



Scaffolding Performance Interpretation Analysis

Presented by Deborah Smith (2 March 2025)

dsmusic.com.au

Why do we analyse?

LEVEL 7 & 8

Explore and Express Ideas

(Achievement Standard, VCAA F-10 Curriculum)

Students **identify and analyse** how the elements of music are used in different styles and **apply this knowledge in their performances and compositions**. They **evaluate musical choices** they and others have made to communicate ideas and intentions as performers and composers of music from different cultures, times and locations.

Why do we analyse?

LEVEL 9 & 10

Explore and Express Ideas

(Achievement Standard, VCAA F-10 Curriculum)

Students aurally and visually **analyse works** and performances of different styles. They **evaluate the use of elements of music** and defining characteristics from different musical styles. They use their understanding of music making in different cultures, times and places to **inform and shape their interpretations, performances and compositions.**

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.

Why do we analyse?

AREA OF STUDY 3, RESPONDING (Contemporary 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 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.

What are we analysing?

- Instrumentation



What are we analysing?

- Instrumentation
- Structure



What are we analysing?

- Instrumentation
- Structure
- Style



What are we analysing?

- Instrumentation
- Structure
- Style
- Technique



What are we analysing?

- Instrumentation
- Structure
- Style
- Technique
- Feeling



Help from VCAA...





The screenshot shows the Victorian Curriculum Foundation-10 website. The navigation bar includes Home, Overview, Curriculum, and Levels. The main header is "Music" with sub-sections for Introduction and Curriculum. A filter bar shows "Showing selected levels" and "Showing selected strands". Below the filter, there are options to show Level descriptions, Content descriptions, and Achievement standards. The main content area is divided into two columns: "Levels 7 and 8" and "Levels 9 and 10". The "Levels 7 and 8" column contains sections for "Levels 7 and 8 Description", "Levels 7 and 8 Content Descriptions", "Explore and Express Ideas", and "Levels 7 and 8 Achievement Standard". The "Levels 9 and 10" column contains sections for "Levels 9 and 10 Description", "Levels 9 and 10 Content Descriptions", "Explore and Express Ideas", and "Levels 9 and 10 Achievement Standard".

The screenshot shows the Victorian Curriculum F-10 Version 2.0 website. The navigation bar includes Home, Overview, Curriculum areas, Curriculum components, and Levels. The main header is "Music" with sub-sections for Introduction, Curriculum, Scope and Sequence, Resources, and Glossary. A filter bar shows "Multi-view", "Focus view", and "Full view". Below the filter, there are options to expand all or collapse all. The main content area is divided into two columns: "Levels 7 and 8" and "Levels 9 and 10". The "Levels 7 and 8" column contains sections for "Achievement standard - Levels 7 and 8", "Content descriptions - Levels 7 and 8", and "Exploring". The "Levels 9 and 10" column contains sections for "Achievement standard - Levels 9 and 10", "Content descriptions - Levels 9 and 10", and "Exploring".



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)

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', and the definitions of compositional devices and music elements found on 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.

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 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 duration of writing time.

VCE Music Contemporary 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 Contemporary Performance') is the document for the development of the examination. Outcome 3 in 'Units 3 and 4: Music Contemporary Performance' will be examined.

All of the key knowledge and key skills that underpin Outcome 3 in 'Units 3 and 4: Music Contemporary 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 duration of writing time.

 VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY
Victorian Certificate of Education
2023

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

MUSIC REPERTOIRE PERFORMANCE
Aural and written examination

Monday 13 November 2023
Reading time: 3.00 pm to 3.15 pm (15 minutes)
Writing time: 3.15 pm to 4.15 pm (1 hour)

QUESTION AND ANSWER BOOK

Structure of book			
Section	Number of questions	Number of questions to be answered	Number of marks
A	2	2	20
B	7	7	40
			Total 60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are **NOT** permitted to bring into the examination room: blank sheets of paper and/or correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied


- Question and answer book of 12 pages, including blank manuscript for rough work on pages 9 and 10.
- An audio recording of musical excerpts for Sections A and B.

Instructions

- Write your **student number** in the space provided above on this page.
- All your work, including rough work, will be considered for assessment.
- You may write at any time during the playing of the audio recording.
- All written responses must be in English.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

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 VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY
Victorian Certificate of Education
2023

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER Letter

MUSIC CONTEMPORARY PERFORMANCE
Aural and written examination

Tuesday 31 October 2023
Reading time: 3.00 pm to 3.15 pm (15 minutes)
Writing time: 3.15 pm to 4.15 pm (1 hour)

QUESTION AND ANSWER BOOK

Structure of book			
Section	Number of questions	Number of questions to be answered	Number of marks
A	2	2	20
B	9	9	40
			Total 60

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- Students are **NOT** permitted to bring into the examination room: blank sheets of paper and/or correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 12 pages, including blank manuscript for rough work on page 8.
- An audio recording of musical excerpts for Sections A and B.

Instructions

- Write your **student number** in the space provided above on this page.
- All your work, including rough work, will be considered for assessment.
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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

**VCAA
VCE
Music
Study
Design**

Listening & Interpretation for Repertoire Performance

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**VCAA
VCE
Music
Study
Design**

Scaffolding at Lower Levels

- Melody & Rhythm



Scaffolding at Lower Levels

- Melody & Rhythm
- Identify Instruments



Scaffolding at Lower Levels

- Melody & Rhythm
- Identify Instruments
- Dynamics, Tempo, Tone Colour



Scaffolding at Lower Levels

- Melody & Rhythm
- Identify Instruments
- Dynamics, Tempo, Tone Colour
- Similarities/Differences



Scaffolding at Lower Levels

- Melody & Rhythm
- Identify Instruments
- Dynamics, Tempo, Tone Colour
- Similarities/Differences
- Form/Structure



Scaffolding at Lower Levels

- Melody & Rhythm
- Identify Instruments
- Dynamics, Tempo, Tone Colour
- Similarities/Differences
- Form/Structure
- Mood/Character



Scaffolding at Lower Levels

- Melody & Rhythm
- Identify Instruments
- Dynamics, Tempo, Tone Colour
- Similarities/Differences
- Form/Structure
- Mood/Character
- Begin connecting...



Scaffolding Activity 1

[Access YPGttO 4](#)
with steps via
[MTDL.](#)



Listening Activities

Young Person's Guide to the Orchestra 4

Students continue identifying families of the orchestra and individual instruments.

Listening

Level 1

[Access YPGttO 6](#)
with steps via
[MTDL.](#)



Listening Activities

Young Person's Guide to the Orchestra 6

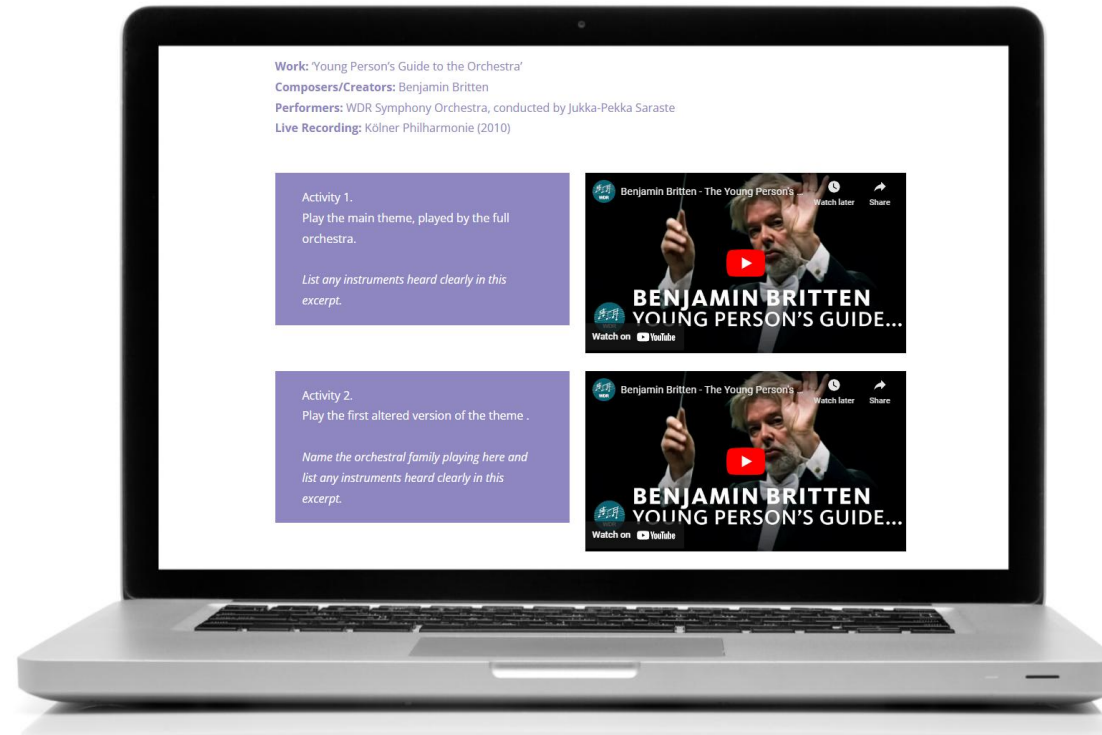
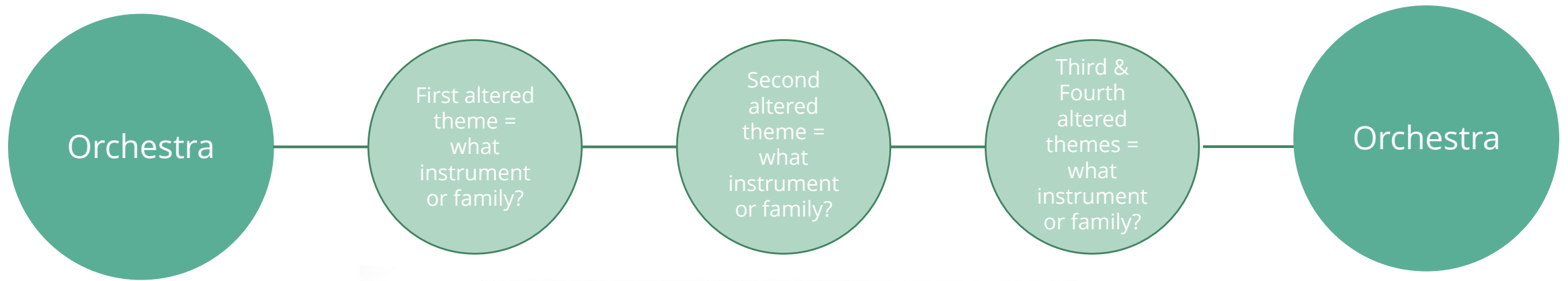
This final set of activities brings student knowledge and what they hear together, concluding with a great video to watch.

Listening

Melody

Level 1

Scaffolding Activity 1



Creating Character In Music

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

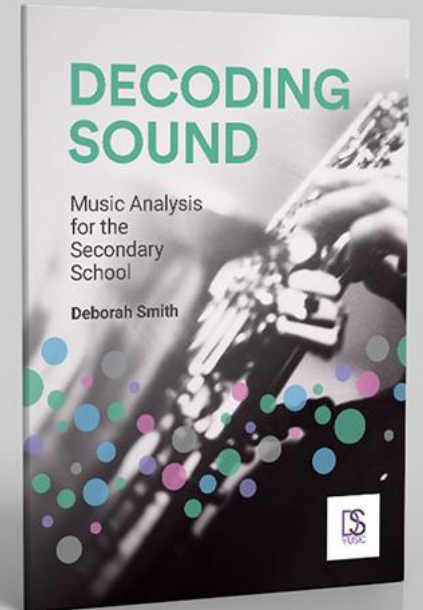
To effectively communicate thoughts and feelings

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

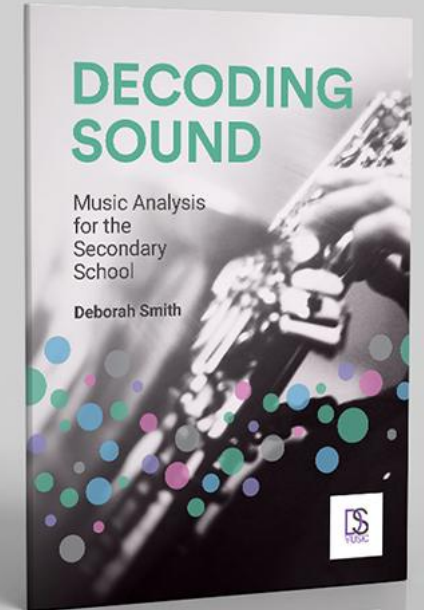
Vocabulary for describing the Expressive Outcome cont.

Relaxed character words	Happy character words	Confident character words
Benevolent	Amiable	Bold
	Amusing	Bombastic
	Blissful	Celebratory
	Boisterous	Commanding
	Cheerful	Confident
	Earnest	Courageous
	Ebullient	Dignified
	Ecstatic	Dramatic
	Effervescent	Energetic
	Elated	Festive
	Euphoric	Grandiose
	Excited	Heroic
	Friendly	Jubilant
	Humorous	Majestic
	Idyllic	Militaristic
	Jaunty	Monumental
	Jovial	Passionate
	Joyous	Patriotic
	Light-hearted	Powerful
	Lively	Regal
	Perky	Soaring
	Playful	Stately
	Upbeat	
	Uplifting	
	Vibrant	
	Witty	

Vocabulary for describing the Expressive Outcome

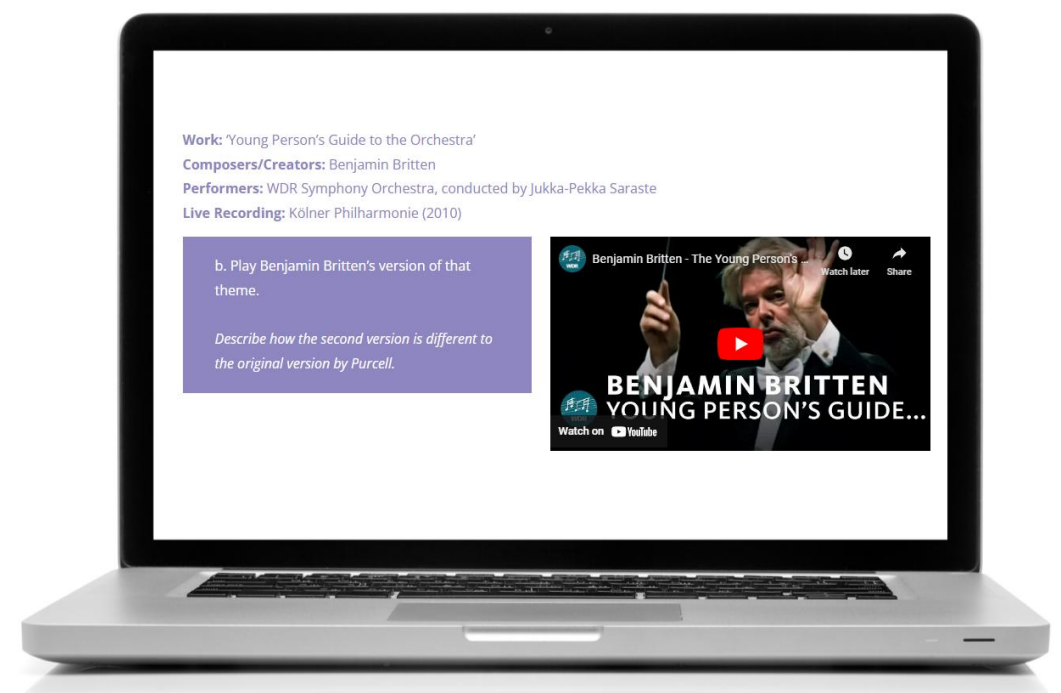
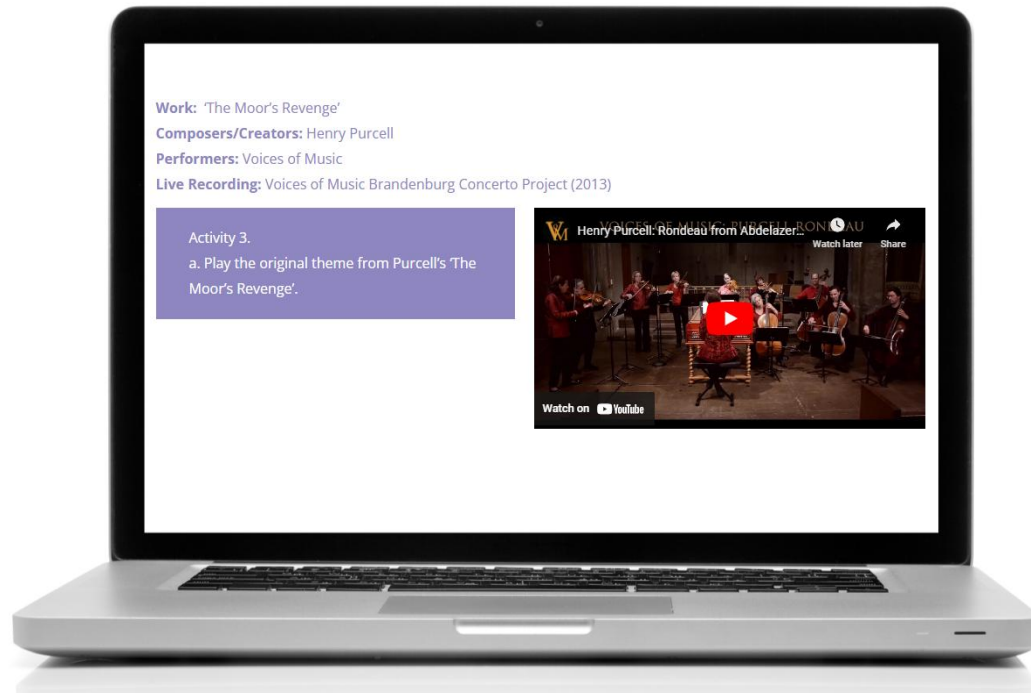
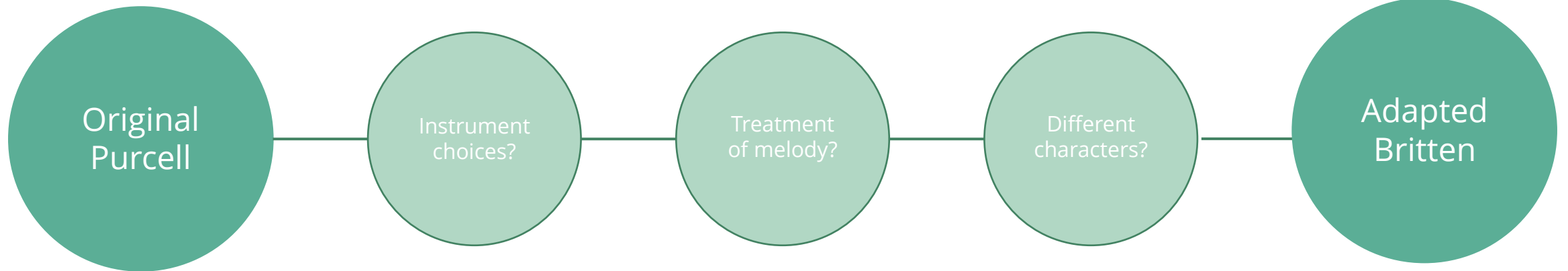
Angry character words	Scared character words	Sad character words
Aggressive	Anxious	Bleak
Assertive	Brooding	Desolate
Belligerent	Chaotic	Dreary
Confronting	Dark	Dull
Demonic	Disconcerting	Elegiac
Determined	Eerie	Funereal
Enraged	Foreboding	Gloomy
Fierce	Frantic	Lonely
Fiery	Frightening	Lugubrious
Forceful	Haunting	Melancholic
Frustrated	Heavy	Mournful
Hostile	Menacing	Restrained
Intense	Mysterious	Sincere
Irritated	Mystical	Sorrowful
Malevolent	Ominous	Sombre
Menacing	Oppressive	Subdued
Rebellious	Overwhelming	Wistful
Restless	Scary	Yearning
Tense	Sinister	
Terrifying	Suffocating	
Threatening	Suspenseful	
Volatile	Tentative	
	Unnerving	
	Unsettled	

140 © Deborah Smith 2019



Decoding Sound
Page 140-141

Scaffolding Activity 1



Scaffolding Activity 2

[Access
Symphony No. 9,
Dvorák 1 with
steps via MTDL.](#)



Listening Activities

Symphony No 9 (Dvorák) 1

Using 'Symphony No 9' students respond to specific excerpts.

Listening

Level 1

[Access
Symphony No. 9,
Dvorák 2 with
steps via MTDL.](#)



Listening Activities

Symphony No 9 (Dvorák) 2

Using 'Symphony No 9' students respond to specific excerpts.

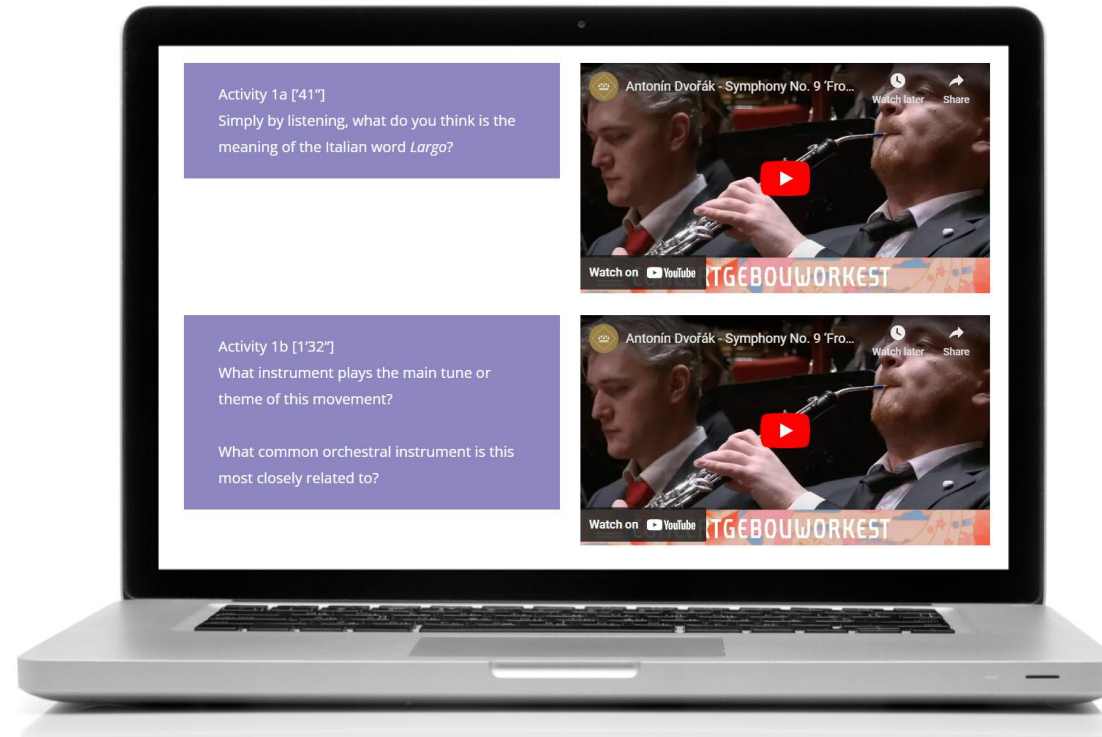
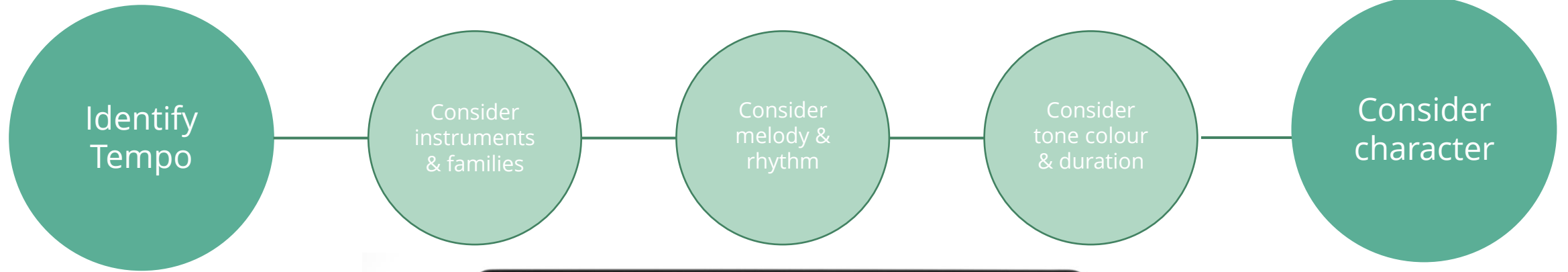
Listening

Level 1

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	<ul style="list-style-type: none">● 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	
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


Scaffolding Activity 2



Scaffolding Activity 3

- Students describe character/mood
- Students then choose two elements to focus on in connecting these with mood

[Access this resource with steps via MTDL.](#)



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

Creating Character In Music

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.

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.

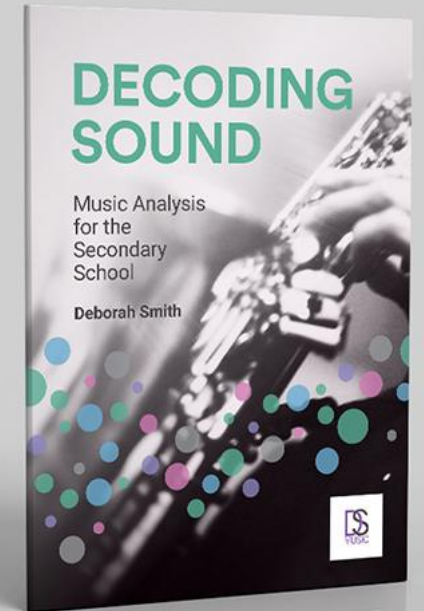
The expressive outcomes of this piece of music can be described as funereal, sombre and brooding but it could equally be described as romantic and dreamy.

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



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	
<ul style="list-style-type: none">harmony	simultaneous sounding of more than one pitch and vertical organisation in music	<ul style="list-style-type: none">primary triadscadencesseventh, ninth, eleventh chordsdrone, pedal pointpower chords	<ul style="list-style-type: none">common chord progressionsconsonance, dissonancesuspension, resolutionchromaticismchromatic/altered chords
<ul style="list-style-type: none">tonality	the organisation of pitches that establishes tonal relationships	<ul style="list-style-type: none">diatonic, modes, pentatonic, chromatic, blueskey signatureschromaticismmodulationrelated keysopen tuning and scordatura	<ul style="list-style-type: none">atonality and tone rowpolytonality, bitonality, whole tone, altered scale forms, microtonal scalestuning: Just, equal temperament, Pythagorean maqam, raga, etc.

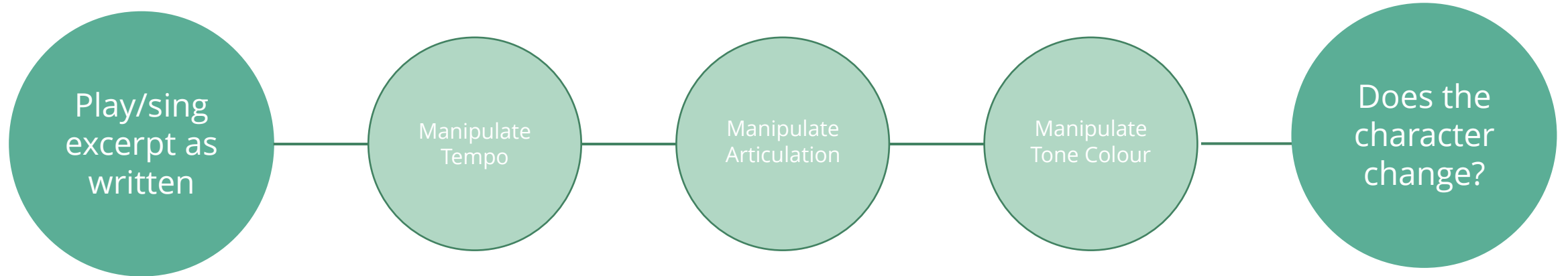
Element	Definition	Examples of concepts that could be explored depending on the music works and styles selected for study
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structure

the organisation of a piece of music on both a macro and micro level

- 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
- 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

Scaffolding Activity 3



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

Scaffolding Activity 4

- Students describe character/mood
- Students then focus on dynamics and how this has been manipulated

[Access this resource with steps via MTDL.](#)



Listening Activities

Mini Analysis: Zadok The Priest (Dynamics)

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

[Listening](#) [Dynamics](#)

Performance Analysis

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

Dynamics

Loud, soft & everything in between!

Dynamics

Example - Dynamics

Work: *Paper Planes* (0'00" to 0'58")
Composer: Nigel Westlake (Australia, 2014)
Performer: Melbourne Symphony Orchestra, with Nigel Westlake (Australia, 2015)

Identify and describe the dynamics in this performance.

The work begins at a quiet dynamic (*p*) with sustained, bowed notes in the strings and subtle entries by the woodwind instruments. As more instruments are added there is a gradual crescendo to a climactic, sforzando cymbal crash and a moderately loud dynamic which then continues to grow with brass instruments, woodwind trills and drum rolls adding to the intensity. This leads to a sudden silence which is then followed by a forte section before the melody played so

Expressive Element Discussion


Discuss how the dynamics of this performance affect the expressive outcomes.

The dreamy, tender expressive outcome in the beginning of this excerpt is supported by the quiet dynamic. As the music becomes louder, and brass and percussion instruments are added, the expressive outcome becomes more jubilant and majestic. This is followed by a pause leading to a louder, triumphant, increasingly soaring section of the work.

Assessment Tip

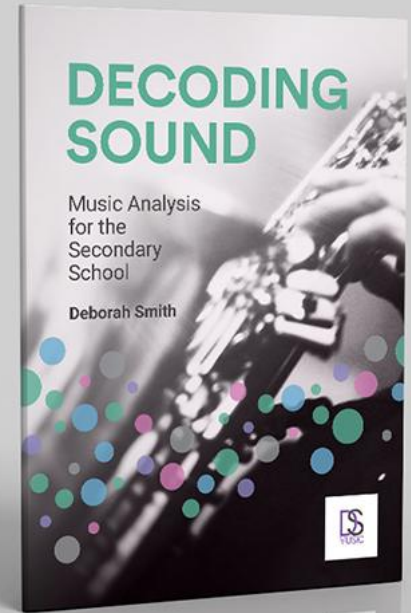
Appendix 1: Word Lists

DYNAMICS - Vocabulary for describing dynamics

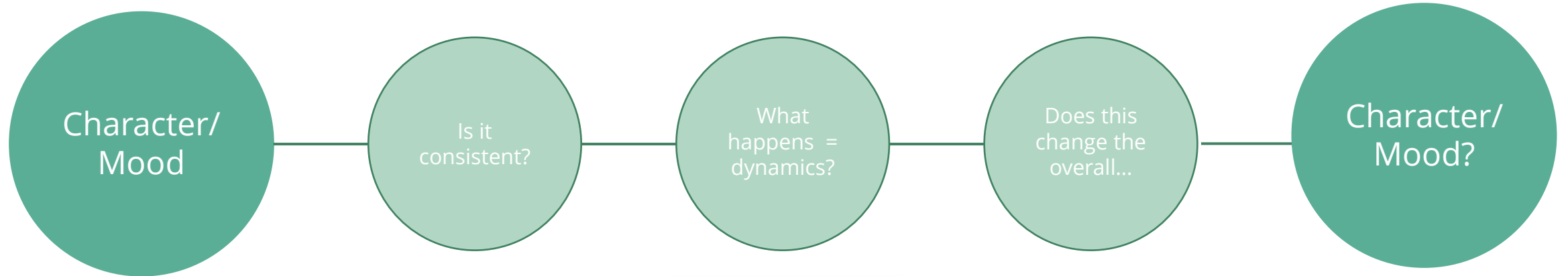
Dynamics	Morendo	Non-music specific to describe dynamics:
Caesura A short, total silence 	Dying away, often appears at the end of a piece	Changing Consistent Inconsistent Loud Louder Silence Soft Softer
Crescendo (cresc.) Gradually increasing in volume	Niente Literally "nothing", often appears at the end of a decrescendo	
Decrescendo (decresc.)	Pianissimo (pp) Very softly	
Diminuendo (dim.) Gradually decreasing in volume	Piano (p) Softly	
Dynamic Swell Crescendo followed by a decrescendo and vice versa	Rinforzando (rfz) An increased accent on notes, to "reinforce"	
Forte (f) Loudly	Sforzando (sfz) A strong accent on a single note, to play it with force	
Fortissimo (ff) Very loudly	Subito Suddenly or at once e.g. subito piano - immediately play softly	
Forte-Piano (fp) To play a single note or passage loudly and then immediately softer	Terraced Dynamics Sections of loud followed by sections of soft and vice versa	
Forte-Piano Crescendo A dramatic sound which starts loudly, then drops immediately to soft, then grows in volume gradually. Can be on a single long note or a short passage		
Mezzo-Piano (mp) Moderately softly		
Mezzo-Forte (mf) Moderately loudly		

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Decoding Sound pages 36-37 & 130



Scaffolding Activity 4



Listening Activities

Mini Analysis: Zadok The Priest (Dynamics)


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


Listening Dynamics

Performance Analysis

Scaffolding Activity 5

- Students describe character/mood
- Students can then consider how this character/mood is created differently/similarly across both versions

Access this resource with steps via MTDL. 



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.

[Listening](#) [Tone Colour](#) [Comparison](#)

Performance Analysis

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

Comparison

This is both analysing each excerpt individually & comparing!

Chapter 5

Focus on Comparison

When asked to compare the ways performers interpret a particular piece of music, it is important to go beyond simply identifying similarities and differences. The point is to interpret how each performer's choices affect the overall expressive outcome of the music.

Using Tables

Example

Work: *Thunderstruck*
 Composer: Angus Young, Malcolm Young (Australia, 1990)

Version 1: *Thunderstruck* (0'00" to 3'00") Performer: AC/DC (Australia, 1990)
 Version 2: *Thunderstruck* (0'00" to 2'03") Performer: Steve 'n' Seagulls (Finland, 2015)

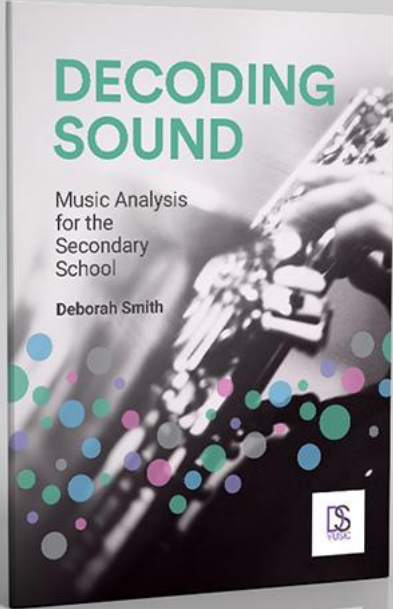
Compare the ways in which the two interpretations create different expressive outcomes through their manipulation of dynamics and tone colour.

Element	Version 1	Versions 1 & 2	Version 2
Dynamics	<p>After the intro is a dramatic crescendo to forte with vocals (and audience participation) singing the melodic motif, leading to shouting "Thunder".</p> <p>Male vocalist in Verse 1 is semi-screaming with accented audience interjections, giving a forte dynamic.</p> <p>Heavy accents on the two notes for "Thunder".</p> <p>Verse 2 is louder as the voice is higher and screaming becomes more intense.</p> <p>Volume increases to <i>ff</i> in the chorus.</p>	<p>Both begin with the riff (guitar in AC/DC and banjo in S'n'S) mezzo piano, becomes louder with each new instrument's entry.</p> <p>Both maintain a loud (forte) volume.</p>	<p>No singing in the intro so the dynamic is quieter <i>mf</i>.</p> <p>Dynamic maintained throughout Verse 1.</p> <p>Verse 2 begins more loudly (forte), with the vocal harmonies louder.</p> <p>Forte chorus with all instruments playing forte, and then continuing vocal harmonies again louder.</p>
Tone Colour	<p>Very fast electric guitar riff of semiquavers with a vibrant tone colour.</p> <p>Male vocalist joins intro with raucous audience participation singing.</p> <p>Male vocalist sings Verse 1 in a rough, grating, semi-screaming voice.</p> <p>Verse 2 is higher-pitched and the roughness of the screaming becomes more intense.</p> <p>Thunderous kick drum accenting two crashes with the word "Thunder".</p>		<p>Very fast banjo riff of semiquavers with thin and twangy tone colour.</p> <p>Accordian joins intro with thin, metallic tone colour, drum kit and spoons play with dry and crisp tone colour, and lead male vocalist sings clearly but with twang.</p> <p>Male vocalist sings Verse 1 in a smooth but nasal, controlled voice.</p> <p>Verse 2 has harmony vocals that match the tone colour of the lead singer.</p>
Expressive Outcome	<p>Rough tone colours and intense loud dynamics give a dramatic and belligerent expressive outcome.</p>		<p>The cheerful and lively expressive outcome comes from the bright, twangy and dry tone colours and the generally loud dynamics played at a very fast speed.</p>

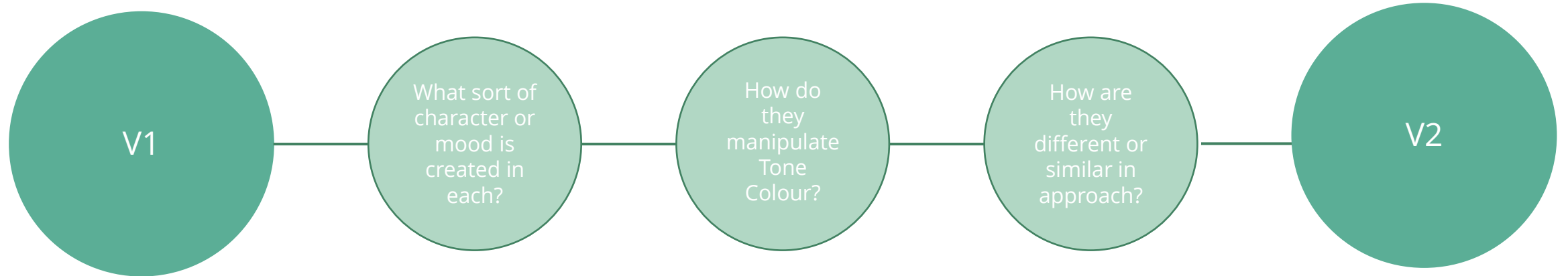
The AC/DC version has a belligerent and dramatic character which is created by the rough, loud, accented dynamics which increase significantly during the piece. This character is reinforced by the harsh scream-like tone colour of the voice, the audience shouts and the distortion of the guitar. This contrasts with the S'n'S version which is more cheerful and lively in character due to the loud, but not harsh dynamics, and the twangy tone colour of the banjo, accordian and voices, and the bright, dry sound of the percussion.

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Decoding Sound Chapter 5




Scaffolding Activity 5



Scaffolding Activity 6

- Students can practice analysis in an exam-type situation, with wording, timed silences and multiple playings
- Sample observations are also provided

[Access this resource with steps via MTDL.](#)




Listening Activities

**Performance Analysis:
Firebird Suite**

A thrilling Stravinsky excerpt for discussing a variety of elements & devices.

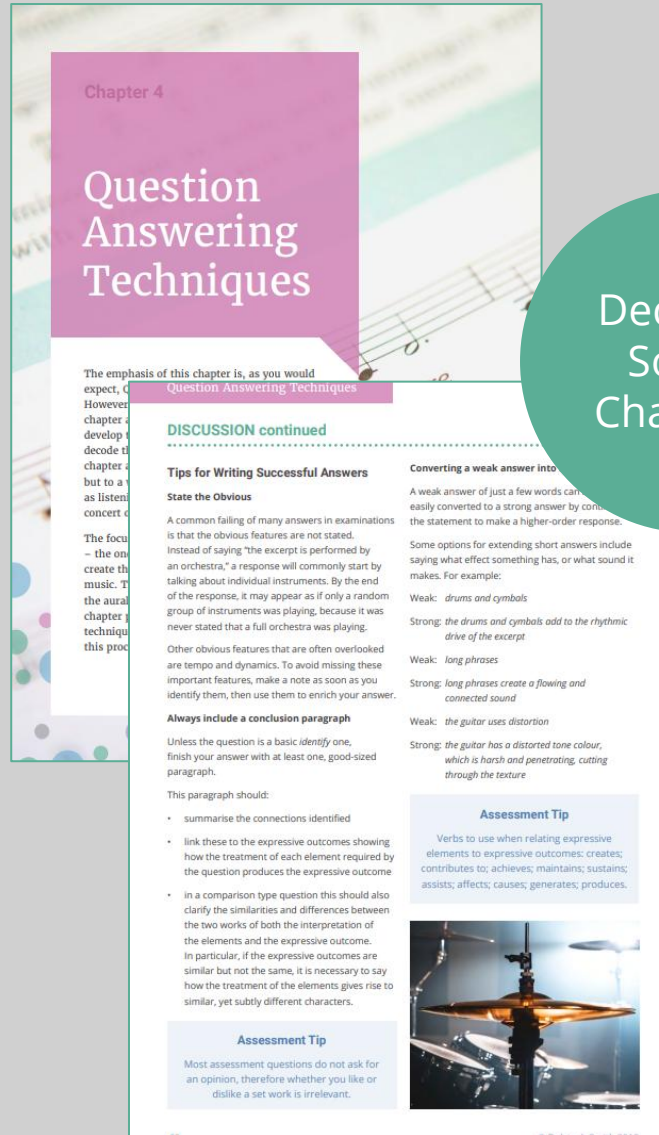
Contrast **Transition** **Tone Colour**

Dynamics **Tempo** **Texture**

Performance Analysis 

Question Answering Techniques

Everything students need to turn what they hear into what is being asked...



Chapter 4

Question Answering Techniques

The emphasis of this chapter is, as you would expect, on developing the skills to decode the music. However, this chapter also develops the skills to write an answer to a question as if you were in a concert or recording studio.

The focus of this chapter is to create the music. The aim of this chapter is to create the music. The aim of this chapter is to create the music.

DISCUSSION continued

Tips for Writing Successful Answers

State the Obvious

A common failing of many answers in examinations is that the obvious features are not stated. Instead of saying "the excerpt is performed by an orchestra," a response will commonly start by talking about individual instruments. By the end of the response, it may appear as if only a random group of instruments was playing, because it was never stated that a full orchestra was playing.

Other obvious features that are often overlooked are tempo and dynamics. To avoid missing these important features, make a note as soon as you identify them, then use them to enrich your answer.

Always include a conclusion paragraph

Unless the question is a basic identify one, finish your answer with at least one, good-sized paragraph.

This paragraph should:

- summarise the connections identified
- link these to the expressive outcomes showing how the treatment of each element required by the question produces the expressive outcome
- in a comparison type question this should also clarify the similarities and differences between the two works of both the interpretation of the elements and the expressive outcome. In particular, if the expressive outcomes are similar but not the same, it is necessary to say how the treatment of the elements gives rise to similar, yet subtly different characters.

Assessment Tip

Most assessment questions do not ask for an opinion, therefore whether you like or dislike a set work is irrelevant.

Converting a weak answer into a strong answer

A weak answer of just a few words can be easily converted to a strong answer by connecting the statement to make a higher-order response.

Some options for extending short answers include saying what effect something has, or what sound it makes. For example:


Weak: *drums and cymbals*
Strong: *the drums and cymbals add to the rhythmic drive of the excerpt.*

Weak: *long phrases*
Strong: *long phrases create a flowing and connected sound*

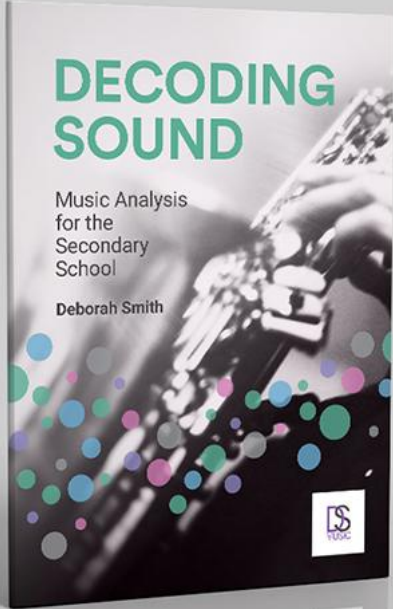
Weak: *the guitar uses distortion*
Strong: *the guitar has a distorted tone colour, which is harsh and penetrating, cutting through the texture.*

Assessment Tip

Verbs to use when relating expressive elements to expressive outcomes: creates; contributes to; achieves; maintains; sustains; assists; affects; causes; generates; produces.



Decoding Sound Chapter 4

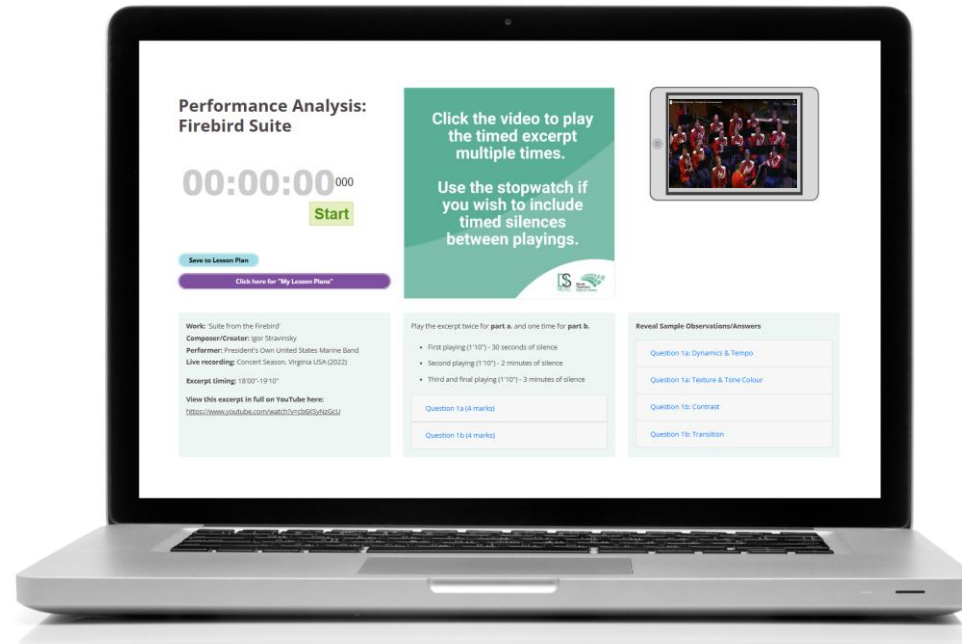
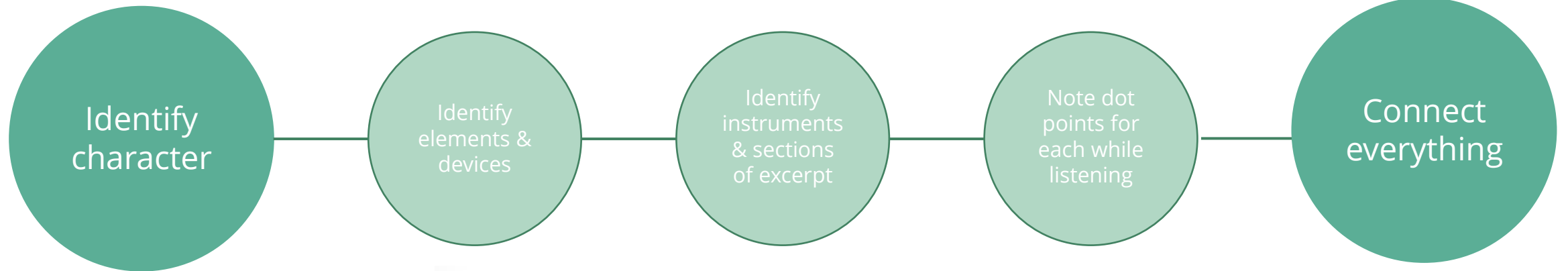


Compositional Devices


(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		

Scaffolding Activity 6



Articulation Poster




Posters

Elements of Music: Articulation Poster

Printable poster all about articulation.


Performance Analysis

Teaching and engaging students in the language of music




what it is

Articulation can be defined as the techniques used by a performer that affect the quality of the sound being created. In particular, the attack (start) and decay (release) of a sound.




what it isn't

When talking about the way things are articulated, it can be tempting to use words like 'shimmering' or 'bright', but remember, these are *texture colour* words.



how articulation may appear




If we're looking at notated music, articulation symbols are quite clearly marked -- dots above or below notes, slurs across beamed notes as well as accents and other markings.

This might include directions about whether to use a sustain pedal or particular type of mallet, or whether to pluck, strum or bow, depending on the instrument.


ARTICULATION

For all things analysis, see DSMusic's Descending Sounds



SCAN ME


words we use to describe it



Here are some words to consider when describing what we hear in terms of articulation:

- tenuto
- clipped
- legato
- lingering
- scooping
- thudding
- strummed
- muffed

For worksheets to help you with articulation in music, visit www.dsmusic.com.au



SCAN ME

FIND MORE SUPPORT FOR VOCAL MUSIC

Access this resource with steps via MTDL.

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

Helpful reminders...

- Consider starting points (e.g. character, specific elements & devices) & one at a time
- Help the students understand *why* they're analysing performances
- Give them opportunities to apply that in their own performances
- This scaffolds well for the requirements of VCE



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

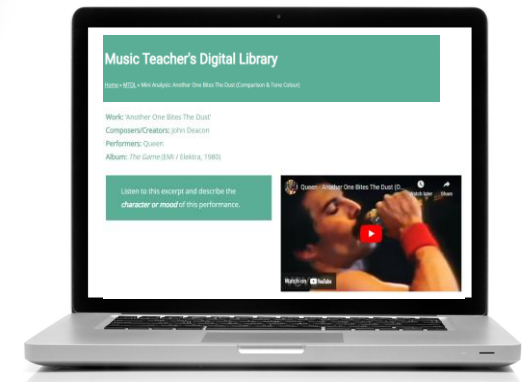


Listening Activities
Mini Analysis: Another One Bites The Dust (Comparison & Tone Colour)

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

Comparison Listening Performance Analysis Tone Colour

Performance Analysis

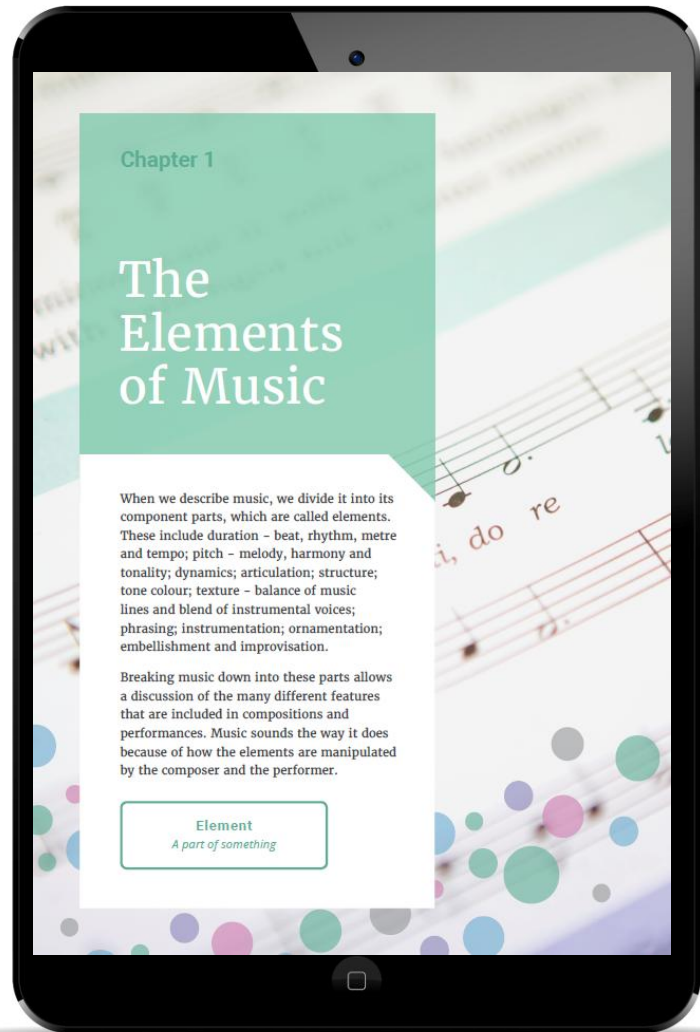


Free Info Sheets & Ready-Made Analysis Assessment

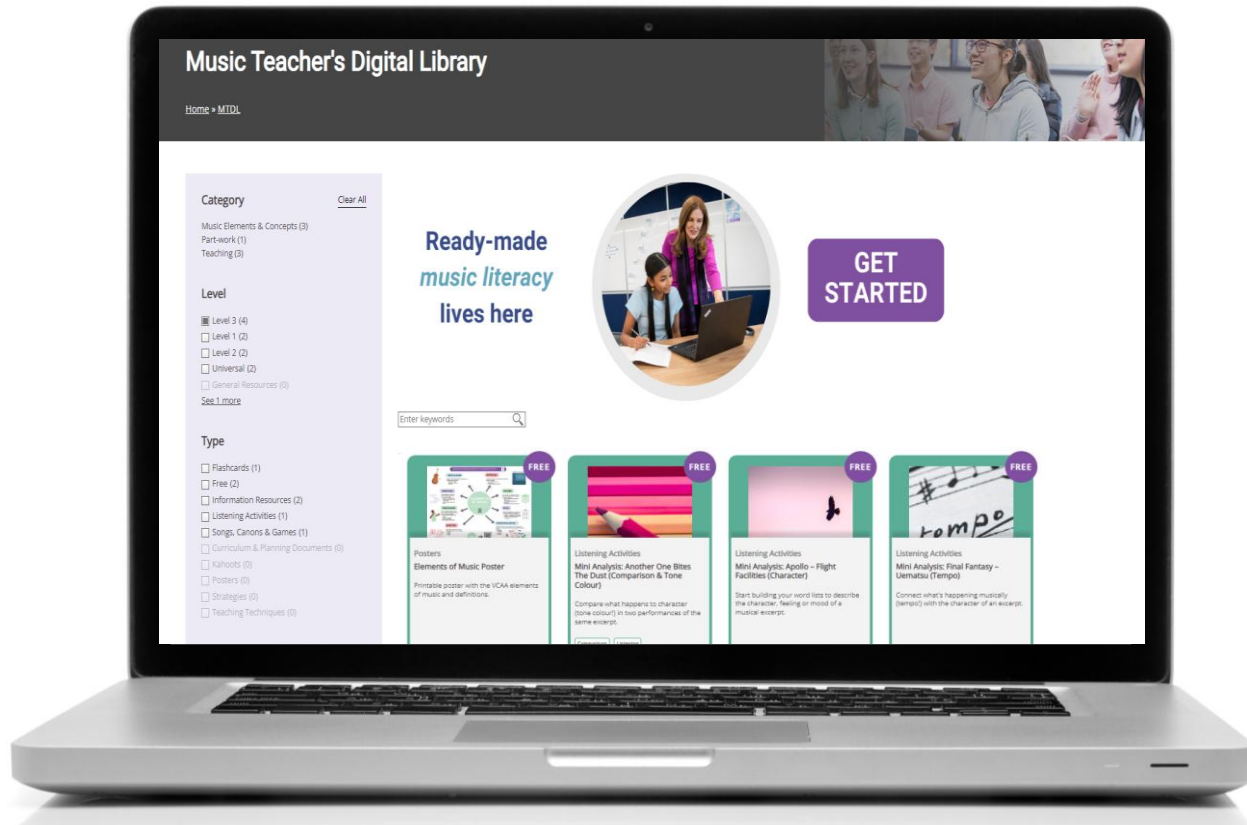
VCE Music Repertoire
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Scaffolding Performance Interpretation Analysis

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