



Teacher Version

Music Repertoire Performance Unit 3

Area of Study 3 - Outcome 3

Sample SAC 1

MUSIC LANGUAGE TEST

Reading time: 10 minutes

Writing time: 18 minutes

Question & Answer Book

Structure of the Music Language Test

Question Type	Number of questions	Number of questions to be answered	Number of marks
Music Language	6	6	20
			Total: 20

Instructions for teachers:

Please read the associated teacher information booklet for more information.

Instructions for students:

This Sample SAC 1 Music Language paper consists of 6 questions, all of which need to be answered in the spaces provided.

Students are advised to use pen, NOT pencil, to complete this examination.

There are a total of 20 marks available. The marks allocated to each question are indicated beside each individual question.

Audio material is provided for this Sample SAC 1 Music Language paper.

Blank manuscript for rough work is included on page 4.

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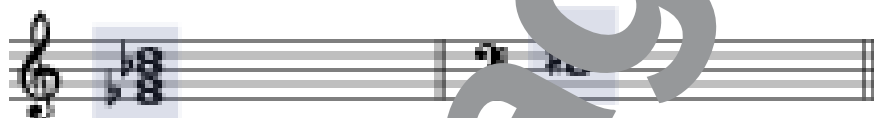
Teacher: Unit 3 Music Repertoire Performance - Sample SAC 1

Music Language

Question 4 (2 marks)

Write each triad or 7th chord in the key given, as indicated in the table below, using accidentals. You will have two minutes to complete the question.

Key	E♭ Major	G Major
Triad or 7th Chord	7th chord built on tonic (1)	triad built on dominant (5)



Question 5 (3 marks)

Listen to the following chord progression. The chord progression begins on the tonic chord and will be played three times, with silent working time between each playing. Each chord is in root position. The first two chords and the last two chords are given. A 4 bar count-in will precede each playing.

First playing - 10 seconds of silence
 Second playing - 10 seconds of silence
 Third and final playing - 10 seconds of silence

1. Identify the bass note and quality of chords 3 and 4 in the blank spaces of the harmonic grid below.

2 marks

Harmonic Grid	1. <i>do</i>	2. <i>re</i>	3. <i>so</i>	4. <i>do</i>	5. <i>fa</i>	6. <i>do</i>
Bass note		G	C	F	E♭	F
Quality	Major	minor 7	Dom 7	Major	Major	Major

b. Identify the cadence.

1 mark

Final _____



Teacher Version

Music Repertoire Performance - Unit 3

Area of Study 3 - Outcome 3

Sample SAC 1

LISTENING & INTERPRETATION TEST

Reading time: 10 minutes

Writing time: 30 minutes

Question & Answer Book

Structure of the Listening & Interpretation Test

Section	Number of questions	Number of questions to be answered	Number of marks
Listening & Interpretation	2	2	20
			Total: 20

Instructions for teachers:

Please refer to the associated teacher information booklet for more information.

Instructions for students:

This Sample SAC 1 - Listening & Interpretation paper consists of 2 questions in 2 parts, all of which need to be answered in the spaces provided.

There are a total of 20 marks available. The marks allocated to each question are indicated beside each individual question title.

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Teacher: Unit 3 Music Repertoire Performance - Sample SAC 1

Listening and Interpretation

Question 2 (10 marks)



Work: 'Swearing At The Moon'

Composer/Creator: Arlah Miller

Performer: Brodsky Quartet

Album: Woodswings (Brodsky Records, 2005)

The excerpt will be played three times. The excerpt will be played twice for part a and one time for part b.

There will be silent working time after each playing.

First playing (1'05") - 30 seconds of silence

Second playing (1'05") - 3 minutes of silence

2. Describe the ways in which the performers have used either phrasing and tempo or texture and tone colour to create musical character in their performance.

5 marks

Observations that could be included in an answer can be found below.

Though we have provided these observations for both questions (options on a next page), students are only required to answer one.

Musical character: playful, dramatic, mysterious

Phrasing

- in line with the quasi-improvised feeling of the music, the phrasing of the verse is shaped according to the lyrics with some longer and others more fragmented, giving a playful feeling
- the phrases of the chorus are deliberately played long and connected to contrast with the more fragmented delivery of the verses, which creates a dramatic sound
- some interplay between the phrases of the voice and the first violinist in which they deliberately either copy, echo or answer each other, adding to the playful feeling

Tempo

- the performers manipulate the tempo in this excerpt to heighten the playful character of the piece
- the easy Allegretto of the verse becomes slightly faster in the chorus to complement the change of dynamics, tone colour, articulation and lyrics – sense of drama
- slight pushing and pulling of the tempo (rubato) occurs, especially at the ends of sections, heightening the mysterious feeling
- verse 2 finishes with a significant rit leading to a momentary pause because starting the chorus at speed

OR

Use facing Student Page for other element option sample observations.



Teacher version

Music Repertoire Performance Unit 3

Area of Study 3 - Outcome 3

Sample SAC 1

PRACTICAL DEMONSTRATION

Preparation time: 5 minutes

Examination time: 5 to 15 minutes

Structure of the Practical Demonstration

Question Type	Number of tasks	Number of tasks to be completed	Number of marks
Practical	10	10	10
			Total: 10

Instructions for teachers:

Please read the associated teacher information booklet for more information.

Information for students:**Task:** To identify, recreate, notate and transcribe short excerpts of music using voice or instrument.**Key Knowledge being assessed:** see (approximately) page 55 of the Study Design - Area of Study 3, Outcome 3: Key Knowledge**Key Skills being Assessed:** see (approximately) page 56 of the Study Design - Area of Study 3, Outcome 3: Key Skills**Timing:** this practical component of the exam will take place on: Date: _____ Time: _____**Conditions:** you may bring a bottle of water to assist in your singing if desired and your own pencils and eraser if you wish (for listen, play/sing, notate task).

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Student: Unit 3 Music Repertoire Performance - Sample SAC - Practical

Practical (Music Language)

Example Practical Demonstrations

Note: the conscious knowledge being demonstrated by a student is significantly lower when humming or singing on a neutral syllable (e.g. humming) than when singing in solfa or reading using rhythm names.

Students may choose one of the options given when the word OR occurs below. Note: 'solfa with handsigns' only refers to singing.	Very low (.5 of a mark)	Low (1 mark)	Medium (2 marks)	High (3 marks)	Very High (4 marks)
Scales and modes (Recreate/Identify)					
a. Sing/play the D OR B \flat Major scale in LETTER NAMES, ascending OR descending only.					
b. Sing/play the B OR G Melodic Minor scale in solfa with handsigns ascending AND descending.					
Intervals (Recreate/Identify)					
a. Sing/play a Perfect 4th OR a minor 3rd from a given bottom note.					
b. Sing/play a Perfect 5th OR a Major 3rd from a given top note.					
Melody (Recreate/Identify/Notate)					
a. Reproduce a two-bar melody (given aurally) in solfa with handsigns.					
b. Notate the melody given in Melody a. on the given staff (with the rhythm given).					
Chords (Recreate/Identify)					
a. Sing/play a diminished triad OR a suspended 4th chord from a given note, labelling intervals, ascending AND descending, in solfa.					
b. Sing/play a Dominant 7th chord from a given note, ascending AND descending, in LETTER NAMES.					
Chord progressions (Recreate/Identify)					
Sing/play the basic I-IV-V-I chord progression (given aurally) in solfa with handsigns.					
Rhythm (Recreate/Identify)					
Reproduce a two-bar rhythm (given aurally) in rhythm names while conducting the beat.					
Mark					/40
Final SAC contribution mark (out of 10)					/10