



Making Students Better Performers: Approaches to Analysis

Presented by Deborah Smith (3 March 2024)

dsmusic.com.au

AREA OF STUDY 3, RESPONDING (Contemporary Performance)

(VCAA Study Design 2023-2027)

In this area of study, students continue to develop their understanding of the ways elements of music, concepts and compositional devices *can be interpreted and/or manipulated in contemporary performance.*

They demonstrate this knowledge through *aural analysis and comparison* of the ways in which different performers have interpreted and/or reimagined works in performance.

AREA OF STUDY 3, RESPONDING (Repertoire Performance)

(VCAA Study Design 2023-2027)

In this area of study, students develop their understanding of the ways elements of music, concepts and compositional devices **can be interpreted and/or manipulated by other musicians.**

They demonstrate this knowledge through **analysis of** a wide variety of performances and recordings, including works created by Australian composers since 1990. They also **compare** the ways different musicians have interpreted the same musical work.

Help from VCAA...

Written examination

 [Examination specifications](#) (Version 2, February 2023)

 [Sample aural and written examination](#) and  [Excerpts](#) (February 2023)

 [Sample audio zip file](#) (February 2023)

Help from VCAA...

VCE Music Repertoire Performance 2023–2027

Aural and written examination – End of year

Examination specifications

Overall conditions

The examination will be sat at a time and date to be set annually by the Victorian Curriculum and Assessment Authority (VCAA). [VCAA examination rules](#) will apply.

There will be 15 minutes of reading time and 1 hour of writing time.

The examination will be assessed by a panel appointed by the VCAA.

The examination will contribute 20 per cent to the study score.

Content

The *VCE Music Study Design 2023–2027* ('Units 3 and 4: Music Repertoire Performance') is the document for the development of the examination. Outcome 3 in 'Units 3 and 4: Music Repertoire Performance' will be examined.

All of the key knowledge and key skills that underpin Outcome 3 in 'Units 3 and 4: Music Repertoire Performance', and the definitions of compositional devices and music elements found on pages 15–19 of the 'Cross-study specifications' in the study design are examinable. Students will **not** be required to perform/play/sing in the aural and written examination.

Format

The examination will be in the form of a question and answer book. An audio recording will play for the

Written examination

 [Examination specifications](#) (Version 2, February 2023)

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VCE Music Contemporary Performance 2023–2027

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Help from DSMusic...

VCE Music Study Design 2023-2027

[Home](#) » [VCE Music Study Design 2023-2027](#)

As of 2023, a new [VCE Music Study Design](#) is being implemented across Victoria.

This brings with it some significant changes to previous Study Designs for this subject, including an expansion of possible Unit 3 & 4 streams and adjustments to key skills and knowledge across all outcome areas.

With supporting material and advice being generated from VCAA and the wider sector through 2023, this is the page for you to stay up-to-date.

Everything you need in one place

Access a growing collection of useful links and resources, as created by VCAA, AMUSE, ASME Vic and more, as well as summaries and additional information for all things DSMusic & VCE.

As the name of the game here is musicianship and music literacy, please be aware that all of these links and resources have a focus on Outcome 3, or music aural, music theory and music performance analysis—the components that make up the end-of-year Aural & Written examination. However, where appropriate, we've also connected you with content that supports the performance requirements in the Unit 3 & 4 streams.



VCE Music Repertoire

Unit 3 Sample SAC & 2 x Unit 4 Practice Exams



VCE Music Contemporary

Unit 3 Sample SAC & 2 x Unit 4 Practice Exams



VCE Music Unit 1 & 2



VCE Music Inquiry

Listening & Interpretation for Contemporary Performance

VCAA VCE Music Study Design

Key knowledge

- approaches to critical listening and aural analysis
- treatment of music elements and concepts, and the use of compositional devices in a range of contemporary music excerpts
- ways in which performers interpret and manipulate music elements, concepts and compositional devices in performance

Key skills

- identify treatment of music elements, concepts and the use of compositional devices in a range of contemporary music excerpts
- identify, describe and compare the ways in which performers interpret and manipulate music elements and concepts in performance

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Listening & Interpretation for Repertoire Performance

Key knowledge

- approaches to critical listening and aural analysis
- **treatment of music elements and concepts, and the use of compositional devices** in excerpts drawn from a wide range of notated styles including styles reflected in students' programs
- ways in which performers interpret and manipulate music elements and concepts in performance

Key skills

- respond to interpretation in performances and recordings:
 - identifying, describing and comparing ways in which performers, composers, arrangers, producers and/or conductors shape interpretations through their approach to (and manipulation of) the elements of music
 - comparing the treatment of elements and concepts in contrasting versions of the same musical work
 - discussing the ways in which musical character results from interpretative decisions

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Music
Study
Design**

Listening & Interpretation for Repertoire Performance

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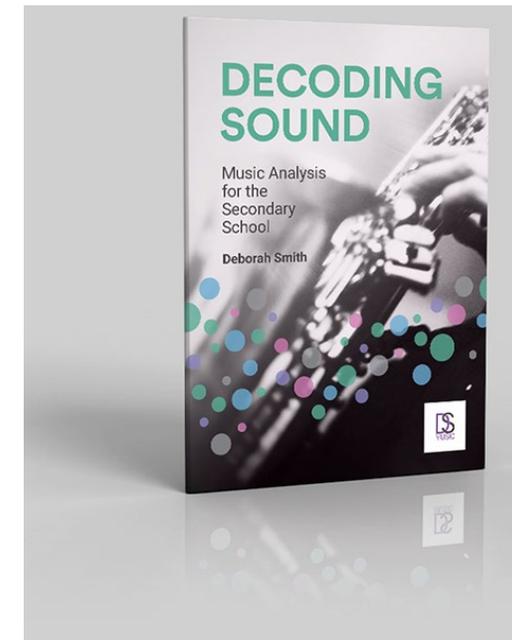
**VCAA
VCE
Music
Study
Design**

Compositional Devices

(VCE Music Study Design 2023-2027, page 16-19)

Device	Definition	Techniques and processes that could be used to explore the devices	
repetition	a musical pattern or idea is established and used again	<ul style="list-style-type: none"> dynamic changes augmentation filters canon countermelody imitation harmonic change metre and tempo changes repeating motifs changing accompaniment bridge coda repeating sections changing phrase structure 	<ul style="list-style-type: none"> diminution augmentation fragmentation choice of sample(s) changing mix elements such as width and frequency response extension key changes changing register repeating harmonic patterns
transition	the shift from one musical idea or section to another		
variation	changes/modifications to established musical ideas and patterns, while retaining significant recognisable features		
contrast	achieved where significant new musical material is introduced or where significant changes are made to established musical patterns		

Element	Definition	Examples of concepts that could be explored depending on the music works and styles selected for study
duration	organisation of sound and silence and their lengths in music	<ul style="list-style-type: none">● rhythm● metre: simple/compound; asymmetric; multi/poly/mixed● beat and pulse● tempo● syncopation● subdivision● swing time● free time



Element	Definition	Examples of concepts that could be explored depending on the music works and styles selected for study	
pitch	the relative 'highness' and 'lowness' of sounds		
● melody	the organised horizontal pattern of sounds or pitches	<ul style="list-style-type: none">● definite and indefinite pitch● pitch direction and contour● range● steps (conjunct), leaps (disjunct) and repeated notes● tones, semitones● intervals: size, quality● melodies and melodic patterns● clefs – treble, bass, alto and tenor clefs – and ledger lines	<ul style="list-style-type: none">● sequence● imitation● riff/hook● motif● arpeggiation● auxiliary and passing notes● ornamentation● methods of notating pitch, both traditional and non-traditional● pitch conventions used in music of various cultures

Element	Definition	Examples of concepts that could be explored depending on the music works and styles selected for study	
● harmony	simultaneous sounding of more than one pitch and vertical organisation in music	<ul style="list-style-type: none">● primary triads● cadences● seventh, ninth, eleventh chords● drone, pedal point● power chords	<ul style="list-style-type: none">● common chord progressions● consonance, dissonance● suspension, resolution● chromaticism● chromatic/altered chords
● tonality	the organisation of pitches that establishes tonal relationships	<ul style="list-style-type: none">● diatonic, modes, pentatonic, chromatic, blues● key signatures● chromaticism● modulation● related keys● open tuning and scordatura	<ul style="list-style-type: none">● atonality and tone row● polytonality, bitonality, whole tone, altered scale forms, microtonal scales● tuning: Just, equal temperament, Pythagorean● maqam, raga, etc.

Element	Definition	Examples of concepts that could be explored depending on the music works and styles selected for study	
tone colour	the characteristic quality of sound sources and their combinations (also known as timbre)	<ul style="list-style-type: none">● sound production methods, including the use of tone shaping audio FX instrumental and vocal techniques and devices● vocal and instrumental sound sources● various combinations and ensemble types● choice of source material including electronically generated sounds and sample selection	<ul style="list-style-type: none">● commonly used directions indicating vocal and instrumental techniques● register and range of voices/instruments● transposing instruments● orchestras and instrumental ensembles● choirs and vocal ensembles

Element	Definition	Examples of concepts that could be explored depending on the music works and styles selected for study	
texture	how sounds are combined, and how they interact and function in a piece of music	<ul style="list-style-type: none">● layers of sound● dense, sparse● voicing● layering of instruments, tracks and sound combinations● changes in the number of layers and how they interact	<ul style="list-style-type: none">● multi-track sequencing● the roles of instruments and voices, <u>e.g.</u> melody and accompaniment● the interaction of the layers of sound● monophony, heterophony, homophony, polyphony, counterpoint, canon

Element	Definition	Examples of concepts that could be explored depending on the music works and styles selected for study	
structure	the organisation of a piece of music on both a macro and micro level	<ul style="list-style-type: none">● sections in a musical work● treatment of thematic materials● repetition, contrast, unity, variety● question and answer, call and response● common structures such as binary, ternary, rondo, verse/chorus, 12 bar blues	<ul style="list-style-type: none">● theme and variations, sonata form● strophic form● multi-movement structures● alternative structures that don't conform to standard patterns● coda, intro/outro, head, riff, middle 8, bridge, pre-chorus● continuous development● ritornello

Element	Definition	Examples of concepts that could be explored depending on the music works and styles selected for study	
dynamics	the relative volume or intensity of a sound(s) or note(s)	<ul style="list-style-type: none">● loud, moderate, soft volume and variations● Italian terms for dynamic variation, <u>e.g.</u> crescendo, diminuendo● Italian terms, <u>e.g.</u> piano (p), forte (f)	<ul style="list-style-type: none">● terraced● velocity values within MIDI sequences● mixing in sound production

Element	Definition	Examples of concepts that could be explored depending on the music works and styles selected for study	
articulation	refers to how specific notes or passages are played or sung	<ul style="list-style-type: none">● accent● staccato● marcato● tenuto● spiccato● slap bass● offset and onset● selection of mallets, stroke patterns, handshapes	<ul style="list-style-type: none">● legato● phrasing● slur● pizzicato● plucking, bowing, strumming techniques● touch and fingering

Creating Character In Music

We need words to describe how the music *makes us “feel”* and what sort of *“mood” it creates.*

In *Decoding Sound*, this is referred to as ‘Expressive Outcome’ but it means the same thing as ‘character’.

Chapter 2

Expressive Outcomes

(Character, Mood, Feeling)

Music is an art form which can evoke emotion, feeling, mood, atmosphere and character. As an audience listening to music, we can “feel” emotions or recognise and identify a character or mood embedded in the music we are listening to.

This character, feeling or mood portrayed by a musical work can be referred to as the expressive outcome.

The 1st movement (Adagio Sostenuto) of Ludwig Van Beethoven's "Piano Sonata No. 14 in C# minor", popularly known as the *Moonlight Sonata*, is famous for having a powerful impact on listeners.

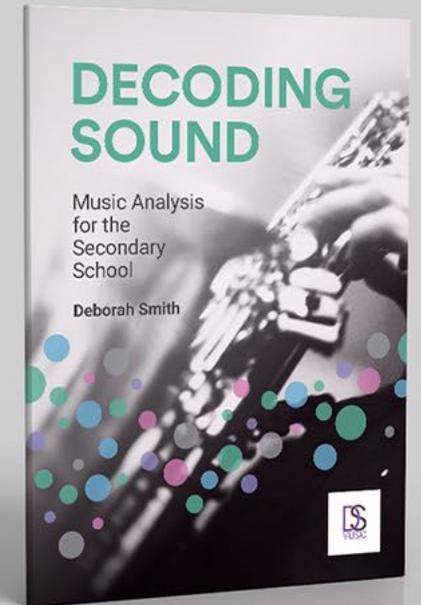
The expressive outcomes of this piece of music can be described as funereal, sombre and brooding but it could equally be described as romantic and dreamy.

Express
To effectively communicate thoughts and feelings

Outcome
The end result

Expressive Outcomes
The character, feeling or mood portrayed by a particular performance of a music work

Decoding
Sound
Page 15



Creating Character In Music

These words are the basis of any analysis we end up doing, so they are step one.

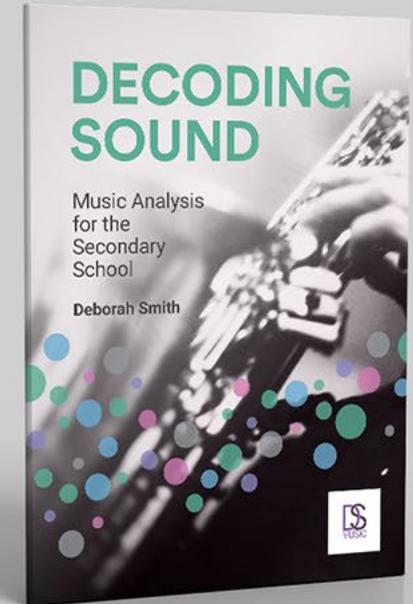
You can have 'angry', 'scared' or 'sad' character words, as well as 'relaxed', 'happy', 'confident' and more.

Vocabulary for describing the Expressive Outcome

Angry character words	Scared character words	Sad character words	Relaxed character words	Happy character words	Confident character words
Aggressive	Anxious	Bleak	Benevolent	Amiable	Bold
Assertive	Brooding	Desolate		Amusing	Bombastic
Belligerent	Chaotic	Dreary		Blissful	Celebratory
Confronting	Dark	Dull		Boisterous	Commanding
Demonic	Disconcerting	Elegiac		Cheerful	Confident
Determined	Eerie	Funereal		Earnest	Courageous
Enraged	Foreboding	Gloomy		Ebullient	Dignified
Fierce	Frantic	Lonely		Ecstatic	Dramatic
Fiery	Frightening	Lugubrious		Effervescent	Energetic
Forceful	Haunting	Melancholic		Elated	Festive
Frustrated	Heavy	Mournful		Euphoric	Grandiose
Hostile	Menacing	Restrained		Excited	Heroic
Intense	Mysterious	Sincere		Friendly	Jubilant
Irritated	Mystical	Sorrowful		Humorous	Majestic
Malevolent	Ominous	Sombre		Idyllic	Militaristic
Menacing	Oppressive	Subdued		Jaunty	Monumental
Rebellious	Overwhelming	Wistful		Jovial	Passionate
Restless	Scary	Yearning		Joyous	Patriotic
Tense	Sinister			Light-hearted	Powerful
Terrifying	Suffocating			Lively	Regal
Threatening	Suspenseful			Perky	Soaring
Volatile	Tentative			Playful	Stately
	Unnerving			Upbeat	
	Unsettled			Uplifting	
				Vibrant	
				Witty	

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Decoding Sound
Page 140-141



Creating Character In Music

We also might each choose different words to describe musical character.

What sounds 'melancholy' to one ear, might seem 'gentle' to another.

It's always good to try and think of at least three words to describe character.

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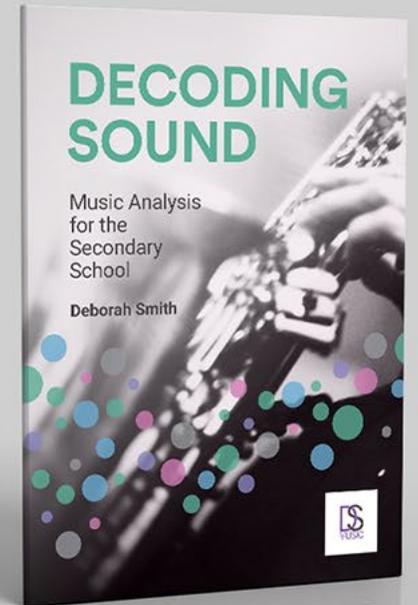
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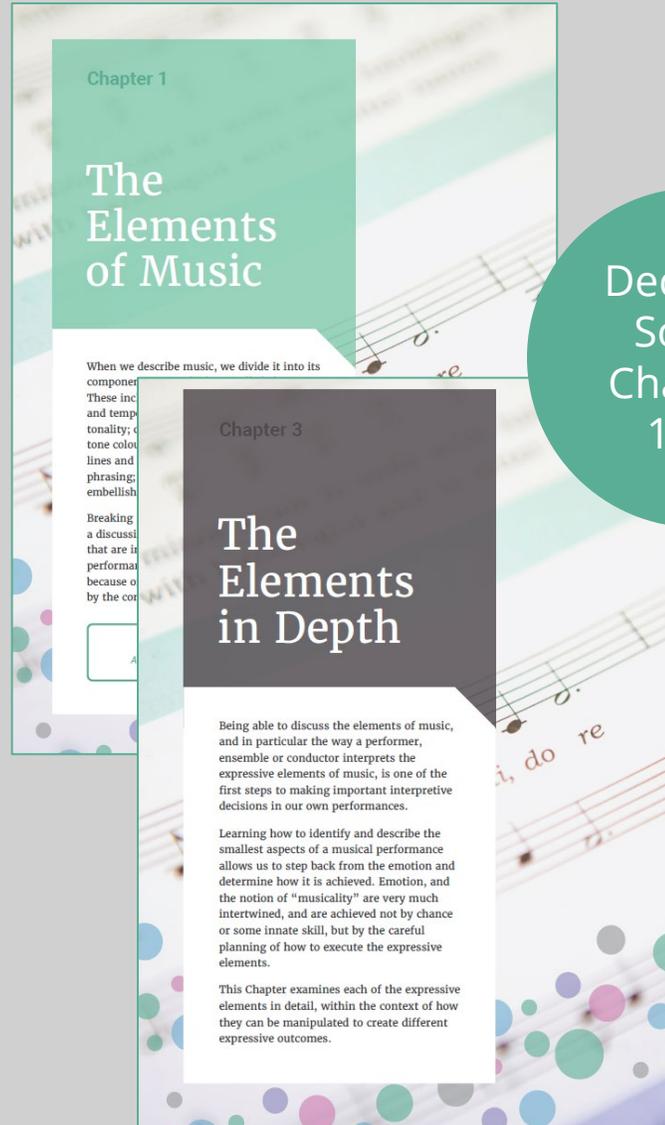


Decoding
Sound
Page 15

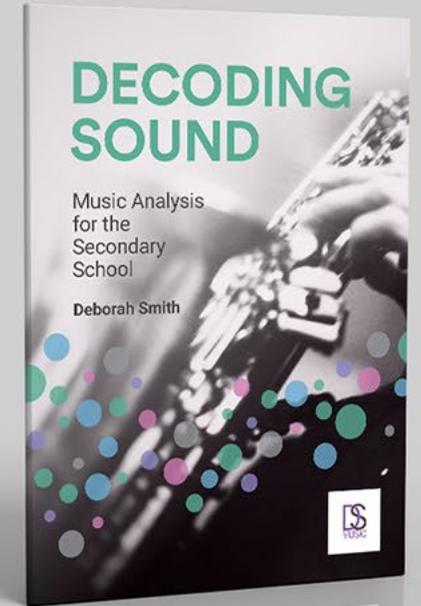
The Elements of Music

What is an
Element of Music?

It could be described
as the parts we can
break music into in
order to describe
what we hear.



Decoding
Sound
Chapters
1 & 3



Making Better Performers

The reason we encourage our students to engage with music performance analysis in the first place is to hear how *performers manipulate the expressive elements of music* (like dynamics and tempo and all the rest) to create a desired feeling, character or mood.

Making Better Performers

Giving students space to swap the headphones for their instrument/voice every once and a while is a great way for them to see if they can ***apply some of these same strategies to create their intended character or effect.***

Making Better Performers

Not only does this application help them **really know** these elements and devices, it also lines up well with the *reimagining of works* required in the Contemporary Performance stream (AOS 1, p 41), and the *demonstration of personal interpretative style* in both **Contemporary** and the **Repertoire Performance stream** (AOS 1, p 54).

Making Better Performers

Play/sing
excerpt as
written

Manipulate
Tempo

Manipulate
Articulation

Manipulate
Tone Colour

Does the
character
change?

1. 2.

Da pa - cem, Do - mi - ne,

da pa - cem, Do - mi - ne in di -

e - bus nos - tris.

The image shows a musical score for a vocal line in 4/4 time. It consists of three staves. The first staff has two measures, with a first ending bracket over the second measure and a second ending bracket over the first measure. The lyrics are 'Da pa - cem, Do - mi - ne,'. The second staff has two measures with lyrics 'da pa - cem, Do - mi - ne in di -'. The third staff has two measures with lyrics 'e - bus nos - tris.'.

Making Better Performers

Decide on a musical character

Manipulate Texture

Manipulate Dynamics

Manipulate Contrast

Does this have the intended effect?

1. 2.

Da pa - cem, Do - mi - ne,

da pa - cem, Do - mi - ne in di -

e - bus nos - tris.

The image shows a musical score for a vocal line in 4/4 time. It consists of three staves. The first staff has a treble clef and a 4/4 time signature. The melody starts with a quarter note 'Da', followed by a quarter note 'pa', a quarter note 'cem', a quarter note 'Do', a quarter note 'mi', and a quarter note 'ne'. The second staff continues with a quarter note 'da', a quarter note 'pa', a quarter note 'cem', a quarter note 'Do', a quarter note 'mi', a quarter note 'ne', and a quarter note 'in'. The third staff continues with a quarter note 'e', a quarter note 'bus', a quarter note 'nos', and a quarter note 'tris'. The lyrics are written below the notes. There are two first endings indicated by '1.' and '2.' above the first and second staves respectively.

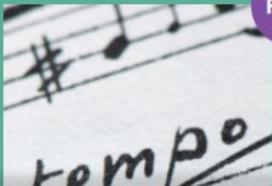
Making Better Performers

You can make this a classroom activity, a part of normal performance preparation, rehearsal or practice.

Have other students provide feedback on the *effectiveness of the manipulation of elements/devices in creating the intended character*, or even try to 'guess' the character the performing student is trying to create.

Link this up with the *digital workstations approach* as well, in that students could record a series of different 'manipulations', 'interpretations' and 'reimagining's' through the unit, *experimenting and evolving to find their voice.*

Make Better Performers



FREE

Listening Activities
Mini Analysis: Final Fantasy – Uematsu (Tempo)

Connect what's happening musically (tempo!) with the character of an excerpt.

Listening Performance Analysis Tempo

Performance Analysis



FREE

Listening Activities
Mini Analysis: Syncopated Clock (Articulation)

Connect what's happening musically (articulation!) with the character of an excerpt.

Articulation Listening Performance Analysis

Performance Analysis



FREE

Listening Activities
Mini Analysis: Apollo – Flight Facilities (Character)

Start building your word lists to describe the character, feeling or mood of a musical excerpt.

Listening Performance Analysis

Performance Analysis



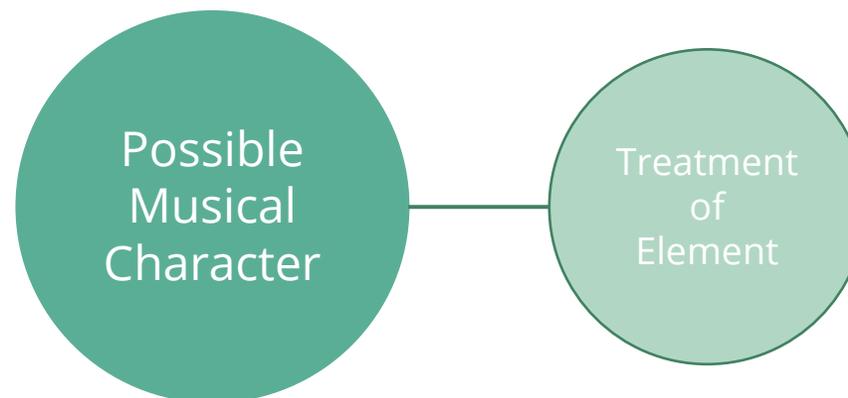
FREE

Listening Activities
Mini Analysis: Zadok The Priest (Dynamics)

Connect what's happening musically (dynamics!) with the character of an excerpt.

Dynamics Listening Performance Analysis

Performance Analysis



Helpful reminders...

Typically, (not always!) elements of music like *articulation, texture and tone colour* are a great place to start, and similarly focusing on *contrast as a compositional device* might be a good beginning.

Helpful reminders...

Listen to as much as you can, all the time, across different genres, styles, instruments and more, build up word lists and practice!

Decoding Sound & Mini Analysis in the MTDL



- The Elements of Music
- Character/Feeling/Mood
- Answering Techniques
- Practice Questions
- Word lists for the elements & describing character

- 5 x ready-made mini-analysis activities:
 - Articulation
 - Tempo
 - Dynamics
 - Character
 - Comparison

FREE



Listening Activities
Mini Analysis: Zadok The Priest (Dynamics)

Connect what's happening musically (dynamics!) with the character of an excerpt.

Dynamics Listening Performance Analysis

Performance Analysis

FREE



Listening Activities
Mini Analysis: Syncopated Clock (Articulation)

Connect what's happening musically (articulation!) with the character of an excerpt.

Articulation Listening Performance Analysis

Performance Analysis

FREE

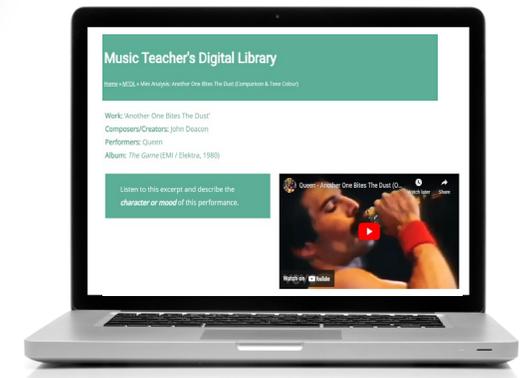


Listening Activities
Mini Analysis: Another One Bites The Dust (Comparison & Tone Colour)

Compare what happens to character (tone colour!) in two performances of the same excerpt.

Comparison Listening Performance Analysis Tone Colour

Performance Analysis



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Compositional Devices - Variation - Information Sheet

So how do we talk about variation in music?

Using the excerpts below as examples, have a read of some sample observations regarding variation.

Album: *Pirates of the Caribbean: Die*

- **instrumentation** = the melodic idea is presented first on a celestey who has a mournful and innocent character, before a variation occurs organ, shifting the character and mood considerably to become more energetic
- **timbre** = the melodic idea on the music box-type instrument and at a soft or piano dynamic, with a sudden and dramatic variation in timbre
- **phrasing** = the melodic idea on the music box-type instrument has accompanying string lines connected in a smooth and legato way, have the phrasing punctuated by heavy low brass/gong thudding

Work: *Adagio For Strings* (begin: 1:28" & end: 3:00")
Composer/Creator: Samuel Barber
Performer: DJ Tiesto (Tiesto (Tiesto Michael Verweij))
Album: *Just Be Magic Music* (Black Hole, 2005)

- **texture** = the thematic idea is presented first with a clear melodic accompaniment in the background, with several variations on this other samples enter, muddying and deepening the overall mix, foreground to background throughout the excerpt
- **melody** = in the initial presentation, the main thematic idea repeats which it ends and is carried through the entire excerpt but syncopated version, while the accompaniment varies in rhythm in places
- **choice of sample** = there is great variation in the choice of sample accompaniment throughout this excerpt, including samples in high percussive samples and electronic samples

Work: *24 Caprices for Solo Violin*

- **articulation** = the initial melodic idea is first presented with a comb which varies with the next iteration which hasisper attacks over slurred legato articulation
- **melodic contour** = the initial melody includes a number of intervals contrasted with the reversion of the melody which is large and descending scale passages, until the last variation of this melodic contour which is much shorter intervals distances

Level 3 - Compositional Devices - Variation - Information Sheet
This resource relates to concepts featured in OSMusic Unit 4 VCE Music Unit 4 Practice Exam
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For further information or to purchase products go to the [VCE.com.au](https://www.vce.com.au) or contact info@vce.com.au

Compositional Devices - Contrast - Information Sheet

Here are some excerpts you can practise with yourself.

For the previous example and sample observations, a dot point format has been used, however, you can also use a table format for talking about contrast with a table format, or a list of techniques on page 1 as you do so and then create contrast.

Album: *Star Trek: Music from the Motion Picture (Voyager San Francisco, 2009)*

- the main theme is first established in this excerpt on flute and is then presented by the full orchestra in brass and strings, before entering a transitional passage with dramatic changes in phrasing from 2:18", with a sudden shift in texture, instrumentation and dynamics
- during the transition passage, at 2:43", a repeated pattern from upper strings establishes the tempo of the new section, adding a suspenseful and exciting character as a new melodic idea is introduced at 2:48", building to the end of the excerpt

Work: *Breath of Life* (begin: 1:25" & end: 2:45")
Composer/Creator: Florence Welch & Isabella Summers
Orchestrated/Arranged by James Newton Howard
Performers: Florence + The Machine
Album: *Snow White and the Huntsman: Original Motion Picture Soundtrack* (Island, 2012)

- through this verse and chorus in the beginning of the excerpt, tempo and phrasing are balanced and consistent, with dense accompaniment supporting a clear melodic contour in the lead vocals, achieving a bombastic and powerful character
- from 1:50" where the transition occurs, the texture shifts dramatically as the orchestra backing disappears and is replaced by a penetrating bass accompaniment, aggressive percussion in choruses, sustained vocals, supported by new repeated grandiose melodic patterns in choir and strings, building in waves of blended texture, intensity and dynamics until 2:24" when the previous character returns

Work: *The Room Where It Happens* (begin: 2:57" & end: 4:32")
Composer/Creator: Lin-Manuel Miranda
Performer: Leslie Odom Jr., Lin-Manuel Miranda, Daveed Diggs, Okieriete Oadionu, and the Cast of Hamilton
Album: *Hamilton: Original Broadway Cast Recording* (Atlantic, 2015)

- this excerpt begins with a jubilant and playful character, establishing the main melodic idea with steady tempo and phrasing, the joyful character shifting with the use of a gun-shot sample sound effect (2:14") and a synthesizer backing that transitions the first part of the excerpt into ascending antecedent and consequent phrases, building in intensity
- from 3:30", transition occurs and the phrasing becomes unpredictable, with an ascending accompanying line and sparse texture supporting juxtapositions of solo vocal lines, a combination of pizzicato strings, call and answer triplets, further samples and drums, imbuing a suspenseful and determined character
- after another dramatic layering of voices and instruments, the excerpt transitions again at 4:03" where the tempo is steady but the accompaniment becomes sparse and crisp and the lead vocals utilizes more melodic phrasing, beginning at a higher dynamic and creating a tentative character, before building in confidence as the initial jubilant and playful character from the beginning of the excerpt returns

Level 3 - Compositional Devices - Transition - Information Sheet
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Compositional Devices - Repetition - Information Sheet

Here are some excerpts you can practise with yourself.

For the previous example and sample observations, a dot point format has been used, however, you can approach these sorts of questions and responses for discussing repetition with a table format as prose.

Use the "YOUR TURN" examples below. Refer to the list of techniques on [page 1](https://www.vce.com.au) of the [VCE Music Study Design 2022-2027](https://www.vce.com.au) as you do so and note the way these are manipulated in the following excerpts to create repetition.

Work: *Blazers* (begin: 0:00" & end: 1:44")
Composer/Creator: Maurice Ravel
Performer: Boston Symphony Orchestra
Album: *Blazers* (Various releases and remasters; *Le tambour de Copenhague*; *Abbado/Decca* (Universal Music, 1998))

- Consider Tone Colour, Instrumentation, Melody

Work: *Tick-Tock* (begin: 5:57" & end: 6:45")
Composer/Creator: Hans Zimmer
Album: *Interstellar: Original Motion Picture Soundtrack* (WaterTower, 2014)

- Consider Texture, Rhythm, Phrasing, Melody

Work: *'Round the World* (begin: 0:55" & end: 1:55")
Composer/Creator: Thomas Bangalter, Guy-Manuel de Homem-Christo
Performer: Daft Punk
Album: *Homework* (Virgin, 1997)

- Consider Texture, Choice of Samples, Tone Colour, Articulation

Work: *Quet for two Solo Violins & String Orchestra* (begin: 1:36" & end: 2:30")
Composer/Creator: Steve Reich
Performer: Krystian Zimni, Waltraut Wächter & MDW Leipzig Radio Symphony Orchestra
Album: *Steve Reich: Auer (Sony Classical, 2016)*

- Consider Texture, Register, Canon, Instrumentation, Tone Colour

Work: *Donna Nobis Pacem* (begin: 0:12" & end: 0:21")
Composer/Creator: Traditional
Performer: Sunday 7pm Choir
Live Recording: *St. Francis De Sales Church in Ajax, Ontario, Canada* (2017)

- Consider Rhythm, Register, Canon, Harmony

Work: *Tumbá Down The Undiscider* (begin: 04:00" & end: 5:19")
Composer/Creator: Sarah Neufeld
Performer: Sarah Neufeld
Album: *Down (Piper Bag Records, 2021)*

- Consider Texture, Register, Rhythm, Tone Colour, Phrasing

Work: *Take Five* (begin: 0:55" & end: 5:05")
Composer/Creator: Paul Desmond
Performer: Dave Brubeck Quartet
Album: *Time Out* (Columbia, 1959)

- Consider Texture, Register, Melody, Tone Colour, Phrasing, Instrumentation, Rhythm

Level 3 - Compositional Devices - Repetition - Information Sheet
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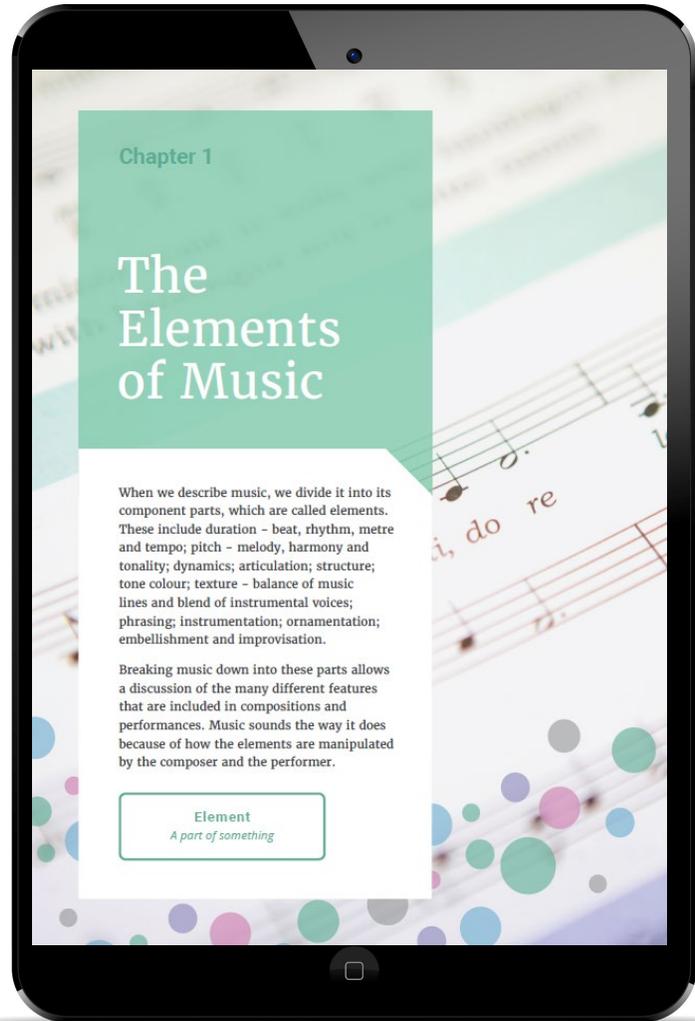
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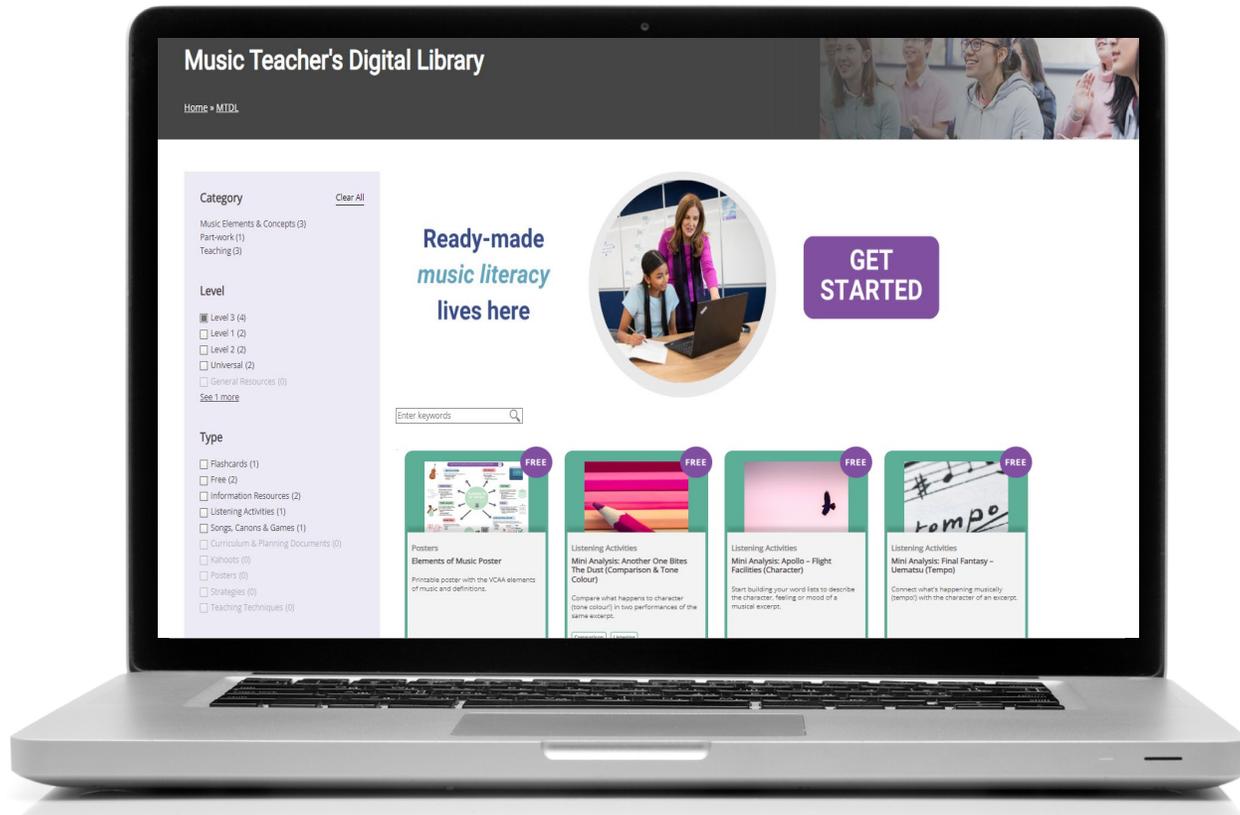
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