



Ready-Made Music Language DIY Unit 3 SAC

Presented by Deborah
Smith (3 March 2024)

dsmusic.com.au

Something to consider...

*Music literacy is **not** a separate aspect of **music performance**, rather it is an integral and indispensable part if our students are to achieve full musical independence and their full musical potential.*

Why do we analyse?

AREA OF STUDY 3, RESPONDING (Contemporary Performance)

(VCAA Study Design 2023-2027)

In this area of study, students continue to 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.

AREA OF STUDY 3, RESPONDING

(Repertoire Performance) *(in 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 foster musicianship?



As VCAA says...

(VCAA Study Design 2023-2027)

Musicianship is the unique combination of musical knowledge, skills, dispositions and artistry that builds **students' agency as musicians**. It **equips students** to communicate and interpret meaning as artists and audiences. Students' musicianship builds on the prior knowledge they bring to the study. It develops as they work in, through and across music as **creators, listeners and performers** in a range of contexts, styles and genres. Through engaging with sound and symbol systems in musical activities, **students understand** music elements, concepts, compositional devices **and language**, and cultural contexts.

So what does this look like?



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)

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)

Help from VCAA...



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

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 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

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 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.

Help from DSMusic...

VCE Music Study Design 2023-2027

[Home](#) » [VCE Music Study Design 2023-2027](#)

As of 2023, a new [VCE Music Study Design](#) is being implemented across Victoria.

This brings with it some significant changes to previous Study Designs for this subject, including an expansion of possible Unit 3 & 4 streams and adjustments to key skills and knowledge across all outcome areas.

With supporting material and advice being generated from VCAA and the wider sector through 2023, this is the page for you to stay up-to-date.

Everything you need in one place

Access a growing collection of useful links and resources, as created by VCAA, AMUSE, ASME Vic and more, as well as summaries and additional information for all things DSMusic & VCE.

As the name of the game here is musicianship and music literacy, please be aware that all of these links and resources have a focus on Outcome 3, or music aural, music theory and music performance analysis—the components that make up the end-of-year Aural & Written examination. However, where appropriate, we've also connected you with content that supports the performance requirements in the Unit 3 & 4 streams.



VCE Music Repertoire

Unit 3 Sample SAC & 2 x Unit 4 Practice Exams



VCE Music Contemporary

Unit 3 Sample SAC & 2 x Unit 4 Practice Exams



VCE Music Unit 1 & 2



VCE Music Inquiry

Help from DSMusic...

Music Language - Melodic Contour - Activity Suggestions

These activities are designed to help students understand and create melodic contours. They include exercises for identifying contours in music, creating contours from text, and using pitch-bending devices like a pitch wheel or a digital piano.

Activity 1: Melodic Contour from Text

1. Choose a short piece of text (e.g., a poem or a short story).

2. Read the text aloud, paying attention to the pitch of your voice.

3. Write down the pitch contour of your voice, using a simple notation system (e.g., a line with dots and arrows).

4. Play the contour on a digital piano or a pitch wheel.

Activity 2: Melodic Contour from Music

1. Choose a short piece of music (e.g., a song or a short instrumental).

2. Listen to the music, paying attention to the pitch of the melody.

3. Write down the pitch contour of the melody, using a simple notation system.

4. Play the contour on a digital piano or a pitch wheel.

Music Language - Power Chords - Information Sheet

This sheet explains the structure and function of power chords. It includes examples of power chords in different keys and positions, and discusses their use in various musical styles.

What is a Power Chord?

A power chord is a chord consisting of the root note, the third, and the fifth. It is often used in rock and pop music because it is easy to play and sounds powerful.

Power Chords in Different Keys

Examples of power chords in different keys and positions are provided, along with their corresponding guitar fretboard diagrams.

Music Language - Rhythm Sheet

This sheet provides a comprehensive overview of rhythm notation. It covers basic rhythmic values (quarter, eighth, and sixteenth notes), rests, and more complex patterns like syncopation and triplets.

Basic Rhythmic Values

Examples of quarter, eighth, and sixteenth notes, along with their corresponding rests, are shown with musical notation.

Complex Rhythmic Patterns

Examples of syncopation and triplets are provided, along with their notation and a brief explanation of their effect on the music.

Music Language - Chord Sheet

This sheet explains the structure and function of chords. It covers basic chord types (major, minor, and diminished), triads, and more complex chords like dyads and power chords.

Basic Chord Types

Examples of major, minor, and diminished triads are provided, along with their corresponding guitar fretboard diagrams.

Complex Chords

Examples of dyads and power chords are provided, along with their notation and a brief explanation of their use in music.

Music Language - Swing, Shuffle & Straight Eights - Info Sheet

This sheet explains the characteristics and notation of swing, shuffle, and straight eighth rhythms. It includes examples of each rhythm and discusses their use in different musical styles.

Swing Rhythm

Swing is characterized by a 'lilt' or 'bounce' to the music. It is often used in jazz, blues, and country music.

Shuffle Rhythm

Shuffle is characterized by a 'choppy' or 'staccato' feel. It is often used in blues, rock, and country music.

Straight Eights Rhythm

Straight eights is characterized by a steady, rhythmic feel. It is often used in pop, rock, and country music.

Music Language Question Types (cont.)

This sheet provides examples of different question types used in music exams. It includes questions on rhythm, melody, and harmony, along with the expected format for answers.

Rhythm

Example question: Identify and label the rhythm in the following piece of music.

Melody

Example question: Identify and label the melody in the following piece of music.

Harmony

Example question: Identify and label the harmony in the following piece of music.

Melodic Contour Information Sheet

Music Language - Power Chords

Music Language - Rhythm Sheet

Music Language - Chord Sheet

Music Language - Swing, Shuffle, Straight Eights

Exam Prep - Info Sheet

CLICK TO DOWNLOAD

Compositional Devices - Contrast - Information Sheet

This sheet explains the concept of contrast in music. It covers different types of contrast (timbre, dynamics, articulation, etc.) and provides examples of how contrast is used in various musical styles.

Types of Contrast

Examples of contrast in timbre, dynamics, and articulation are provided, along with their notation and a brief explanation of their effect on the music.

Compositional Devices - Variation - Information Sheet

This sheet explains the concept of variation in music. It covers different types of variation (melodic, harmonic, rhythmic, etc.) and provides examples of how variation is used in various musical styles.

Types of Variation

Examples of variation in melody, harmony, and rhythm are provided, along with their notation and a brief explanation of their effect on the music.

Compositional Devices - Repetition - Information Sheet

This sheet explains the concept of repetition in music. It covers different types of repetition (melodic, harmonic, rhythmic, etc.) and provides examples of how repetition is used in various musical styles.

Types of Repetition

Examples of repetition in melody, harmony, and rhythm are provided, along with their notation and a brief explanation of their effect on the music.

Compositional Devices - Transition - Information Sheet

This sheet explains the concept of transition in music. It covers different types of transition (melodic, harmonic, rhythmic, etc.) and provides examples of how transition is used in various musical styles.

Types of Transition

Examples of transition in melody, harmony, and rhythm are provided, along with their notation and a brief explanation of their effect on the music.

Elements of Music - Info Sheet

This sheet provides a comprehensive overview of the elements of music. It covers melody, harmony, rhythm, timbre, dynamics, and articulation, along with their notation and a brief explanation of their effect on the music.

Melody

Melody is a sequence of notes that are perceived as a single line. It is often the most prominent element of a piece of music.

Harmony

Harmony is the combination of notes that are played simultaneously. It provides a sense of depth and richness to the music.

Rhythm

Rhythm is the pattern of notes and rests that are played over time. It provides a sense of movement and energy to the music.

Music Language Question Types (cont.)

This sheet provides examples of different question types used in music exams. It includes questions on melody, harmony, and rhythm, along with the expected format for answers.

Melody

Example question: Identify and label the melody in the following piece of music.

Harmony

Example question: Identify and label the harmony in the following piece of music.

Rhythm

Example question: Identify and label the rhythm in the following piece of music.

Compositional Devices - Contrast

Compositional Devices - Variation

Compositional Devices - Repetition

Compositional Devices - Transition

Elements of Music

Music Language Question Types (cont.)

Unit 3 SAMPLE SACs from DSMusic:



SCAN ME

Ready-made with:

- printable student **Music Language Test**, **Listening & Interpretation Test** plus **Practical Demonstration Info Booklet**

- ***Teacher Information Booklet*** including:

- all relevant audio links (embedded in PDF & as one continuous file)
- timing suggestions
- questions and answers
- much more!



VCE Music Repertoire



VCE Music Contemporary



Student Name: _____

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

MUSIC LANGUAGE TEST

Reading time: 10 minutes
Writing time: 21 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 Music Language Test consists of 6 questions, all of which need to be answered in the spaces provided. Students are advised to use pencil/NOT pen to complete this Music Language Test. There are a total of 20 marks available. The marks allocated to each question are indicated beside each individual question title. Audio material is provided for this Music Language Test. Blank manuscript for rough work is included on page 5.

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Music Repertoire Performance - Sample SAC 1

Music Language

Question 1 (3 marks)

Write each interval using semibreves in either the treble or the bass clef. You will have three minutes to complete this question.



Major 6th above F# minor 2nd below C Augmented 5th above A

OR



Major 6th above F# minor 2nd below C Augmented 5th above A

Question 2 (3 marks)

Listen to the following scales and/or modes. Each scale or mode will be played twice, ascending and/or descending, with silent working time after each playing.

Identify the scale and/or mode played from these alternatives:

major major pentatonic natural minor melodic minor mixolydian

First playing - 5 seconds of silence

Second and final playing - 5 seconds of silence

1. _____

2. _____

3. _____

Music Language continued



Student Name: _____

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

LISTENING & INTERPRETATION TEST

Reading time: 10 minutes
Writing time: 20 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 read the associated teacher information booklet for more information.

Instructions for students:
This Sample SAC 1 - Listening & Interpretation Test 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. Audio material is provided for this Listening & Interpretation Test.

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Music Repertoire Performance - Sample SAC 1

Listening & Interpretation

Question 2 (10 marks)

Work: 'Swearing At The Moon'
Composer/Creator: Arieh Miller
Performer: Brodsky Quartet
Album: Moodswings (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") - 2 minutes of silence

a. 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



Student Information Booklet

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 marks	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 SAC will take place on: **Date:** _____ **Time:** _____

Conditions: you may bring in a bottle of water to assist in your singing if desired and/or your own pencils and eraser if you prefer for listen, playing, notate tasks.

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Practical (Music Language)

Example Practical Demonstrations

Note: the conscious knowledge being demonstrated by a student is significantly lower when playing 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.

Scales and modes (Recreate/Identify)

a. Sing/play the D **OR** Bb/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 bassline of a 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

Final SAC contribution mark (out of 10)

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Music Repertoire Performance - Sample SAC 1

Listening & Interpretation

Question 2 (10 marks)

Work: 'Swearing At The Moon'
Composer/Creator: Arieh Miller
Performer: Brodsky Quartet
Album: Moodswings (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") - 2 minutes of silence

a. 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



Student: 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. Use 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 one-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

a. 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. do	2. re	3.	4.	5. fa	6. do
Bass note	F	G			Bb	F
Quality	Major	minor 7			Major	Major 7

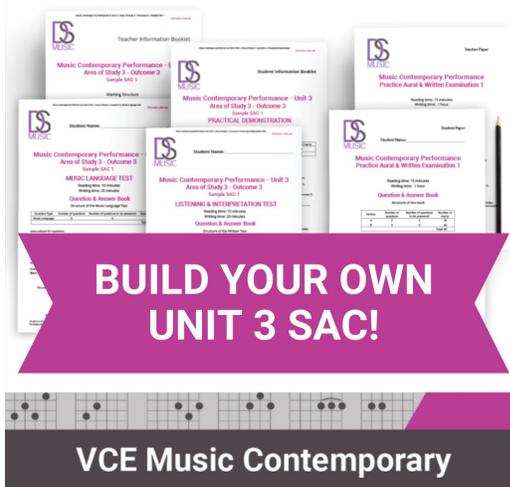
b. Identify the cadence. 1 mark

Music Language continued

NEW from DSM – Curate your own with DSMusic!



SCAN ME



Curate a Unit 3 SAC specially designed for your class and your students!

Work with me to create the perfect SAC needed for your situation.

You curate the questions & content you want, and DSMusic creates and shares a fully finished DIGITAL version for you to use – with no chance *your students* have seen it before!

Sample approach to developing an Assessment Task

Developing School-assessed Coursework (SAC) tasks (VCAA Website)

Support materials

These support materials incorporate the previously known Advice for teachers.

Planning	Teaching and learning	Assessment
Developing a program >	Units 1 - 4 sample learning activities >	General assessment advice >
Implementation videos >		

In each of the four Units 3 and 4 VCE Music studies students are expected to **demonstrate their level of understanding of key knowledge and key skills** outlined in each area of study through a program of School-assessed Coursework (SAC) tasks.

Sample approach to developing an Assessment Task

Developing School-assessed Coursework (SAC) tasks (VCAA Website)

Support materials

These support materials incorporate the previously known Advice for teachers.

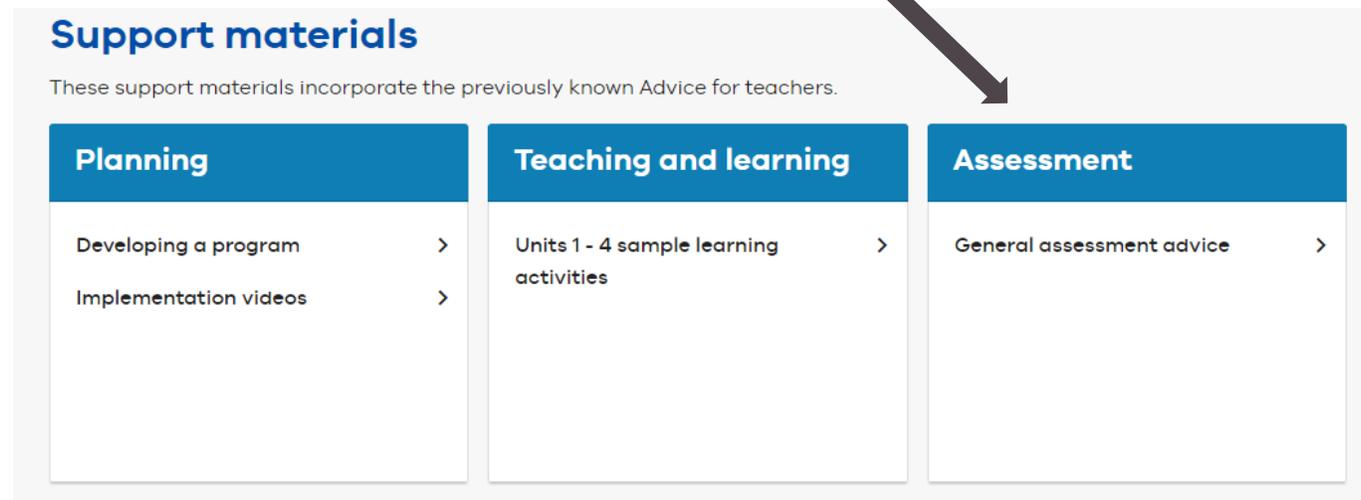
Planning	Teaching and learning	Assessment
Developing a program > Implementation videos >	Units 1 - 4 sample learning activities >	General assessment advice >

Timing = SAC tasks must be a part of the regular curriculum and assessment program and ***must not unduly add to the workload*** associated with that program.

They should be completed ***mainly in class and under supervision.***

Sample approach to developing an Assessment Task

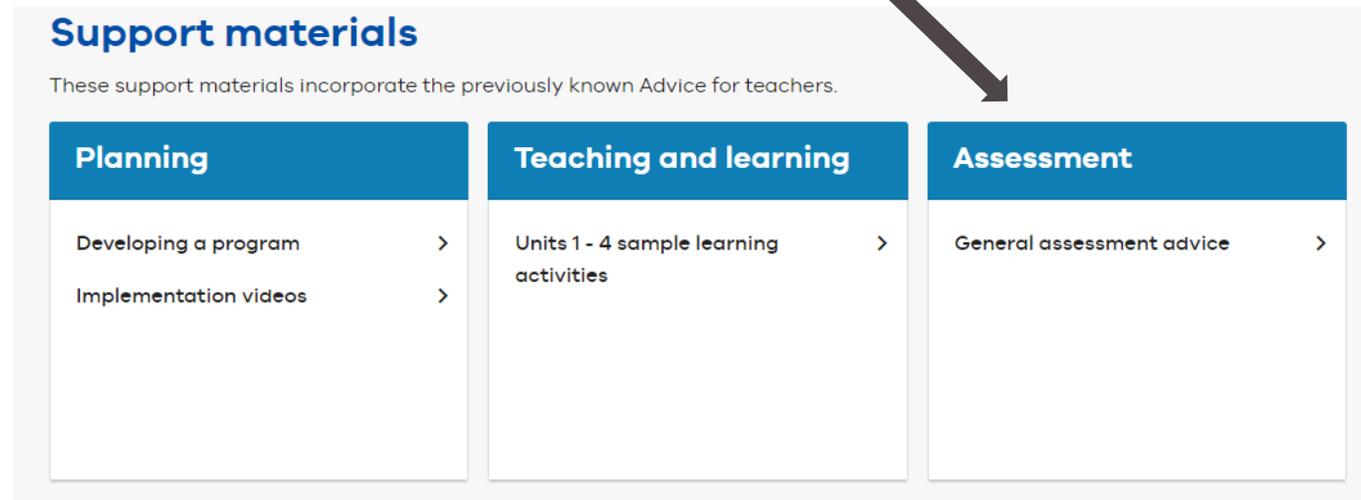
Developing School-assessed Coursework (SAC) tasks (VCAA Website)



Designing/Assessing = Students should be familiar with and ***understand the meaning of the common terms*** embedded in the outcomes of the study design and each of the designated SAC task types. The ***SAC task and assessment instrument should be explained*** to students before they commence the task.

Sample approach to developing an Assessment Task

Developing School-assessed Coursework (SAC) tasks (VCAA Website)



Support materials
These support materials incorporate the previously known Advice for teachers.

Planning	Teaching and learning	Assessment
Developing a program > Implementation videos >	Units 1 - 4 sample learning activities >	General assessment advice >

Designing/Assessing = To assess a student's level of performance, the **VCAA Performance descriptors** can be **used and adapted** to the specifics of each SAC task, or a school-specific marking guide can be developed.

Performance descriptors for Contemporary Performance

Developing School-assessed Coursework (SAC) tasks (VCAA Website)

Support materials

These support materials incorporate the previously known Advice for teachers.

Planning	Teaching and learning	Assessment
<ul style="list-style-type: none"> Developing a program > Implementation videos > 	<ul style="list-style-type: none"> Units 1 - 4 sample learning activities > 	<ul style="list-style-type: none"> General assessment advice >

VCE Music Contemporary Performance Descriptors

[See the VCAA website for Unit 3 Outcome 3 Performance Descriptors.](#)

Very Low 1-4 Low 5-8 Medium 9-12 High 13-16 Very High 17-20

Very low	Low	Medium	High	Very High
Uses some accurate symbols to notate a short music example.	Documents some short music examples in a style-appropriate way.	Notates some music examples with accuracy using style-appropriate notation.	Uses style-appropriate notation to document a range of music examples mostly accurately.	Notates/documents a wide range of music examples with accuracy.

VCE Music Contemporary Performance

[See the VCAA website for Unit 3 Outcome 3 Performance](#)

Very Low 1-4 Low 5-8 Medium 9-12 High 13-16 Very High 17-20

Very low	Low	Medium	High	Very High
Lists some relevant music elements or concepts or compositional devices.	Uses some music terminology to identify relevant elements, concepts and/or compositional devices.	Describes use of relevant music elements, concepts and compositional devices in previously unheard music using some appropriate music terminology.	Explains the use of music elements, concepts and compositional devices in previously unheard works using appropriate music terminology.	Discusses previously unheard music in a considered way, presenting a balanced explanation of the way in which relevant elements, concepts and compositional
Identifies a way in which performers interpret a music element or concept in performance.	Uses some music terminology to identify some ways that performers manipulate elements or concepts in performance.	Describes v which performers interpret ar manipulate music elem and concep performanc		

VCE Music Contemporary Performance Descriptors

[See the VCAA website for Unit 3 Outcome 3 Performance Descriptors.](#)

Very Low 1-4 Low 5-8 Medium 9-12 High 13-16 Very High 17-20

Very low	Low	Medium	High	Very High
Identifies or recreates with instrument/voice some music language aurally.	Recreates with instrument/voice and identifies some music language.	Identifies and recreates with some accuracy on instrument/voice a range of music language.	Identifies and recreates the full range of music language mostly accurately.	Identifies and recreates with consistent accuracy the full range of music language.

Performance descriptors for Repertoire Performance

Developing School-assessed Coursework (SAC) tasks (VCAA Website)

Support materials

These support materials incorporate the previously known Advice for teachers.

Planning	Teaching and learning	Assessment
<ul style="list-style-type: none"> Developing a program > Implementation videos > 	<ul style="list-style-type: none"> Units 1 - 4 sample learning activities > 	<ul style="list-style-type: none"> General assessment advice >



VCE Music Repertoire Performance Descriptors

[See the VCAA website for Unit 3 Outcome 3 Performance Descriptors.](#)

Very Low 1-4 Low 5-8 Medium 9-12 High 13-16 Very High 17-20

Very low	Low	Medium	High	Very High
Uses some accurate symbols to notate a short music example.	Documents some short music examples in an appropriate way.	Notates some music examples with accuracy using appropriate notation.	Uses notation to document a range of music examples mostly accurately.	Notates/documents a wide range of music examples with consistent accuracy.

VCE Music Repertoire Performance Descriptors

[See the VCAA website for Unit 3 Outcome 3 Performance Descriptors.](#)

Very Low 1-4 Low 5-8 Medium 9-12 High 13-16 Very High 17-20

Very low	Low	Medium	High	Very High
Lists some relevant music elements or concepts or compositional devices.	Uses some music terminology to identify relevant elements, concepts and/or compositional devices.	Describes use of relevant music elements, concepts and compositional devices in previously unheard music using some appropriate music terminology.	Explains the use of music elements, concepts and compositional devices in previously unheard works using appropriate music terminology.	Discusses previously unheard music in a considered way, presenting a balanced explanation of the way in which relevant elements, concepts and compositional devices are used.
Identifies a way in which performers (or conductors etc.) interpret a music element or concept in performance.	Uses some music terminology to identify some ways that performers manipulate elements or concepts in performance.	Describes ways in which performers interpret and manipulate music elements and concepts in performance.		

VCE Music Repertoire Performance Descriptors

[See the VCAA website for Unit 3 Outcome 3 Performance Descriptors.](#)

Very Low 1-4 Low 5-8 Medium 9-12 High 13-16 Very High 17-20

Very low	Low	Medium	High	Very High
Identifies or recreates with instrument/voice some music language aurally.	Recreates with instrument/voice and identifies aurally some music language.	Identifies and recreates with some accuracy on instrument/voice a range of music language.	Identifies and recreates the full range of music language mostly accurately.	Identifies and recreates with consistent accuracy the full range of music language.
Uses some accurate symbols to notate a short music example.	Documents some short music examples in an appropriate way.	Notates some music examples with accuracy using appropriate notation.	Uses notation to document a range of music examples mostly accurately.	Notates/documents a wide range of music examples with consistent accuracy.

Based on previous VCE Music Advice for Teachers...

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Task design

The task is based on Area of Study 3 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 45 (Contemporary)*** & ***page 58 (Repertoire)*** of the *VCE Music Study Design* provide a guide to the scope and weighting for each section of the task.

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Task conditions

The task is **worth 40 marks, contributes 20 per cent** to the study score and 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.

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**.

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VICTORIAN CURRICULUM
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Preparation for the task could include:

Combination of skill development drills and exercises (e.g. rehearsals, performances of master classes) set as class/homework activities

Variety of question types/activities that test similar knowledge in different contexts

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 = where are they at with music language, listening & interpretation and practical

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Writing the task, consider section format & timings:

Music Language Test: **25–30 minutes** including questions relating to intervals, scales and modes, tonality, chords, rhythms and transcription

Listening & 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 Demonstration: **10–20 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.

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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 should be Music Language (10 marks), Listening & Interpretation (20 marks) and Practical Demonstration (10 marks), for a total of 40 marks.

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Authenticating...

Authentication issues can be minimised if students complete the ***music language, 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.

Key skills & knowledge are... well... key!

***The Unit 3 SAC Must be based on the
Unit 3 Key Knowledge and Skills!***

Key Knowledge 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
- music language concepts including horizontal and vertical pitch organisation (melody and harmony), rhythmic organisation and appropriate notation conventions.

Key Knowledge for Repertoire Performance

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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
- music language concepts including horizontal and vertical pitch organisation (melody and harmony), rhythmic organisation and notation conventions.

Key Skills for Repertoire Performance

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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
- use music language to:
 - identify, recreate and notate diatonic and chromatic intervals in major scales (up to three sharps or flats) within the range of an octave.
 - Identify and recreate scales and modes including major, natural minor, melodic minor, major pentatonic, minor pentatonic, mixolydian, lydian, dorian
 - perform short, previously unseen melodic lines from notation
 - identify and notate melodic contours
 - notate monophonic melodic lines with up to eight missing beats using major arpeggios, major pentatonic and diatonic major scales in keys up to three sharps and flats
 - recreate and notate all triads and 7ths built on major scale degrees in keys up to three sharps and flats
 - identify and notate using chord symbols or a harmonic grid perfect, imperfect, plagal and interrupted cadences in keys up to three sharps and flats
 - sing back and/or perform on your chosen instrument the bass line of a given chord progression presented aurally, with up to four missing notes
 - identify up to four missing chords in a major key chord progression, ending with a common cadence in keys up to three sharps and flats
 - identify aurally, recreate and notate rhythms with up to eight missing beats in metres including 2/4, 3/4, 4/4 in simple time, 6/8, 9/8 12/8 in compound time, using rhythmic groupings outlined below, together with augmentation dots and ties:

Helpful reminders...

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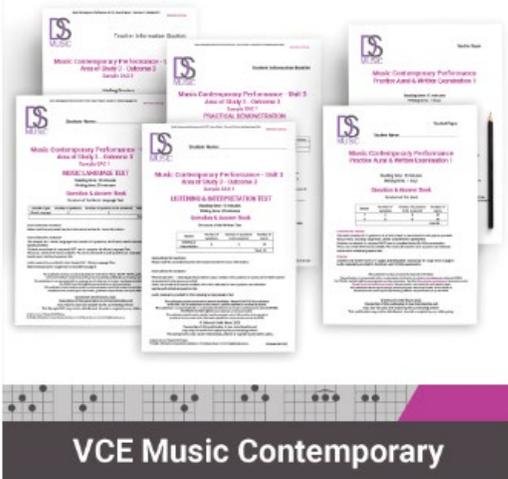
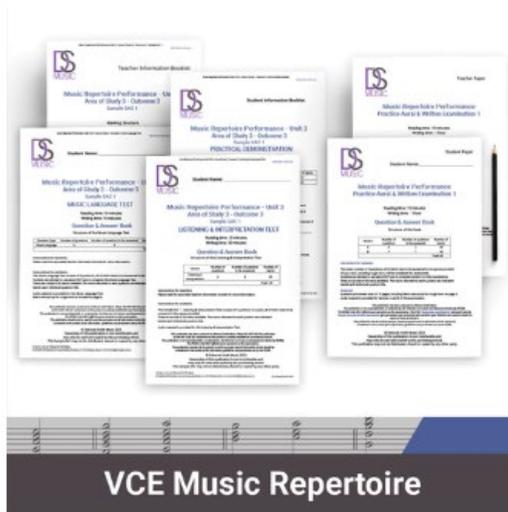


Whilst each of the practical key skills should be practised in class, the task should ***only assess a cross section of these skills***. Otherwise an onerous amount of time would be needed to assess each student.

In previous years, some tasks submitted for audit showed ***confusion around the elements/aspects of performance that may be referred to*** in listening & interpretations, so ***review the Compositional Devices & Musical Elements*** on page 16-19 of the VCE Study Design 2023-2027

Review the VCAA Sample Aural and Written Examination papers when you are planning your Outcome 3 task.

Unit 3 SAMPLE SACs



Remember the ready-made DSMusic Sample SACs I mentioned?

(VCAA “School-based assessment report” for VCE Music Study Design 2017-2021, page 2)

“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.”

Curate your own with DSMusic!



**BUILD YOUR OWN
UNIT 3 SAC!**

VCE Music Repertoire

This image shows a collage of various assessment documents for VCE Music Repertoire. The documents include Teacher Information Booklets, Student Information Booklets, and SAC papers. The SAC papers are titled 'Music Repertoire Performance - Unit 3 Area of Study 3 - Outcome 3 Sample SAC 1' and 'Music Repertoire Performance - Unit 3 Area of Study 3 - Outcome 3 Sample SAC 2 PRACTICAL DEMONSTRATION'. The SAC papers also include sections for 'MUSIC LANGUAGE TEST', 'LISTENING & INTERPRETATION TEST', and 'Questions & Answer Book'. The collage is set against a background of musical notation.



**BUILD YOUR OWN
UNIT 3 SAC!**

VCE Music Contemporary

This image shows a collage of various assessment documents for VCE Music Contemporary. The documents include Teacher Information Booklets, Student Information Booklets, and SAC papers. The SAC papers are titled 'Music Contemporary Performance - Unit 3 Area of Study 3 - Outcome 3 Sample SAC 1' and 'Music Contemporary Performance - Unit 3 Area of Study 3 - Outcome 3 Sample SAC 2 PRACTICAL DEMONSTRATION'. The SAC papers also include sections for 'MUSIC LANGUAGE TEST', 'LISTENING & INTERPRETATION TEST', and 'Questions & Answer Book'. The collage is set against a background of musical notation.

Curate a Unit 3 SAC specially designed for your class and your students!

Work with me to create the perfect SAC needed for your situation.

You curate the questions & content you want, and DSMusic creates and shares a fully finished DIGITAL version for you to use – with no chance *your students* have seen it before!

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Finished DIGITAL product comes complete with:

- printable student **Music Language Test**, **Listening & Interpretation Test** plus **Practical Demonstration Info Booklet**
- ***Teacher Information Booklet*** including:
 - all relevant audio links (embedded in PDF & as one continuous file)
 - timing suggestions
 - questions and answers
 - PLUS MORE!

Order yours now!



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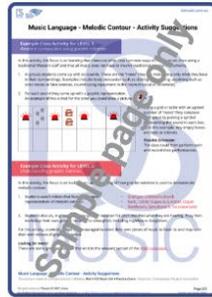
VCE Music Repertoire



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VCE Music Contemporary

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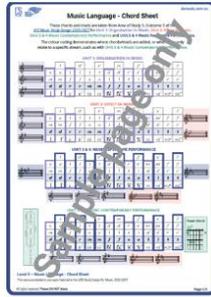
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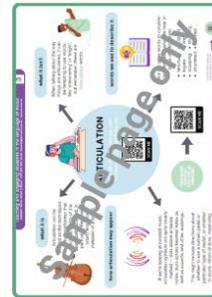
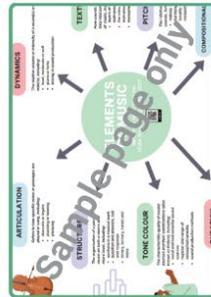
Music Language - Swing, Shuffle,
Straight Eights

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Exam Prep - Info Sheet

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VCE Music Repertoire



VCE Music Contemporary



VCE Music Unit 1 & 2



VCE Music Inquiry

