


# MP:1.4 Dialogue with a VCE mentor

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VCE Music Performance  
Teaching Strategy Workshop  
1.15pm 28 February 2016  
Trinity Grammar, Kew

Roland Yeung VCE mentor

# Congratulations for teaching VCE Music this year



- ✦ This tells me that the school has been successful in developing a culture of having music as a subject right through the school
- ✦ Your program has enough students to make a class that will run
- ✦ Your students have had positive experiences in music performance in both solo and group contexts
- ✦ Your students enjoy working with you
- ✦ WELL DONE!

# Open forum



- ✦ Choose one question, one each person, and volunteer it for this forum to discuss.

# Individuality and authenticity



- ✦ Music performance is individual, yet should acknowledge our heritage
  - ✦ Give purpose to the work student do in this study
    - ✦ Select works that gives them the opportunity to express their ideas
    - ✦ Help them design work to develop their techniques that will help differentiate their feelings
  - ✦ Uncover all the dimensions of what music is so they can find their own way
  - ✦ Engage them by playing recordings of music that does it a different way
  - ✦ Along the way set standards that are achievable and develop the understanding of authenticity and aesthetics
  - ✦ Inspire them and give them confidence.

# Plan and publish



- ✦ Plan and publish the year calendar for VCE Music Performance starting at Unit 1 through to Unit 4
  - ✦ Be aware of the different approaches and mind sets to performing – adjust the calendar accordingly
  - ✦ Give enough time for skill to develop over time
  - ✦ Spread the dates so no more than a few things are due the same week
  - ✦ Provide as much structure to student work programs with deadlines every week in practical as well as written tasks
  - ✦ Mirror Year 11 and Year 12 so the timeline is experienced one year before it counts
  - ✦ Consult all the music teachers who also teach the same students to keep deadlines in clear sight and achievable
  - ✦ Develop a music vocabulary that can be used across the whole study in order to underpin the peak event – the performance

# Ways of teaching music



- ✦ You are the expert
  - ✦ The use of computer assisted learning changes the way school is delivered
  - ✦ CAL has defined learning pathways and is not flexible in systems used to learn pitch and rhythm
  - ✦ Music teachers are still needed to teach the concepts that can be drilled using CAL
  - ✦ CAL can be used as a diagnostic tool to determine a student's strengths and weaknesses in aural and theory
  - ✦ Music teachers are needed to design custom courses of study and teach the concepts and why errors are made
- ✦ You are the one that is trained
  - ✦ You may be the only one in the school who knows how to sensitively manage music in a school community
  - ✦ Share resources with your colleagues.

# Systems of learning



- ✦ The Music VCE Study Design in Outcomes that Key knowledge and skills involves students being able to use a system to learn pitch and rhythm; for example Unit 3 Outcome 3 *SD p.33-4*
- ✦ Adopting systems of learning pitch and rhythm has to be used consistently by all music teachers in the school to ensure familiarity and speed of execution
- ✦ Systems have the purpose of helping student learn new music quickly
- ✦ The systems themselves are not examinable by the VCAA, only the accuracy of the student response
- ✦ No approved systems are identified by the VCAA
- ✦ The systems are not an end in their own right and not the only way to get the right answer in a VCE examination.

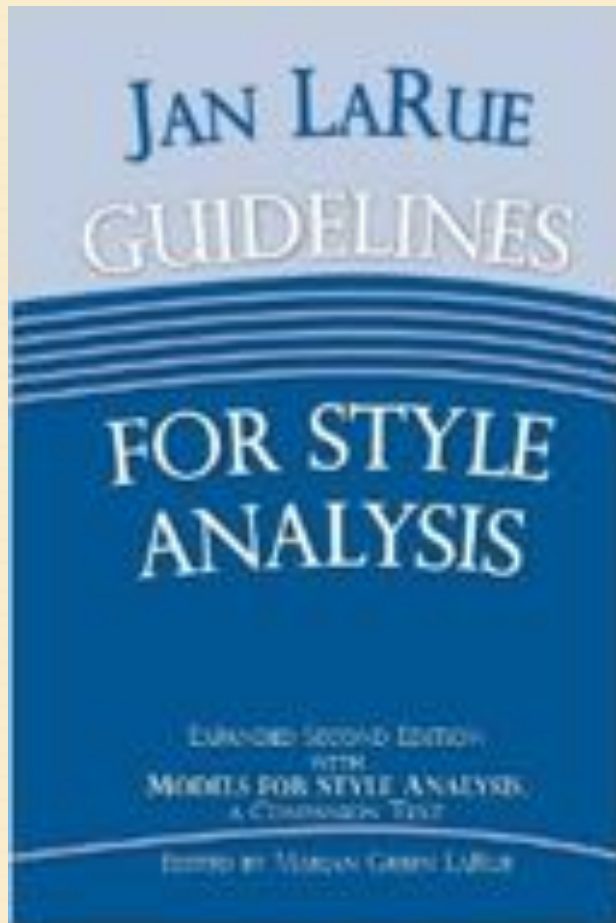
# All music styles and genres



- ✦ Few teachers have to cover such a wide range of styles and genres than a music teacher
  - ✦ Classical art music
  - ✦ Contemporary popular music, including jazz
  - ✦ Multicultural, world and traditional music
- ✦ Use and look for new systems and taxonomies that are inclusive of all styles of music
  - ✦ Embrace their concepts and vocabulary
  - ✦ Be clear with your definitions so your students will be able to understand.



## Outcome 3 analysis, elements of music



Guidelines for Style Analysis, now in its expanded second edition, sets forth Jan LaRue's original, penetrating, and adaptable approach to the understanding of musical works.

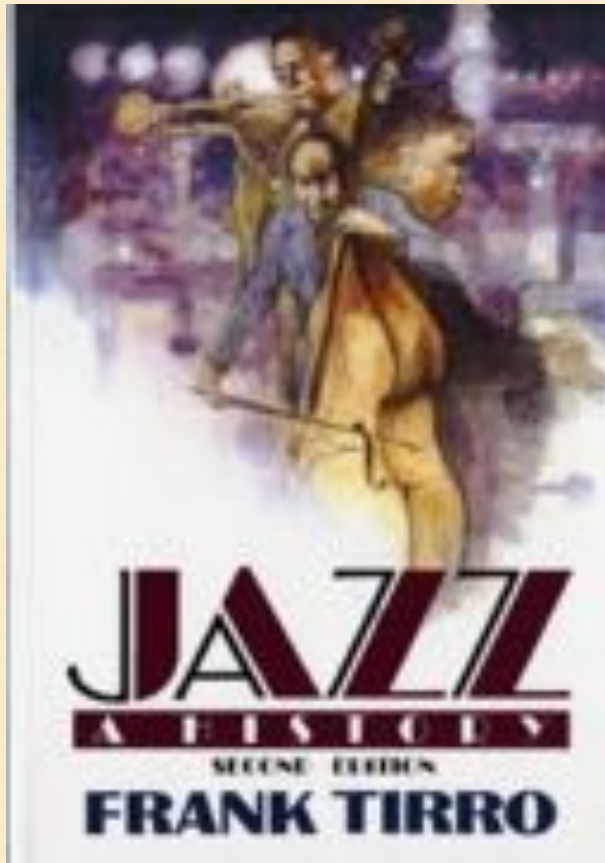
LaRue provides a consistent point of view from which music of any historical period can be examined. His style-analytic method insures the close examination of all musical dimensions and elements, an understanding of their functions and interrelations, and a firm basis for evaluation and comparison. Guidelines presents a codification of various ways of looking at music, within a comprehensive framework. LaRue discusses in detail each aspect of the style-analytic routine, illustrating points with illuminating examples and diagrams.

In this expanded second edition, a companion volume, Models for Style Analysis, long planned, but never published during his lifetime, has now been added on a compact disc which is found in a pocket on the inside back cover. Edited by Marian Green LaRue, it presents fifteen pieces, running the historical gamut from Gregorian chant to 12-tone music, with accompanying analyses by LaRue. These models illustrate and clarify his style-analytic approach.

Guidelines and Models, taken together, give the teacher and student, the listener and performer, new insight into the nature of musical shape and movement, thereby creating heightened awareness of the many facets of the musical experience.

2011 Detroit: Harmonie Park Press; Expanded Second Edition edition

## Outcome 3 analysis, elements of music



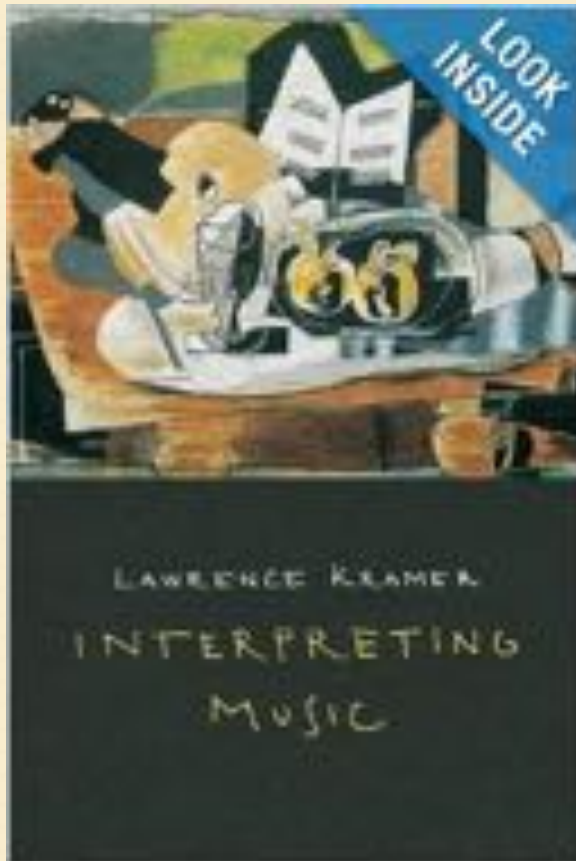
### **Frank Tirro: Jazz a history**

Jazz is a democratic music in the best sense of the word, for it is the collective achievement of a people.

This book is not a recounting of anecdotes nor a simple chronology of musical events, but a history. It evaluates the gathered evidence and draws conclusions. Its narrative and summaries are based on repeated careful listenings to thousands of recordings, on the reports of musicians who witnessed and experienced many of the crucial events and created some of the masterworks, and on the fresh research and insightful thought of hundreds of serious scholars who love and respect this music.

1993 New York: Norton

## Outcome 3 analysis, elements of music

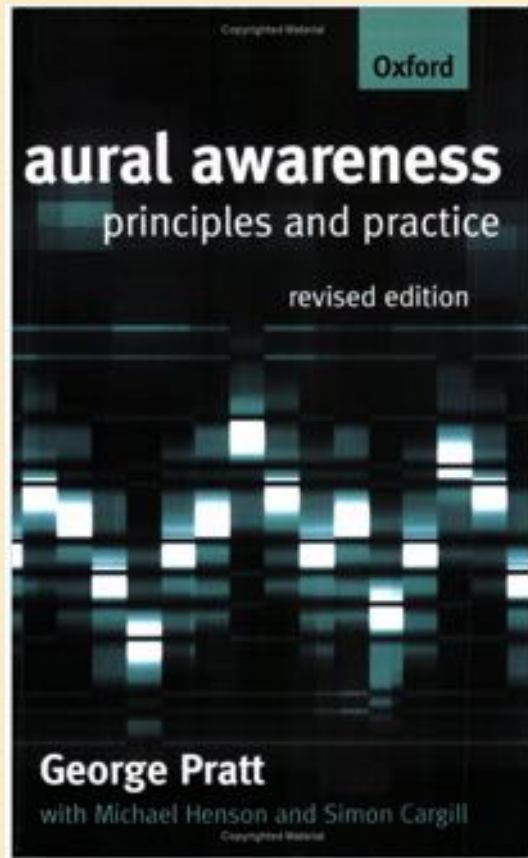


### **Lawrence Kramer: Interpreting Music**

Interpreting Music is a comprehensive essay on understanding musical meaning and performing music meaningfully—“interpreting music” in both senses of the term. Synthesizing and advancing two decades of highly influential work, Lawrence Kramer fundamentally rethinks the concepts of work, score, performance, performativity, interpretation, and meaning—even the very concept of music—while breaking down conventional wisdom and received ideas. Kramer argues that music, far from being closed to interpretation, is ideally open to it, and that musical interpretation is the paradigm of interpretation in general. The book illustrates the many dimensions of interpreting music through a series of case studies drawn from the classical repertoire, but its methods and principles carry over to other repertoires just as they carry beyond music by working through music to wider philosophical and cultural questions.

2011 Los Angeles: University of California Press

## Outcome 3 aural perception and listening

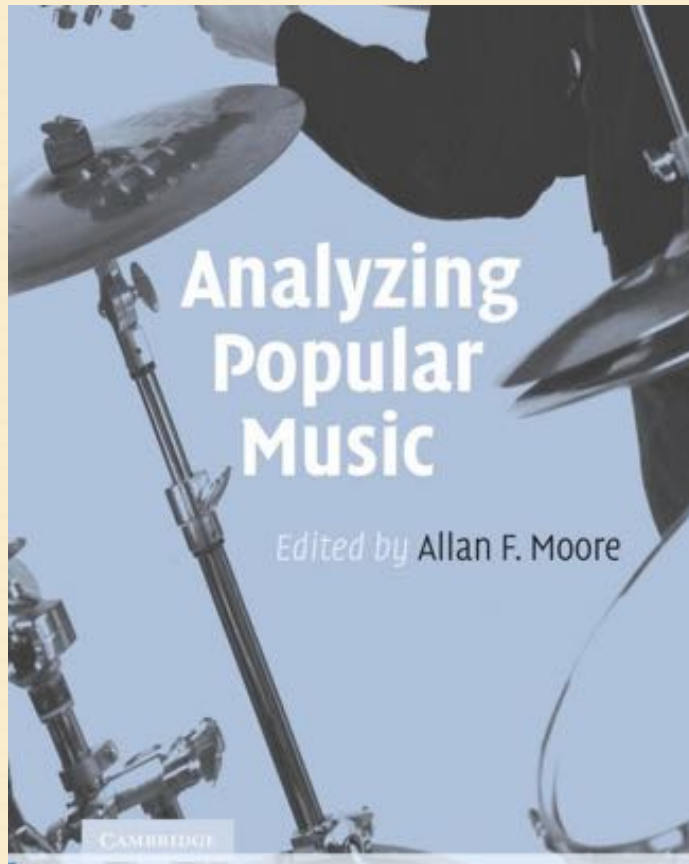


### **George Pratt: Aural Awareness**

Traditional aural training is heavily biased toward the perception and identification of pitch and rhythm. The authors of this book argue that, in the current age of CDs and cassette recorders, much of this area of the subject can be best worked on alone. They demonstrate how, by tailoring tasks to individual needs, every student can make some encouraging progress in these aspects of the study of music.

1998: Oxford University Press

# Analyzing Popular Music by Allan Moore

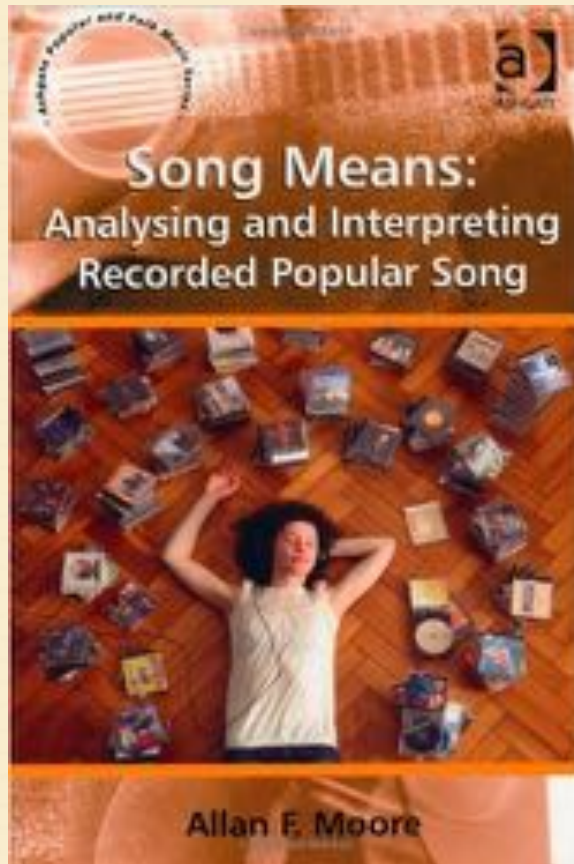


## Allan Moore:

How do we 'know' music? We perform it, we compose it, we sing it in the shower, we cook, sleep and dance to it. Eventually we think and write about it. This book represents the culmination of such shared processes. Each essay is analytical in some sense, but none of them treats analysis as an end in itself. The book represents a wide range of genres (rock, dance, TV soundtracks, country, pop, soul, easy listening, Turkish Arabesk) and deals with issues as broad as methodology, modernism, postmodernism, Marxism and communication.

2003 Cambridge: Cambridge University Press

# Song Means: analysing and interpreting recorded popular song by Allan Moore



The musicological study of popular music has developed, particularly over the past twenty years, into an established aspect of the discipline. The academic community is now well placed to discuss exactly what is going on in any example of popular music and the theoretical foundation for such analytical work has also been laid, although there is as yet no general agreement over all the details of popular music theory. However, this focus on the what of musical detail has left largely untouched the larger question “so what? What are the consequences of such theorization and analysis? Scholars from outside musicology have often argued that too close a focus on musicological detail has left untouched what they consider to be more urgent questions related to reception and meaning. Scholars from inside musicology have responded by importing into musicological discussion various aspects of cultural theory. It is in that tradition that this book lies, although its focus is slightly different. What is missing from the field, at present, is a coherent development of the what into the so what of music theory and analysis into questions of interpretation and hermeneutics. It is that fundamental gap that this book seeks to fill. Allan F. Moore presents a study of recorded popular song, from the recordings of the 1920s through to the present day. Analysis and interpretation are treated as separable but interdependent approaches to song. Analytical theory is revisited, covering conventional domains such as harmony, melody and rhythm, but does not privilege these at the expense of domains such as texture, the soundbox, vocal tone, and lyrics. These latter areas are highly significant in the experience of many listeners, but are frequently ignored or poorly treated in analytical work. Moore continues by developing a range of hermeneutic strategies largely drawn from outside the field (strategies originating, in the most part, within psychology and philosophy) but still deeply relevant to the experience of song.

2012 Ashgate Publishing, Surrey England

Table 8.2 Lacasse's *timbral modification* qualities

	Benevolence	Potency	Naturalness	Temporality	Stability	Distance	Religiosity	Happiness
Normal	2	0	3	0	2	-2	0	0
Reverb	1	1	-1.5	-1	-0.5	2	2	0
Echo	1	1	-1.5	-1	-1	3	1	0
Slap	0	1	-1	0.25	-1	1	0	0
Telephone	-0.5	0	-1	-0.75	0	3	-1	-1
Flanging	-1	0	-2	1.5	-1.25	-1	0	0
Harmonizer	-2	0.5	-3	1.5	-2.5	1	-2	-1
Distortion	-3	0.5	-2	0	0.5	2	-1	0

In this table, the higher the figure, the stronger the effect, negative figures giving negative effects. Thus, slap-echo sounded slightly futuristic to Lacasse's respondents, echo a little more dated. Distortion sounded highly malevolent, reverb strongly religious, telephone compression slightly sad, and so on. Such findings as this again represent a useful starting-point, but need to be read in context. For example, distortion has become a fundamental stylistic sign of metal – within that style, it no longer carries the disruptive function it once had for all styles. So, at the end (3'37") of Trivium's 'Ignition', a song that simplistically expresses anger at the duplicity of a social establishment, distortion is somewhat impotent simply as a means of expression, and so they resort to the effective gradual detuning of a synthesized guitar arpeggio to convey a similar affect. Lacasse's list is useful, but what is perhaps surprising about it is that it is self-evident; his respondents feel about these forms of distortion pretty well exactly how one might imagine. This is not the place for an extended discussion about the value (or otherwise) of lengthy reception tests, but it seems to me that the result of work like this (and also, for example, the much more extensive work reported in *Ten little title tunes*) tends to be somewhat superfluous in that it simply confirms what competent musicology assumes anyway. Such confirmation is of course welcome and initially necessary, but does not necessarily repay anything like the effort required to discover it.

What is important is to recognize that not every element partakes of this sort of meaning. The model of communication developed by Roman Jakobson

<sup>29</sup> The original table can be found in Lacasse, *Listen to my voice*, p. 161.

Song Means (2012)

Ch.8 Reference pages 231-2

Specific connotations using timbre. Timbre has taken on the quality of clichés. Serge Lacasse support the notion that particular modifications of timbre imply common readings (by listeners).

Lacasse compared 8 types of timbral modifications with eight types of connotation. The connotations are:

benevolence, potency, naturalness, temporality, stability, distance, religiosity, happiness.

# Pressure's On: vocal production, paralanguage and meaning in hardcore punk by Dave Easley 2014

PRESSURE'S ON: VOCAL PRODUCTION, PARALANGUAGE, AND MEANING IN AMERICAN HARDCORE PUNK (1978–86)

Dave Easley, Oklahoma City University (dbeasley@okcu.edu)  
2014 Society for Music Theory National Conference, Milwaukee, WI

Figure 1: Paralinguistic features of (a) speech and (b) hardcore vocal production, and (c) paralinguistic markers of intensity in hardcore

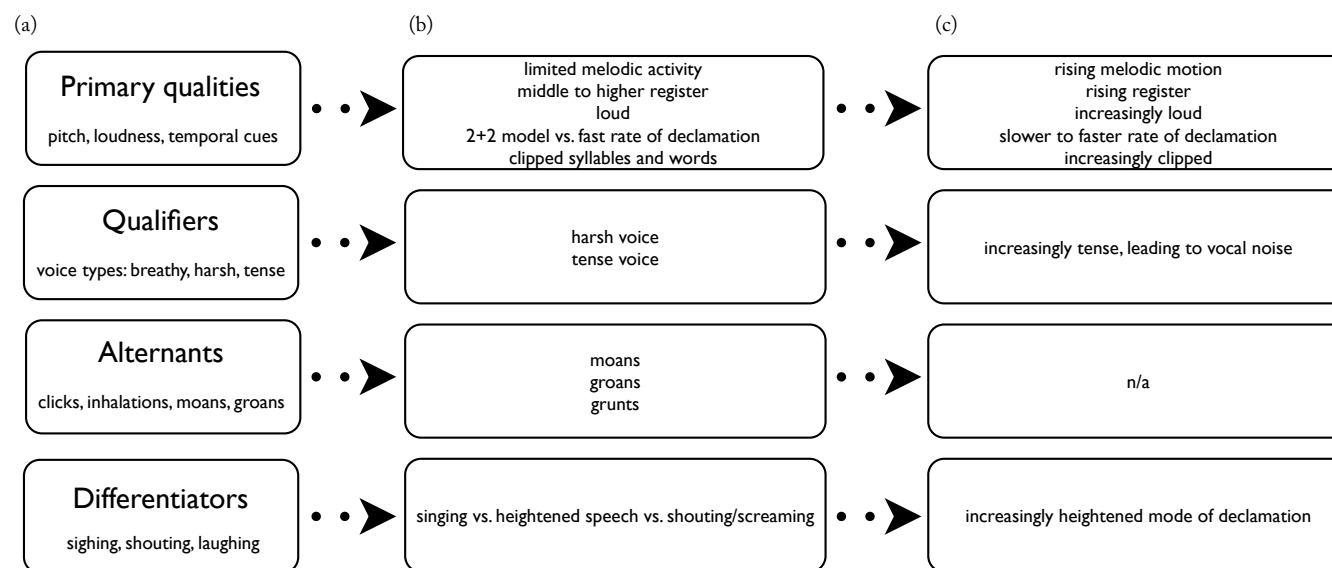
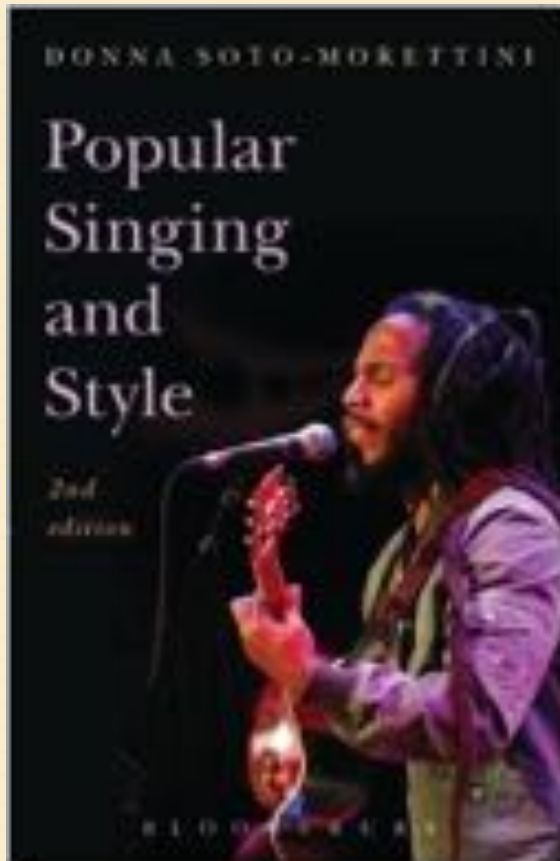


Figure 2: Definitions of paralinguistic categories (all from Poyatos 2002 and Lacasse 2010)

Category	Definition
primary qualities	Characteristics of voice that differentiate individuals: timbre, resonance, intensity or volume, tempo, pitch (level, intervals, range), intonation range, syllabic duration, and rhythm
qualifiers	Modification of verbal utterances. Includes breathing effects (e.g., whispery voice), laryngeal effects (e.g., creaky voice, harsh voice, tense voice), and others created by pharyngeal control and nasality.
alternants	Vocal sounds that occur independently of verbal utterances. Includes moans, groans, hisses, snorts, etc.
differentiators	Modification of verbal utterances or occurring independently. Includes sound constructs such as laughter, crying, shouting/screaming, sighing, gasping, etc.



## Outcome 2 Vocal Techniques Outcome 3 Analysis listening



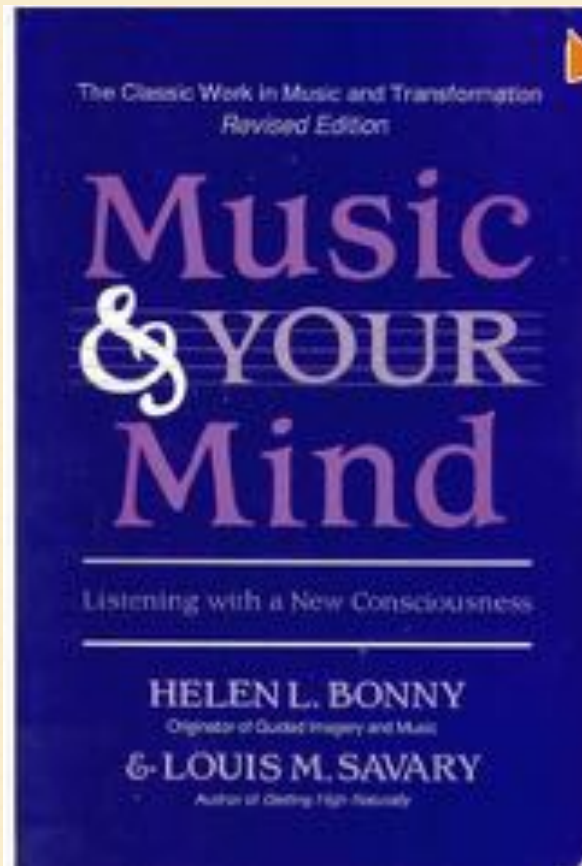
### **Donna Soto-Morettini: Popular Singing and Style new 2<sup>nd</sup> edition**

This second edition of the highly successful Popular Singing serves as a practical guide to exploring the singing voice while helping to enhance vocal confidence in a range of popular styles. The book provides effective alternatives to traditional voice training methods, and demonstrates how these methods can be used to create a flexible and unique sound.

This updated and thoroughly revised edition will feature a new chapter on training for popular singing, which incorporates recent movements in teaching the discipline across the globe, taking into account recent developments in the area. The book also features a new section on 'bridging' - ie. using all the technical elements outlined in the book to help the singer find their own particular expressive style to inspire more playfulness and creativity, both for the individual singer and for the teacher in practice and performance.

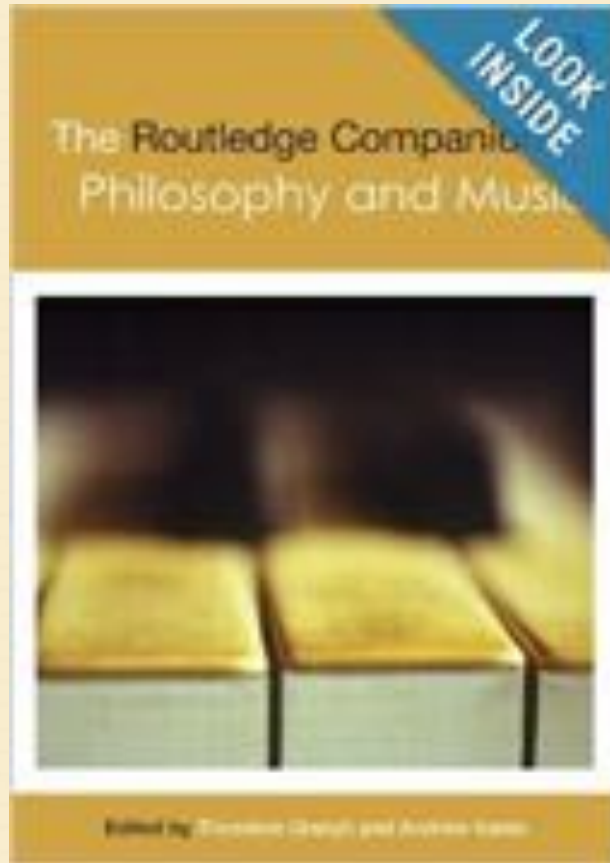
September 2014: Bloomsbury Methuen Drama

# Music & Your Mind: Listening with a new consciousness



- ✦ This is a book about the use of music in reaching and exploring non-ordinary levels of human consciousness.
- ✦ Whilst the book helps listeners develop heightened awareness, the way music is used to achieve this is useful for a music educator.
- ✦ Hevner's Mood Wheel. The specific mood or emotional expression communicated by a particular musical composition is explained in detail in Appendix B including lists of works for listening, and interesting statistical data on mood and music selected.
- ✦ 1973, 1990 Station Hill Press N.Y.

# Philosophy and Music



The Routledge Companion to Philosophy and Music (2010) is an outstanding guide and reference source to the key topics, subjects, thinkers and debates in philosophy and music. Over fifty entries by an international team of contributors are organised into six clear sections:

- ✦ general issues
- ✦ emotion
- ✦ history
- ✦ figures
- ✦ kinds of music
- ✦ music, philosophy and related disciplines

The Routledge Companion to Philosophy and Music is essential reading for anyone interested in philosophy, music and musicology.