

Music Style and Composition – Unit 1

Resource:

Music Resource Kit by Kim Waldock: Journey to Horseshoe Bend, Music by [Andrew Schultz](#), Words by Gordon Kalton Williams

Journey to Horseshoe Bend is a cantata scored for 18 voices and first performed in 2003. The work is based on TGH Stehlow's novel *Journey to Horseshoe Bend*.

Outcome 1:

Listen to a range of excerpts from the work and make brief notes about:

- treatment of elements of music such as structure/form, instrumentation, tone colour, texture, tonality, time/rhythm, melody, harmony, dynamics/volume and articulation

[select 1 or 2 elements as the listening focus for each excerpt]

Outcome 2:

- Use the key knowledge points as the basis for a study excerpts from cantatas in different styles such as
 - [Journey to Horseshoe Bend](#)
 - *Sleepers Wake*, JS Bach
 - *Carmina Burana*, Orff
- Identify and define compositional devices used in each work, such as, imitation, modulation, repetition and/or contrast. Create a presentation using audio and notated examples. In the presentation, show connections between related devices, for example, repetition and sequence.
- Discuss the ways each work connects to other aspects of a culture, for example its connection with other art forms or its place in relevant social, political, religious, economic and aesthetic contexts

Outcome 3

Complete the composition task on pages 66-67 of the kit. Also refer to the analysis of the 'Horseshoe Bend' theme on page 30.

Or

Write and then harmonise a chorale melody. Use the activities on pages 72-73 of the kit as a guide.

Music Style and Composition – Unit 3

Resource:

[Music Resource Kit by Kim Waldock: Journey to Horseshoe Bend](#), Music by [Andrew Schultz](#), Words by Gordon Kalton Williams

[Journey to Horseshoe Bend](#) is a cantata scored for 18 voices and first performed in 2003. The work is based on TGH Stehlow's novel *Journey to Horseshoe Bend*.

Outcome 1

Using the 'musicology task' on pages 62-63 and the key knowledge and skills from the study design as a guide:

- Create a chart showing use of different elements of music in the opening section of *Journey to Horseshoe Bend*, for example, instrumentation, melody, harmony and tone colour
- Describe how the compositional devices of contrast, repetition and variation are used in this section of the work
- Formulate and present a critical response to one or more of these prompts:
 - Describe how the composer uses elements of music and compositional devices to create a sense of vastness and distance. In your response refer to instrumentation, tone colour, melody, texture and repetition.
 - Draw a diagram to show how the element of texture is used in this excerpt. Write a short description describing the impact of changes in texture across the excerpt.
 - Describe the relationship between voices and instruments in this excerpt.

Outcome 2

Select sections/movements for study from *Journey to Horseshoe Bend* and another cantata from a different music style. Use the key knowledge and skills as a guide for:

- aural and visual analysis
- consideration of the music style of each work
- discussion of contextual issues associated with each work and their influence on the work

Outcome 3

Use the score reading/listening exercise on pages 68-69 as the basis for creating creative responses based on your study of *Journey to Horseshoe Bend*:

- create a theme that represents a particular place, person or idea
- experiment with ways different elements of music can be varied to create variations on the theme. Aim to alter the character of the theme in each variation
- use at least one of contrast, variation and/or repetition to create another variation
- notate your responses using an appropriate format and preserve each response in an appropriate audio format
- document processes used to make the creative responses, including the relationship between the creative responses and the works studied that have influenced the creative responses

Music Investigation

Sample Focus Area: Pianoforte

Title: Variation

An exploration of the scope and nature of works for keyboard in theme and variation form from [Baroque] times until the present day.

Works using 'theme and variation' form are an ongoing feature of the Western tradition of keyboard writing. Through the variations keyboard players are able to demonstrate virtuosity and expressive technique ...

Prescribed work: Handel, G.F., Suite no. 5 in E major (HG. II/i/5), final movement, 'Air, with Five Variations' Harmonious Blacksmith (G. 148)

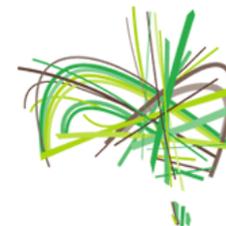
Works that might be included in the performance program

(only sections of each work to be performed)

JS Bach	Goldberg Variations
WA Mozart	<i>Variations on 'Ah, vous dirai-je maman'</i> K.265/300e
L van Beethoven	<i>Diabelli Variations</i> op 126
J Brahms	<i>Variations on a Theme by Handel</i> op. 24
E Kats-Chernin	Variations in a Serious Black Dress
A Webern	<i>Variations for piano</i> op. 27

Resource:

Kit: [Clocks – the Music of Elena Kats-Chernin](#), Australian Music Centre



Music Performance – Unit 1

Aims:

- Develop students' knowledge of the interpretive process
- Develop skills in interpretation and the shaping of specific aspects of music works in performance

Resource:

[Inventing Elena – The Music of Elena Kats-Chernin](#), Kit, Australian Music Centre

Approach:

The suggested activities for each outcome are quite similar so teachers might choose to begin with Outcome 3 or Outcome 2 rather than Outcome 1. Throughout, teachers model use of relevant language and terminology and offer opportunities for students to also use this language and terminology in performance and analytical contexts.

Work/s	Unit 1	Key knowledge	Key skills	Sample activities
JS Bach, <i>Invention 8</i> BWV 779 Elena Kats- Chernin, Re- Invention No 1	Outcome 1	<ul style="list-style-type: none"> • the structure of works being prepared for performance and how elements of music contribute to the character of the works • ways of shaping music performance through interpretation of expressive elements of music such as tempo, dynamics, phrasing, articulation, groove, feel, intonation, and balance and blend of instrumental voices and parts/lines in the texture as appropriate to the works • historical and contemporary conventions and contextual influences relevant to the performance of selected works • ways of using recordings, scores and transcriptions to make decisions when shaping performances 	<ul style="list-style-type: none"> • create shape in the performance of selected works through appropriate interpretation of expressive elements of music • use knowledge of performance conventions to present historically informed and contemporary interpretations of selected works • demonstrate communication, interaction, cooperation and empathy with other musicians as appropriate to the performance of selected works 	Both works: <ul style="list-style-type: none"> • annotate scores of the work or draw diagrams showing melodic shape • discuss how performers shape the rhythm in performance • research performance conventions relevant to each work • through listening and then in a performance workshop, explore options for employing relevant performance conventions and building communication, interaction, cooperation and empathy between members of the group <p><i>Note: depending on available performers/skill level, the Bach Invention might be arranged for two performers. The AMC kit includes a classroom arrangement of Kats-Chernin's Re-Invention No 1.</i></p>

VCE teaching examples – Australian Music Centre resources

Prepared by Helen Champion

Work/s	Unit 1	Key knowledge	Key skills	Sample activities
<p>JS Bach, <i>Invention 8</i> BWV 779</p> <p>Elena Kats-Chernin, Re-Invention No 1</p>	Outcome 2	<ul style="list-style-type: none"> strategies used by other performers to optimise performance outcomes 	<ul style="list-style-type: none"> identify and describe strategies used by other performers to optimise performance outcomes 	<p>Bach:</p> <ul style="list-style-type: none"> Discuss the characteristics of the melodic motifs, rhythm and texture of this work. <p>Kats-Chernin:</p> <ul style="list-style-type: none"> Describe how Kats-Chernin has adopted and adapted features of Bach's work <p>Both works:</p> <ul style="list-style-type: none"> Identify performance outcomes that the performers might aim to achieve relating to the melodic, rhythmic and textural aspects of each work List and explore through performance some strategies performers might use to optimise these outcomes
<p>JS Bach, <i>Invention 8</i> BWV 779</p> <p>Elena Kats-Chernin, Re-Invention No 1</p>	Outcome 3	<p>Interpretation</p> <ul style="list-style-type: none"> structural aspects of works chosen for performance, including melodic, harmonic and/or rhythmic organisation, form/sections, use of patterns and textural characteristics ways that expressive outcomes in the performance of music works may be developed by exploring the idiomatic qualities and variations of instrumental tone colour, such as ways in which instrumental voices may blend to create tone colour, the relative balance of different music parts/lines or the structural and expressive roles of instrumental voices within the texture of the work strategies to identify use of articulation patterns, ornamentation/embellishment (melodic, harmonic and rhythmic), dynamic range and shape, phrase shaping and tempo choices. 	<ul style="list-style-type: none"> listen analytically to excerpts of pre-recorded works and identify ways in which expressive elements of music, including tone colour, blend of instrumental voices, balance of music parts/ lines, articulation, ornamentation/embellishment, tempo choices, dynamics, and phrase length and shape, have been interpreted to achieve expressive outcomes use appropriate music terminology and language to identify ways in which expressive elements of music may be interpreted to achieve expressive outcomes in works selected for performance. 	<p>Bach:</p> <ul style="list-style-type: none"> Annotate a copy of the score to show main melodic motifs, rhythmic patterns Describe the texture of the work in bars 1, 2 and 4 Perform the work as a duet, exploring different tone colours that can be used to realise the two lines Explore through performance, and annotate parts to show how dynamics and articulation can be used to shape the work and create balance between the parts <p>Kats-Chernin:</p> <ul style="list-style-type: none"> Complete the listening activities on page 22-23 Explore through performance, and annotate parts to show how dynamics and articulation can be used to shape the work and create balance between the parts

Note: short aural exercises can be created from both works, for example, improvising on or imitating motifs, identifying intervals, transcribing notes from a melody, identifying rhythmic patterns etc.