c. Go to <http://www.vcaa.vic.edu.au/Pages/vce/studies/music/musicperformunits3-4/musicperformunits3-4index.aspx>
 - a. Save, print and read the prescribed list solo works (select link, and then select the link for your instrument on the next page)
 - b. Save, print and read the prescribed list group works
 - c. Read Performance Examination Description and Criteria
 - d. Save, print and read the notation guide for outcome 3. Highlight any areas that you don't understand.
 - e. Save, read and print the "Aural and Written Sample examination material". Highlight any areas that you don't understand.
 - f. These should all be printed, annotated and put in a folder to present on the first class back.
- d. Ensure the due dates for all tasks in both semesters are in your phone and are ready to go in your planer when it comes.
- e. Start a dropbox if you haven't already. (www.Dropbox.com)
- f. Ensure you have your instrumental teacher / band leaders email.
- g. Look over the Outcome 3: Musicianship information page of your handbook. Highlight any content that you don't know or are unsure of. Spend a little time trying to learn about these through your classmates, me or the internet. You will be amazed at what you can teach yourself when you need to,

Unit 3 & 4 Instrumental Teacher's Information 2017

Outcome	School Graded Task	Letter grade A+ - E, UG
Unit 3 Outcome 1	Performance (S&G) documentation <u>Friday 3rd February</u>	S / N
Unit 3 Outcome 1	Solo Performance <u>Monday 8th May to Friday 19th May</u>	S / N
Unit 3 Outcome 1	Group Performance <u>Monday 8th May to Friday 19th May</u>	S / N
Unit 3 Outcome 2	Technical work and oral report <u>Week of Monday 20th March</u>	10% of raw study score
Unit 3 Outcome 3	Aural test with theory, aural, listening, written and practical components <u>Thursday 18th May</u>	10% of raw study score
Unit 4 Outcome 1	Solo Performance <u>Monday 14th August to Friday 25th August</u>	S / N
Unit 4 Outcome 1	Group Performance <u>Monday 14th August to Friday 25th August</u>	S / N
Unit 4 Outcome 2	Technical work and oral report <u>Week of 7th of August</u>	10% of raw study score
Unit 4 Outcome 3	Aural test with theory, aural, listening, written and practical components <u>Tuesday 5th September</u>	S / N
External Solo or Group Performance	25 Minute Solo Performance <u>or</u> 30 Minute Group Performance (2 or 3 students) 35 Minute Group Performance (4 students) 40 Minute Group Performance (5 or 6 students)	50% of raw study score
External Written & Aural Exam		20% of raw study score