

Designing an Awesome Unit 3 Outcome 3 Music Language SAC

Presented by Deborah Smith,
The Ian Potter Southbank Centre ,
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Music literacy is **NOT** a separate aspect of music performance, rather it is indispensable if our students are to achieve full musical independence and their full musical potential.

"Music performance involves the synthesis of knowledge of the music work/s being performed including their structure, style, context and expressive qualities..... to present musically engaging performances".

VCE Music 2017-2021 Study Design page 20

The Victorian Curriculum and Assessment Authority (**VCAA**) is the **ONLY** official source for advice on this examination. Teachers should use this practice examination in the context of the information, guidelines and parameters provided by the **VCAA**.

In particular, teachers should only use the information given by the **VCAA** when advising students of terminology for use in answering questions, question format and wording, possible question types etc.

The following documents (published online at www.vcaa.vic.edu.au) have been referred to extensively in the preparation of this Sample paper:

- "VCE Music Advice for Teachers" 2017-2021 pages 27 to 29, 34 to 35 and 42 to 44, April 2017
- VCE Music performance 2017-2021 "School-based assessment report" about the 2017 Unit 3, Outcome 3 SAC
- "VCE Music Study Design" 2017 2021 "Music Language Chart" pages 20 to 23, January 2018
- "VCE Music Study Design" 2017 2021 pages 36 to 38, January 2018
- VCE Music performance 2017-2021 "Sample Aural and written examination", Version 3 – January 2018
- VCE Music performance 2017-2021 "Aural and written examination - End of year Examination specifications", Version 3 - January 2018

These documents give parameters and content for each question type. Teachers and students should be fully aware of this information.

The VCE Report for Teachers, based on previous VCE Aural and Written Examinations, also contains useful advice on how to approach and answer questions. A list of official resources is available on the **VCAA** website.

It is vital that before setting any assessment tasks, teachers study all information given by the VCAA in relation to the task being set so as not to disadvantage their students.

From the VCAA and the DSMusic websites

Why analyse? Section A

"Music performance involves the synthesis of knowledge of the music work/s being performed including their structure, style, context and expressive qualities..... to present musically engaging performances". VCE Music 2017-2021 Study Design page 20

To be able to make informed choices about performance interpretation based on the study of the performances of others

Link with works being prepared for performance by students – e.g use works being prepared for performance by students for analysis

Why theory and aural? Sections B & C

We cannot fully understand the music we play (and therefore perform the best we are capable of) if we don't understand the symbols and concepts on which the music we are playing is based.

Music reading, aural skills, theory comprehension and analysis skills are the key to a personal, first-hand, active musical experience.

To be able to see what you hear (as if it were written on a score)

To be able to hear what you see (hear the notes you see on a staff)



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Musicianship and Aural Training for the Secondary School

MY BOOKS / ACCOUNT



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External VCE Publications – Links from VCAA (related to the current VCE Study Design – 2017 on)

[VCAA index for Music Performance Units 3-4 information](#)

[VCAA - Music performance - Exams and Examinations Reports](#)

[VCE Music - Study Design 2017-2021 and the Amendment made in January 2018.](#)

[VCE Music Performance 2017-2021 Aural and written examination – End of year Examination specifications](#)

[Advice for teachers \(docx - 331.85kb\)](#)

[Music Language pages from VCE Music Study Design](#)

[Sample Aural and written examination](#) and [Audio zip file](#) (March 2017)

[Possible Answers for the Sample aural and written examination](#) (by Deborah Smith Music)

[2017 Aural and written examination](#) and [Audio zip file](#)

[2017 Aural and written examination Report](#)

[2018 Aural and written examination and Audio zip file](#) (Not available from VCAA as at 07/02/19)

[2018 Aural and written examination Report](#)

<https://zurl.co/KOUO>

From the "VCE Music Advice for Teachers" 2017-2021 page 34

Introduction

- ▶ This task assesses students understanding of music language used for performance, interpretation and critical listening. The task includes three sections:
 - ▶ aural and theory
 - ▶ written (listening and critical response)
 - ▶ practical.

Task design

- ▶ The task is based on Area of Study 3, *Preparing for performance* and draws on Outcome 3 and associated key knowledge and key skills.
- ▶ The task design needs to incorporate questions based on a representative cross-section of the knowledge and skills in each of the music language and listening and interpretation sections of the key skills. The mark allocations on page 38 of the *VCE Music Study Design* provide a guide to the scope and weighting for each section of the task.

Task conditions

- ▶ The task is worth 50 marks and contributes 10 per cent of the study score for Music Performance.
- ▶ The task may be completed across one or more sessions.
- ▶ The questions or musical material for any sections of the task should not be published before the assessment takes place.
- ▶ Other conditions may refer to use of instruments or other equipment in the practical components of the task.
- ▶ Where possible all students in a class should be assessed under common conditions.
- ▶ The format for practical tasks including a task that requires playing/singing and notating a previously unheard diatonic melody should be provided to students in advance.

Preparation

Preparation for the task begins at the commencement of Unit 3 and can include a number of stages. For example, class and homework activities might include a combination of skill development drills and exercises and applying knowledge and skills in performance contexts, for example, rehearsals, performances of master classes. Other preparation might happen in intensive sessions focusing on specific knowledge and skills across aural, theoretical and practical contexts. Learning activities should be informed by the developmental stage of each student in terms of their knowledge of music theory, aural comprehension/perception skills, practical skills and experience in aural analysis of recorded performances.

Preparing and writing the task

- ▶ The task design needs to draw on a broad range of the relevant knowledge and key skills within and across the three sections. Questions that test similar knowledge in different contexts can be included. For example, teachers might begin by developing a chart that identifies the different contexts in which knowledge and skills relating to intervals, chords, notation conventions, rhythmic organisation and so on can be tested.

- ▶ Teachers need to decide on the duration and format for each section of the task. For example:
 - ▶ aural and theory test: 45–50 minutes including questions relating to intervals, scales and modes, tonality, chords, rhythms and transcription
 - ▶ listening and interpretation test: 20–30 minutes including two excerpts, one focusing on performers' manipulation of elements of music in a single work/excerpt and the other focusing on comparison of treatment of elements in two different interpretations of a work/excerpt
 - ▶ practical test: 5–15 minutes including singling intervals, scales, short phrases and chord-tone arpeggios, melodic and rhythmic imitation and improvisation and singing/playing and notating a previously unheard diatonic melody.

From the "VCE Music Advice for Teachers" 2017-2021 page 35

Marking the task

- ▶ The marking scheme used to assess a student's level of performance should reflect the relevant aspects of the performance descriptors and be explained to students before commencing the task.
- ▶ A specific number of marks should be assigned to each question (including sub-parts) or practical task. The contribution of each section of the task to the final score is aural and theory – 20 marks, written (listening and critical response) – 10 marks and practical – 20 marks.

Authentication

Authentication issues can be minimised if students complete the aural, writing and listening/interpretation sections of the task as a class. Using a range of source material for the practical task will assist in authenticating student work, particularly for large classes.

From the "VCE Music Study Design" 2017-2021 pages 36 and 37

Unit 3: Music Performance Area of Study 3 Music language

Key knowledge

- ▶ excerpts of music in diverse styles and genres created by Australian composers/songwriters after 1980
- ▶ other excerpts of music in diverse music styles and genres
- ▶ music language including horizontal and vertical pitch organisation, rhythmic organisation and notation conventions
- ▶ approaches to critical listening and analysis of live and recorded performances.

Key skills – Music Language

- ▶ identify the size and quality of ascending and descending intervals that are presented either aurally or in writing, in treble and/or bass clef, and in isolated and melodic contexts
- ▶ identify ascending and descending scales and modes that are presented either aurally or in writing in treble and/or bass clef
- ▶ recognise and identify the tonality of a melody of not more than four bars presented aurally or in writing in treble and/or bass clef
- ▶ sing intervals, scales, modes, short melodic phrases and chord-tone arpeggios
- ▶ use conventional music notation to write intervals, scales, modes and chords in treble and/or bass clef
- ▶ imitate and/or improvise on short melodic motifs by singing, humming or playing

- ▶ imitate by clapping, tapping or playing regular and syncopated rhythm patterns of no more than four bars in
- ▶ simple, compound and/or asymmetric meters
- ▶ improvise on short rhythmic patterns by clapping, tapping or playing
- ▶ use a pitched instrument and/or voice to play or sing and then notate a previously unseen and unheard diatonic melody of no more than two consecutive bars, that is: presented aurally, based on a major or melodic minor scale, in keys that use up to three sharps or flats (transposing instruments at written pitch); in simple duple, simple triple, simple quadruple and compound duple meters; where the pitch of the first note and the rhythm of the melody are given
- ▶ use conventional notation to transcribe missing melodic passages of not more than two bars in a diatonic melody of no more than eight bars based on major and melodic minor scales: in keys that use up to three sharps or flats; in simple duple, simple triple, simple quadruple and compound duple meters; where the two bars may or may not be consecutive
- ▶ identify root position triads and chords presented aurally in block harmony and as arpeggios
- ▶ identify diatonic progressions of up to four chords: in major keys or in minor keys where the basis for chord building is the harmonic minor scale; in keys that use up to three sharps or three flats; that use combinations of root position triads and 7th chords; that are presented homophonically; and that conclude with common cadences that end on either the tonic, dominant or submediant chords
- ▶ aurally recognise and identify rhythm patterns and phrases of no more than two bars in length presented by non-pitched percussion instruments in two parts
- ▶ use conventional music notation to transcribe rhythm patterns of up to two bars from an excerpt that is no longer than eight bars, in simple duple, simple triple, simple quadruple and compound duple meters, that are presented by a non-pitched percussion instrument and where the two bars may or may not be consecutive.





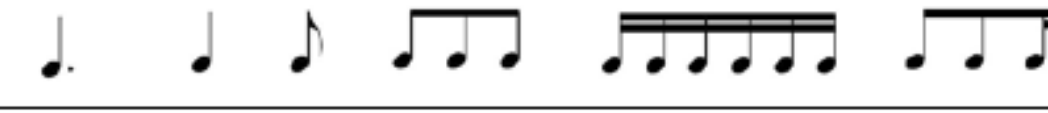

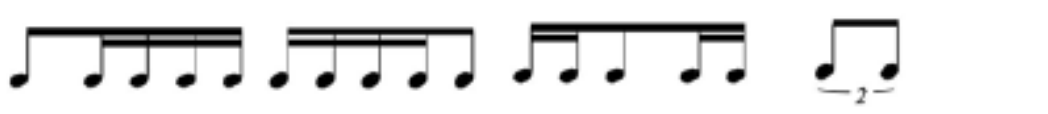
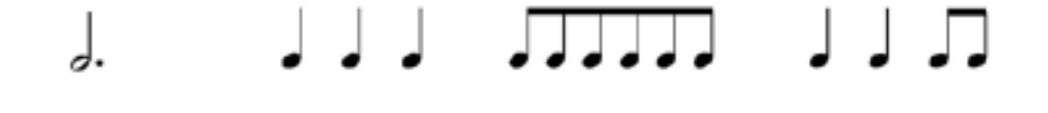


Key skills - Listening and interpretation

- ▶ use music terminology and language
- ▶ describe ways in which performers and/or conductors shape interpretations in pre-recorded works through their approach to and manipulation of tempo, dynamics, articulation, tone colour, phrasing, balance of music lines, blend of instrumental voices, improvisation/embellishment/ornamentation
- ▶ compare the treatment of elements of music to achieve expressive outcomes in pre-recorded performances of music works, such as tempo, dynamics, articulation, tone colour, phrasing, balance of music lines, blend of instrumental voices, improvisation/embellishment/ornamentation
- ▶ discuss expressive outcomes resulting from interpretative decisions made by performers and/or conductors.

From the VCE Music 2017-2021 Study Design pages 20 to 23**Music language chart**

Concept	Knowledge	Units 1 and 2	Units 3 and 4
Aural awareness	Systems for critical listening, aural identification of music characteristics, singing and re-creating fundamental music language	✓	✓
Intervals	Diatonic intervals	✓	✓
	Naming conventions used to identify size and quality	✓	✓
	Sound and structure – major, minor, perfect: 4ths, 5ths, 8ves	✓	✓
	Sound and structure – diminished, augmented	✓	✓
	Sound and structure – tritone (aural contexts only)	✓	✓
	Sound and structure – 2nds, 3rds, 6ths, 7ths	✓	✓
Scales	Sound and structure – major	✓	✓
	Sound and structure – natural minor	✓	✓
	Sound and structure – harmonic minor	✓	✓
	Sound and structure – melodic minor	✓	✓
	Sound and structure – chromatic scale	✓	
	Sound and structure – blues scale	✓	✓
	Sound and structure – major pentatonic	✓	✓
	Sound and structure – minor pentatonic	✓	✓
Modes	Sound and structure – dorian		✓
	Sound and structure – mixolydian		✓
	Sound and structure – lydian		✓

Concept	Knowledge	Units 1 and 2	Units 3 and 4
Triads and chords in root position	Naming conventions used to identify quality and diatonic function of chords within a key	✓	✓
	Sound and structure – major, minor, diminished, augmented	✓	✓
	Sound and structure – dominant 7th (dom7 or V7), for example G7	✓	✓
	Sound and structure – major 7th (maj7), for example G ^A	✓	✓
	Sound and structure – minor 7th (min7), for example Gmin7	✓	✓
	Sound and structure – minor 7th flat 5 (min7flat5 or half diminished), for example G ^Ø or G ^Ø 7		✓
	Sound and structure – full diminished 7th, for example G ^Ø		✓
	Sound and structure – suspended 4th (sus4), for example Gsus4	✓	✓
	Sound and structure – scale tone triads in major and harmonic minor keys	✓	✓
	Sound and structure – scale tone 7th chords in major and harmonic minor keys except for i7 and III7 in harmonic minor scales		✓
Meter	Concepts of beat, pulse, feel, accent, syncopation and subdivision	✓	✓
	Simple time-signatures – duple, triple, quadruple	✓	✓
	Compound time-signatures – duple, triple, quadruple		✓
	Asymmetric time-signatures in groups of 5 and 7, including metrical organisation that moves between symmetric and asymmetric such as $\frac{4}{4}$ – $\frac{7}{4}$ (Note: these meters will not be assessed in transcription questions in the aural and written examination.)		✓
Notation conventions	Pitch notation in treble and bass clef	✓	✓
	Stem direction	✓	✓
	Ledger lines	✓	✓
	Key signatures	✓	✓
	Accidentals	✓	✓
	Chord names/symbols	✓	✓
	Stems, beaming, dots and ties	✓	✓
	Notation of: <ul style="list-style-type: none"> time signatures semibreve, minim, crotchet, quaver and semiquaver notes and equivalent rests 	✓	✓
Triplets and duplets		✓	

Concept	Knowledge	Units 1 and 2	Units 3 and 4
	Rhythmic groupings: for crotchet and minim beats including as follows:	✓	✓
Crotchet beat for example: 2 3 4 4			
			
Minim beat for example: 2 3 2 2			
			
Dotted crotchet beat for example: 3 6 9 8 8 8			
			
			
Dotted minim beat for example: 6 9 4 4			
			
			

Concept	Knowledge	Units 1 and 2	Units 3 and 4
Interpretation	Elements of music (see Cross-study specifications)	✓	✓
	Compositional devices (see Cross-study specifications)	✓	✓
	Ways of creating interpretations of works by manipulating and making decisions about tempo, dynamics, tone colour, articulation, phrasing, blend of instrumental voices, balance of music lines, improvisation/embellishment/ornamentation.	✓	✓
	Language to substantiate, discuss and describe: <ul style="list-style-type: none"> ways in which treatment of elements of music by performers contributes to creating structural, stylistic and expressive qualities of music works ways in which treatment of compositional devices by performers contributes to creating structural, stylistic and expressive qualities of music works ways in which manipulation of tempo, dynamics, tone colour, articulation, phrasing, blend of instrumental voices, balance of music lines, improvisation/embellishment/ornamentation contribute to creating interpretations of works. 	✓	✓

From the VCAA "School-based assessment report" page 2

The task for Outcome 3 includes three parts: aural and theory, written (listening and critical response) and practical. The weightings for the three parts of the task are specified in the chart on page 38 of the study design.

Teachers will decide on the weighting for particular skills within each part of the task through their task design. For example, whilst each of the practical key skills should be practised in class, the task should only assess a cross section of these skills. Otherwise an onerous amount of time would be needed to assess each student. Some tasks submitted during the audit showed confusion around the elements/aspects of performance that may be referred to in listening/critical response questions for this task. Some schools included questions referring to terms such as texture, melody, harmony and rhythm. The eight elements that may be referred to in these questions are all matters that a student can manipulate in their own performance: *tempo, dynamics, articulation, tone colour, phrasing, balance of music lines, blend of instrumental voices, improvisation/embellishment/ornamentation*.

By focusing on these aspects of the recorded performances, students learn how other performers use these elements to create expressive outcomes and can then apply this to their own performance.

Teachers are recommended to review the Sample Aural and Written Examination paper when they are planning their Outcome 3 task.

For example, the sample paper includes three question types in Section A – Listening and interpretation. Including questions based on these models, particularly a question involving comparison will give students the chance to practise these skills.

The audio tracks provided with the sample paper should be used as a reference for formatting stimulus material for questions such as identifying scale/modes forms, or harmonic, melodic and rhythmic transcriptions.

Use of commercially available School-assessed Coursework tasks

Quite a few schools used commercially available tasks for Outcome 3.

If schools choose to use a commercially prepared task, they need to be aware that these tasks and the answers are also available to students and their tutors.

If using commercially available tasks, teachers should alter them sufficiently to ensure that students have not seen the paper before they complete it.



Teacher Information Booklet

VCE Music Performance - Unit 3 Area of Study 3 - Outcome 3 Sample SAC 1 - 2018

Marking Structure

Showing the total marks across the three papers
and the adjusted mark to achieve a mark out of 50 as required.

Section	Maximum marks per section	Adjustment to marks per section	Maximum adjusted marks per section
Aural & Theory	50	divide by 2.5	20
Listening & Interpretation	10	none	10
Practical	40	divide by 2	20
Total	70		50

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Acknowledgements

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Teacher: Unit 3 - Sample SAC 1 Aural & Theory

Music Language: Aural cont.

Question 8 Transcription of a Melody (4 marks)

1/08

Listen to the following four-bar work for trumpet, horn and trombone. The work will be played five times.

A transcription of this work is printed below; however, the notation is missing for bar 2 and 3 of the trumpet part. The rhythm of the missing trumpet part is given in the top line. A two-bar count-in will precede each playing. Transcribe the missing melody for bar 2 and 3 trumpet part.

- First playing - 20 seconds of silence
- Second playing - 30 seconds of silence
- Third playing - 30 seconds of silence
- Fourth playing - 30 seconds of silence
- Fifth and final playing - 30 seconds of silence

The musical score is for a four-bar piece in 4/4 time with a key signature of one sharp (F#). The instruments are Trumpet, Horn, and Trombone. The score is divided into two systems. The first system contains bars 1 and 2. The second system contains bars 3 and 4. In bar 2 and bar 3, the trumpet part is missing its melody, but its rhythm is indicated by a top line with notes and stems. The horn and trombone parts have placeholder notes in these bars. The piece begins with a two-bar count-in.

Teacher: Unit 3 - Sample SAC 1 Listening & Interpretation

Listening and Interpretation

Question 1 (4 marks)

Work: "Violin Concerto I - Australian Postcards 'Grand Final Day'"

Composer: Matthew Hindson

Performers: New Zealand Symphony Orchestra, Naoko Miyamoto, Kenneth Young

Album: *Modern Objects* (Morrison Music Trust, 2008)

The excerpt will be played twice. There will be silent working time after the second playing.

First playing (1'30") - 1 minute of silence

Second and final playing (1'30") - 4 minutes of silence

Dynamics create an energetic character in this work, however it is not just the use of loud dynamics that creates this effect. Discuss referring to the elements of music.

Possible points to be included in an answer:

- The piece is characterized by a large orchestral range, and in places, this quickly drops to a soft dynamic, the use of silence does not entirely remove the sense of energy from the work.
- Use of dynamics: even at a softer dynamic on a solo violin through the use of a dramatic change in dynamic through the dramatic use of a syncopated rhythmic motif, rhythmic articulation to increase energy - initial melodic phrases in higher pitch.
- Use of texture: increasing the thickness of the texture and the use of pizzicato, through the use of forceful plucking and a bright, reverberant note to ring out.
- Other points:
 - Use of a thick, layered texture - the use of accented crotchets and a crescendo in the harp (warm, resonant) to a thicker texture, as well as the center playing the main melodic line.
 - Rhythmic layer - use of tambourine.
 - This has a reverberant, tinny, metallic tone.
 - The nature of the work is characterized by the frequent use of the violin and frequent use of dynamics.
 - Use of dynamics: higher pitch.
 - Use of texture: increasing the thickness of the texture and the use of pizzicato, through the use of forceful plucking and a bright, reverberant note to ring out.
 - Other points:
 - Use of a thick, layered texture - the use of accented crotchets and a crescendo in the harp (warm, resonant) to a thicker texture, as well as the center playing the main melodic line.
 - Rhythmic layer - use of tambourine.
 - This has a reverberant, tinny, metallic tone.
 - The nature of the work is characterized by the frequent use of the violin and frequent use of dynamics.
 - Use of dynamics: higher pitch.
 - Use of texture: increasing the thickness of the texture and the use of pizzicato, through the use of forceful plucking and a bright, reverberant note to ring out.

VCE Music Performance - Unit 3

Area of Study 3 - Outcome 3

Sample SAC 1 - 2018

Sample Student Marks Sheet

Student: _____

Total VCE Music Performance - Unit 3 Sample SAC 1 - 2018
Mark: _____/50

Showing the total marks across the three papers
and the scaled (adjusted) mark to achieve a mark out of 50:

Section	Unscaled marks achieved	Scaled marks achieved
Aural & Theory	/50	/20
Listening & Interpretation	/10	/10
Practical	/40	/20
Total	/70	/50

To achieve scaled marks, the following has been applied to the unscaled marks:

Aural & Theory - Mark out of 50 divided by 2.5 = Mark out of 20

Listening & Interpretation - none required = Mark out of 10

Practical- Mark out of 40 divided by 2 = Mark out of 20

