



Developing Music Language Skills for VCE Students

Presented by
Deborah Smith
(2 March 2025)

dsmusic.com.au

Something to consider...

*Musicianship and music language 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 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?

Music Language is key to a ***personal, first-hand, active*** musical experience



So what does this look like?

We need to be able to see what we hear (as if it were written on a score)

And to be able to hear what we see (hear the notes we see on a staff)





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.



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 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.

Help from VCAA...

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY
 Victorian Certificate of Education
 Year

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

MUSIC REPERTOIRE PERFORMANCE Aural and written examination

Day Date
 Reading time: *** to **.** (15 minutes)
 Writing time: **.** to **.** (1 hour)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	2	2	20
B	7	7	40
			Total 60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper or correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 12 pages, including blank manuscript for rough work on page 9
- An audio recording of musical excerpts for Sections A and B

Instructions

- Write your **student number** in the space provided above on this page.
- All your work, including rough work, will be considered for assessment.
- You may write at any time during the playing of the audio recordings.
- All written responses must be in English.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

© VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY 2023
 February 2023

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY
 Victorian Certificate of Education
 Year

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

MUSIC CONTEMPORARY PERFORMANCE Aural and written examination

Day Date
 Reading time: **.** to **.** (15 minutes)
 Writing time: **.** to **.** (1 hour)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	2	2	20
B	9	9	40
			Total 60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 13 pages, including blank manuscript for rough work on page 8
- An audio recording of musical excerpts for Sections A and B

Instructions

- Write your **student number** in the space provided above on this page.
- All your work, including rough work, will be considered for assessment.
- You may write at any time during the playing of the audio recording.
- All written responses must be in English.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

© VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY 2023
 February 2023

Written examination

[Examination specifications](#) (Version 2, February 2023)

[Sample aural and written examination](#) and [Excerpts](#) (February 2023)

[Sample audio zip file](#) (February 2023)

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY
 Victorian Certificate of Education
 2023

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

MUSIC REPERTOIRE PERFORMANCE Aural and written examination

Monday 13 November 2023
 Reading time: 3.00 pm to 3.15 pm (15 minutes)
 Writing time: 3.15 pm to 4.15 pm (1 hour)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	2	2	20
B	7	7	40
			Total 60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 12 pages, including blank manuscript for rough work on page 9 and
- An audio recording of musical excerpts for Sections A and B

Instructions

- Write your **student number** in the space provided above on this page.
- All your work, including rough work, will be considered for assessment.
- You may write at any time during the playing of the audio recording.
- All written responses must be in English.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

© VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY 2023

VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY
 Victorian Certificate of Education
 2023

SUPERVISOR TO ATTACH PROCESSING LABEL HERE

STUDENT NUMBER

MUSIC CONTEMPORARY PERFORMANCE Aural and written examination

Tuesday 31 October 2023
 Reading time: 3.00 pm to 3.15 pm (15 minutes)
 Writing time: 3.15 pm to 4.15 pm (1 hour)

QUESTION AND ANSWER BOOK

Structure of book

Section	Number of questions	Number of questions to be answered	Number of marks
A	2	2	20
B	9	9	40
			Total 60

- Students are permitted to bring into the examination room: pens, pencils, highlighters, erasers, sharpeners and rulers.
- Students are NOT permitted to bring into the examination room: blank sheets of paper and/or correction fluid/tape.
- No calculator is allowed in this examination.

Materials supplied

- Question and answer book of 12 pages, including blank manuscript for rough work on page 8
- An audio recording of musical excerpts for Sections A and B

Instructions

- Write your **student number** in the space provided above on this page.
- All your work, including rough work, will be considered for assessment.
- You may write at any time during the playing of the audio recording.
- All written responses must be in English.

Students are NOT permitted to bring mobile phones and/or any other unauthorised electronic devices into the examination room.

© VICTORIAN CURRICULUM AND ASSESSMENT AUTHORITY 2023

Key Skills for Contemporary Performance



VCAA VCE Music Study Design

Key skills

- identify treatment of music elements, concepts and the use of compositional devices in a range of contemporary music excerpts
- identify, describe and compare the ways in which performers interpret and manipulate music elements and concepts in performance
- identify aurally, recreate and document diatonic intervals in major scales up to two sharps and flats within a range of an octave
- identify aurally scales and modes including major, aeolian, major pentatonic, minor pentatonic, mixolydian, dorian, phrygian, blues and recreate in up to two sharps or flats
- recreate and notate single melodic line with up to eight missing beats in the given scales and modes in isolation or in context
- identify aurally, recreate and document all triads and 7ths built on Major scale degrees, and sus4 and power chords
- identify aurally missing chords in the following common chord progressions: I-IV-V-I, ii-V-I, I-V-vi-IV, I-vi-IV-V, i-VII-VI-V(7), I-bVII-IV-I
- identify aurally, recreate and document rhythms in 4/4, 2/4, 3/4, 6/8, 12/8 with up to eight missing beats in the following groupings and patterns:



- identify aurally and recreate rhythmic feels including swing, shuffle and straight eights.

Key Skills for Repertoire Performance



VCAA VCE Music Study Design



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:

Teach/Learn – Scales & Modes



Section 1 - Scales



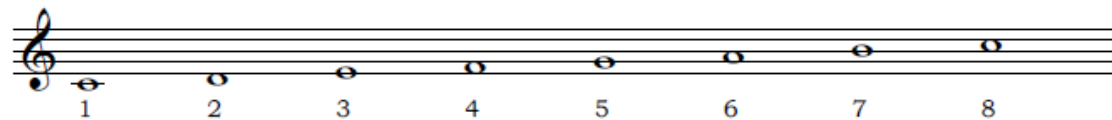
The Major Scale

The **Major scale** is one of the most common scales in use today. It has been used as a basis for composition since approximately 1600 AD. Scales were originally called modes. Only two modes remain in common usage. The Ionian mode (now known as the **Major scale**) and the Aeolian mode (now known as the **natural minor scale**).

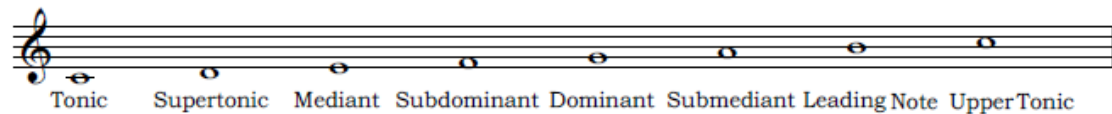


Notes in a scale can be labelled in many ways.

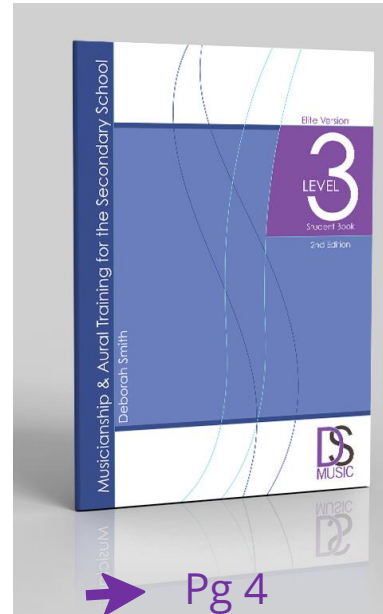
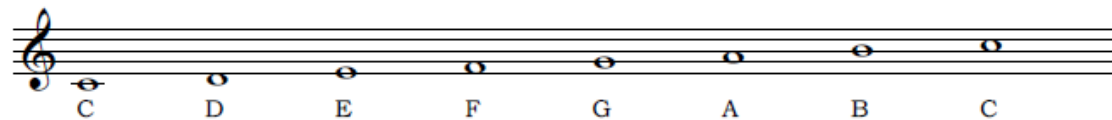
C Major in Scale Degrees

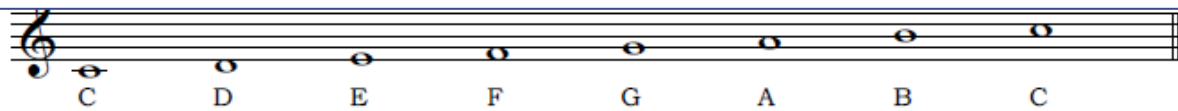


C Major in Tonal or Functional Names



C Major in Letter Names





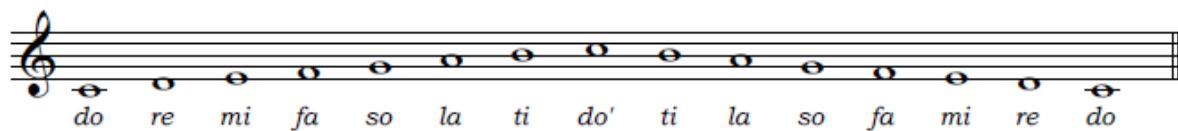
Tonic or Movable *do* Solfa

We can use a **functional note naming system** such as **tonic solfa** (designed specifically for singing), where the tonic note of a Major scale is always *do*.

Click on the associated information sheet icon: **I** in the left margin, for more tonic solfa information.



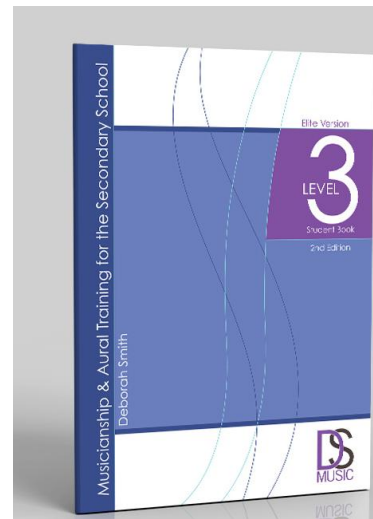
C Major in Solfa



Handsigns

Each solfa note name has a matching handsign. Solfa handsigns are used to physically show the pitch of the notes in the air. *do* should be placed in front of your stomach and the others are each placed a little higher to show the melodic shape.

See Appendix 1, page 213, for solfa handsigns.



All the musical examples given so far have used the **treble** or G clef. This is a sign placed at the start of a piece of music, showing that the music is written for treble (high) voices or instruments. It is called the G clef as it curls around the line where the note G would be.



This next C Major scale is written out in the **bass** or F clef. This is the sign showing that the music is written for bass (low) voices or instruments. It is called the F clef as the two dots are placed on either side of the line where the note F would be.



C Major in the Bass Clef



do re mi fa so la ti do' ti la so fa mi re do
C D E F G A B C B A G F E D C



The Grand Staff



The **Grand Staff** usually consists of a treble staff and a bass staff connected by a brace at the beginning.



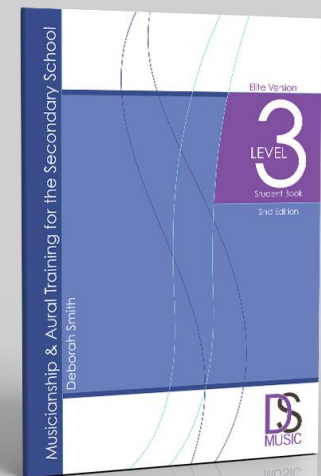
do, re, mi, fa, so, la, ti, do
C D E F G A B C

These two notes look like they are a long way apart when in reality they are the same note.

We use an **apostrophe** (do') to indicate that a solfa note is in an upper octave.

Similarly a **comma** (do,) beside a note's name indicates it is in a lower octave.

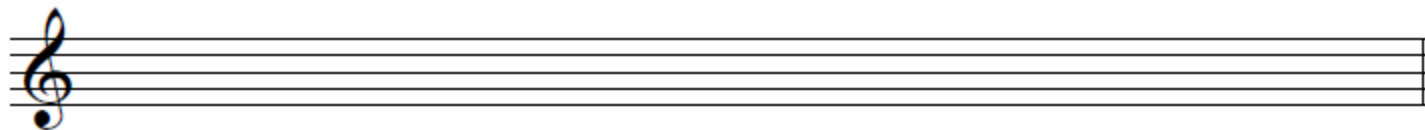
Notice that solfa names are written in **lowercase** (usually in italics) and letter names are written in **UPPERCASE**.



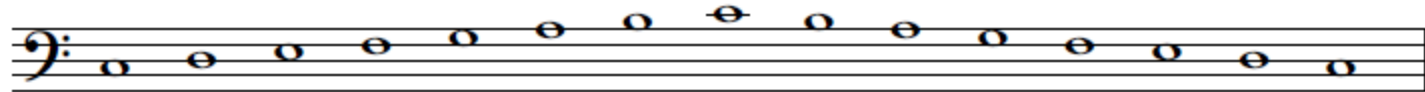


Worksheet 2

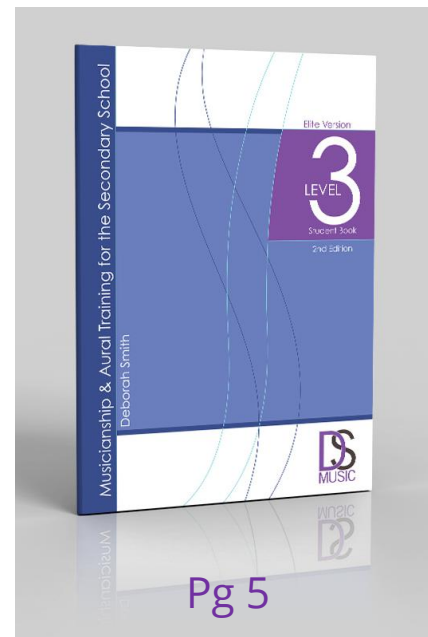
S1 Scales 1 Using semibreves in the treble clef, write one octave (i.e. from middle C up to the next C), ascending and descending, of C Major.



S1 Scales 2 Write the letter names beneath the given C Major scale.



Remember - **learning** isn't **knowing!**





Week 1 Day 1

The Major Scale in Solfa - Basic Practice Activity

Process

1. Watch the video while focusing on the singing
2. Watch the video while focusing on the handsigns
3. Watch the video while showing the handsigns
4. Sing the scale, in solfa with handsigns, ascending then descending, with the video
5. Sing the scale, in solfa with handsigns, ascending then descending, watching the video, without sound
6. Repeat Step 5, without the video



For information about **Major Scales** see Page 14 of [MAAT Level 2](#) and Page 4 of [MAAT Level 3](#)

For information about [Solfa](#) and [Handsigns](#) go to the [Advice](#) menu in the Music Language Online Course Musicianship Module page at dsmusic.com.au

To work through [Major Scales in Solfa](#) as a concept go to the [Concept Plans](#) menu in the Music Language Online Course Musicianship Module page at dsmusic.com.au



Week 1 Day 1

The Major Scale in Solfa - Basic Practice Activity

Process

1. Watch the video while focusing on the singing
2. Watch the video while focusing on the handsigns
3. Watch the video while showing the handsigns
4. Sing the scale, in solfa with handsigns, ascending then descending, with the video
5. Sing the scale, in solfa with handsigns, ascending then descending, watching the video, without sound
6. Repeat Step 5, without the video



For information about **Major Scales** see Page 14 of [MAAT Level 2](#) and Page 4 of [MAAT Level 3](#)

For information about [Solfa](#) and [Handsigns](#) go to the [Advice](#) menu in the Music Language Online Course Musicianship Module page at dsmusic.com.au

To work through [Major Scales in Solfa](#) as a concept go to the [Concept Plans](#) menu in the Music Language Online Course Musicianship Module page at dsmusic.com.au

Week 5 Day 5

The Major Scale in Solfa - Practice Activity 21

Process

1. Sing the scale, in solfa with handsigns, ascending then descending, with or without the video, several times
2. Sing the scale, in solfa with handsigns, descending then ascending
3. Repeat Step 2, in 3rds, as shown in the example below



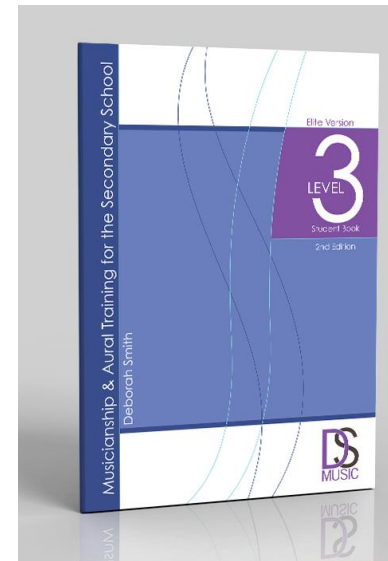
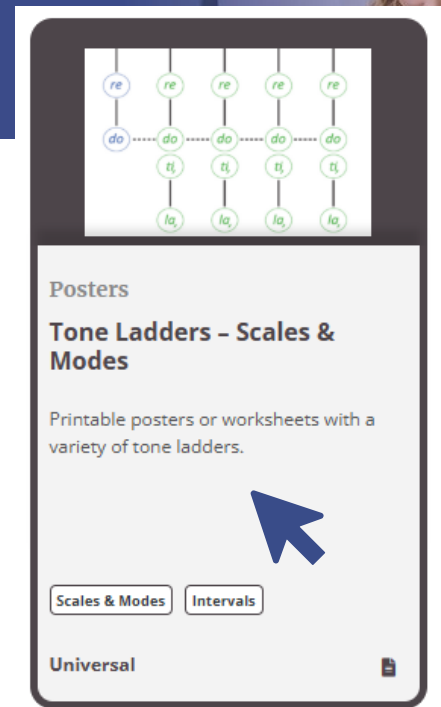
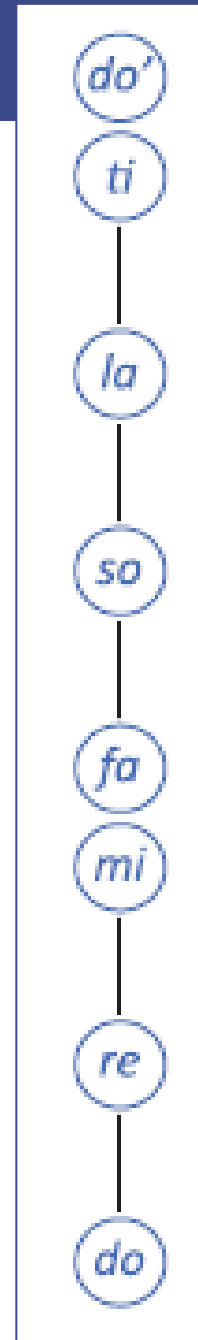
Descending: $\frac{4}{4}$ |

Ascending: $\frac{4}{4}$ |



More Practice Ideas: Using Tone Ladders

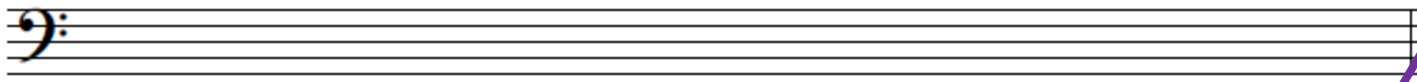
- Students sing/play the scale back using the relevant tone ladder visual
- Students sing/play and the class identifies
- **Extend:** Students sing/play back in a 1,1-2-1,1-2-3-2-1 sequence using the tone ladder visuals



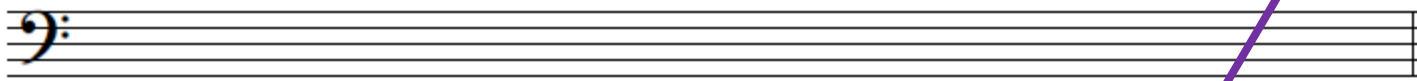
Worksheet 14

W

S3 Scales 1 On the given staff, write one octave, ascending and descending, in quarter notes, of the natural minor scale with two sharps in the key signature. Write the letter names beneath each note.

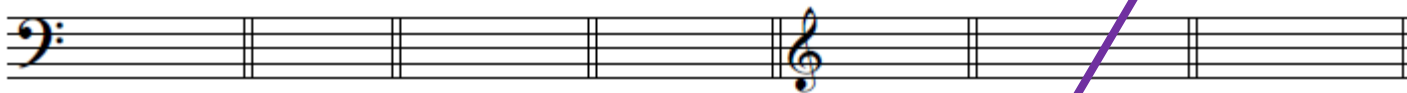


S3 Scales 2 On the given staff, write one octave, ascending and descending, in quarter notes, of the natural minor scale with three flats in the key signature. Write the solfa beneath each note.



W

S3 Scales 3 Write the key signatures belonging to the following keys.



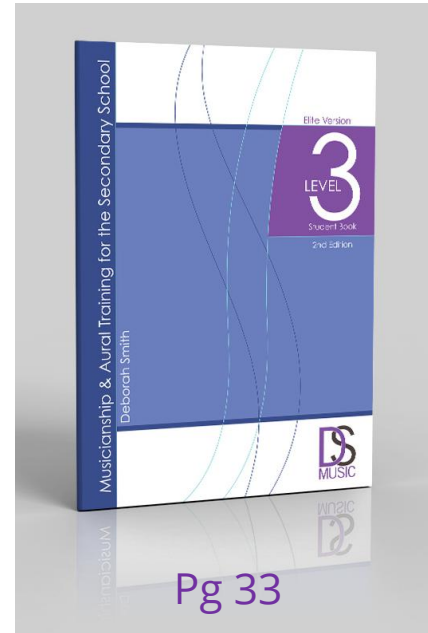
D minor G Major G minor B minor C Major F# minor C minor

S3 Aural Scale Recognition Three scales will be played twice each.
Name each scale as Major or natural minor.

1. _____ 2. _____ 3. _____

1/33

- Students identify scales & modes aurally from options/alternatives provided
- Provide students a process to follow:
 - What are the first notes?
 - Listen for differences across the scales & modes



Key Skills for Contemporary Performance



VCAA VCE Music Study Design

Key skills

- identify treatment of music elements, concepts and the use of compositional devices in a range of contemporary music excerpts
- identify, describe and compare the ways in which performers interpret and manipulate music elements and concepts in performance
- identify aurally, recreate and document diatonic intervals in major scales up to two sharps and flats within a range of an octave
- identify aurally scales and modes including major, aeolian, major pentatonic, minor pentatonic, mixolydian, dorian, phrygian, blues and recreate in up to two sharps or flats
- recreate and notate single melodic line with up to eight missing beats in the given scales and modes in isolation or in context
- identify aurally, recreate and document all triads and 7ths built on Major scale degrees, and sus4 and power chords
- identify aurally missing chords in the following common chord progressions: I-IV-V-I, ii-V-I, I-V-vi-IV, I-vi-IV-V, i-VII-VI-V(7), I-bVII-IV-I
- identify aurally, recreate and document rhythms in 4/4, 2/4, 3/4, 6/8, 12/8 with up to eight missing beats in the following groupings and patterns:



- identify aurally and recreate rhythmic feels including swing, shuffle and straight eights.

Key Skills for Repertoire Performance



VCAA VCE Music Study Design



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:

Section 1 - Intervals



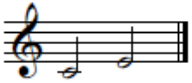
Major, Perfect & Minor Intervals & Intervals within Scales

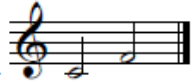
An **interval** is a description of the (inclusive) distance from one note to another. **Major** and **Perfect** intervals are found between the bottom or tonic note of a **Major scale** and other notes within that scale.


A **Major** interval is so named because it is found in the Major scale, however, even though **Perfect** intervals are also found in the Major scale, the name **Perfect** comes from the historical belief that (due to the fact these intervals resonate differently from other intervals) **Perfect** intervals have special meaning to those listening.

Intervals are named according to their **quality** (Major, Perfect etc) and **size** (number).



C up to E is a **Major 3rd** -  a 3rd, as there are 3 note names (C, D and E) involved in this interval and Major, because E is the 3rd note of the C Major scale.

C up to F is a **Perfect 4th** -  a 4th, as there are 4 note names (C, D, E and F) involved in this interval and Perfect, because F is the 4th note of the C Major scale.

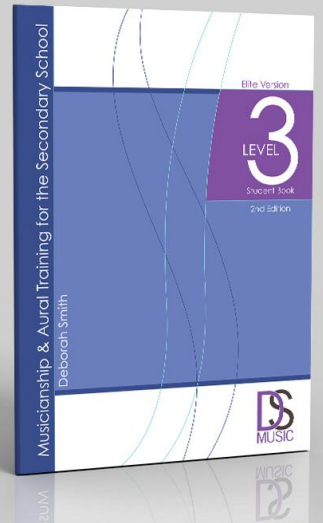
Click on the associated information sheet icon:  for more information.

The **lower** note of an interval can be considered the tonic note of that interval.

Major & Perfect Intervals in C Major



Perfect Unison Major 2nd Major 3rd Perfect 4th Perfect 5th Major 6th Major 7th Perfect Octave





I

Minor intervals are found by taking a Major interval and making it one semitone smaller.

W



Major 3rd minor 3rd

C up to E is a Major 3rd (as both these notes are found in C Major) therefore C to E \flat is a minor 3rd as the top note is lowered one semitone, making the Major interval one semitone smaller.

I

A **semitone** is the interval between any note and the next closest or adjacent note.

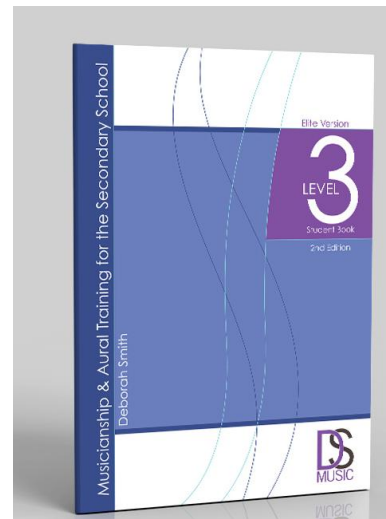
A **tone** is the interval made up of, or equivalent to, two semitones.

A **sharp**:# is a note one semitone above (to the right of) a white note (usually a black note) on the keyboard.

A **flat**: \flat is a note one semitone below (to the left of) a white note (usually a black note) on the keyboard.



See the related information sheets for more interval information.

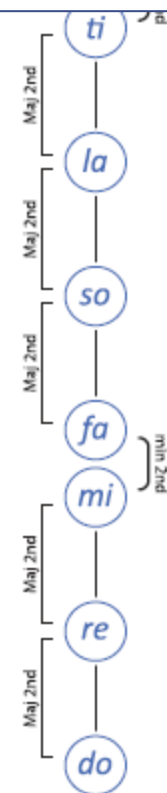
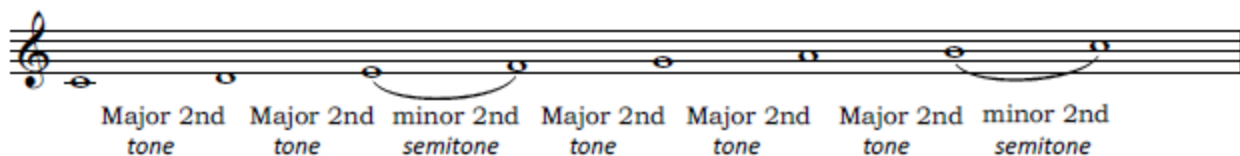




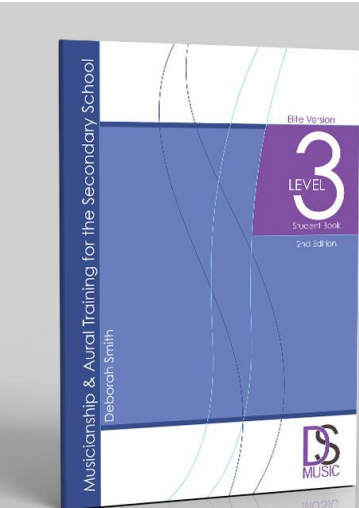
Intervals within Scales

A scale's specific **interval pattern** will determine the way that particular scale will sound. We show where the **minor 2nds** or **semitones** occur in scales by using slurs.

Intervals within C Major



Remember - **learning** isn't **knowing!**



Practice – Intervals

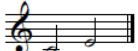
Section 1 - Intervals

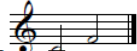
Major, Perfect & Minor Intervals & Intervals within Scales

An **interval** is a description of the (inclusive) distance from one note to another. **Major** and **Perfect** intervals are found between the bottom or tonic note of a **Major scale** and other notes within that scale.

A **Major** interval is so named because it is found in the Major scale, however, even though **Perfect** intervals are also found in the Major scale, the name **Perfect** comes from the historical belief that (due to the fact these intervals resonate differently from other intervals) **Perfect** intervals have special meaning to those listening.

Intervals are named according to their **quality** (Major, Perfect etc) and **size** (number).

I C up to E is a **Major 3rd** -  a 3rd, as there are 3 note names (C, D and E) involved in this interval and Major, because E is the 3rd note of the C Major scale.

C up to F is a **Perfect 4th** -  a 4th, as there are 4 note names (C, D, E and F) involved in this interval and Perfect, because F is the 4th note of the C Major scale.

Click on the associated information sheet icon: **I** for more information.

The **lower** note of an interval can be considered the tonic note of that interval.

Major & Perfect Intervals in C Major

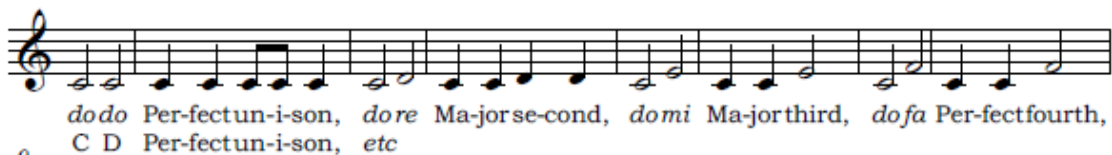


Perfect Unison Major 2nd Major 3rd Perfect 4th Perfect 5th Major 6th Major 7th Perfect Octave

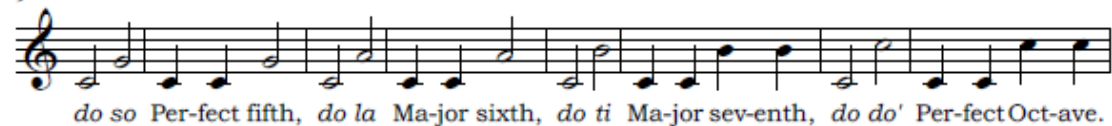
Interval Practice 1

Practise singing all interval exercises (in solfa and in letter names) in all known Major keys.

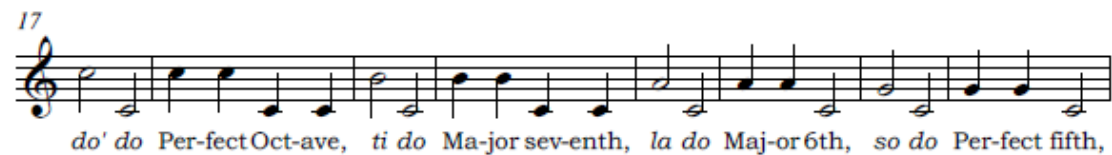
Ascending & Descending Major & Perfect Intervals



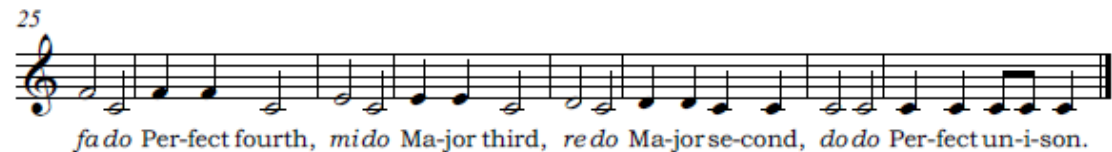
do do Per-fectun-i-son, do re Ma-jorse-cond, do mi Ma-jorthird, do fa Per-fectfourth, C D Per-fectun-i-son, etc



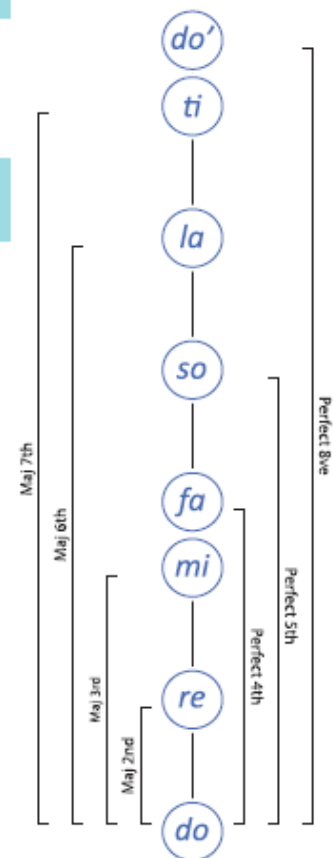
do so Per-fect fifth, do la Ma-jor sixth, do ti Ma-jor sev-enth, do do' Per-fect Oct-ave.



do' do Per-fect Oct-ave, ti do Ma-jor sev-enth, la do Maj-or 6th, so do Per-fect fifth,



fa do Per-fect fourth, mi do Ma-jor third, re do Ma-jor se-cond, do do Per-fect un-i-son.

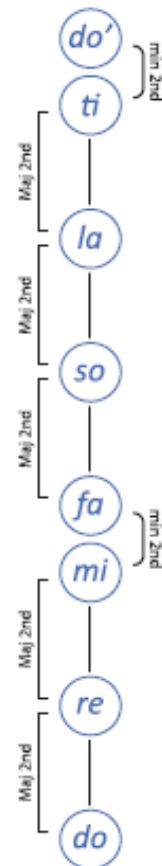




Consecutive Intervals in the Major Scale - Basic Practice Activity

Process

1. Watch the video while focusing on the intervals. The notation example given and being sung in the video is in C Major, however this activity can be practiced in any Major key
2. Watch the video while showing the handsigns
3. Sing the consecutive intervals in the Major scale, ascending then descending, in solfa with handsigns, labelling all consecutive intervals, with the video
4. Sing the consecutive intervals in the Major scale, ascending then descending, in solfa with handsigns, labelling all consecutive intervals, reading the tone ladder (in the video, without sound or on the right)
5. Repeat Step 4, from memory



For information about *intervals in the Major scale* see Page 22 of [MAAT Level 2](#) and Page 6

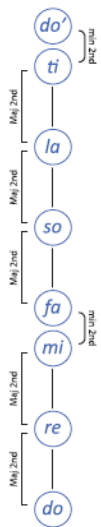
Major 2nd tone Major 2nd tone minor 2nd semitone Major 2nd tone Major 2nd tone Major 2nd tone minor 2nd semitone



Consecutive Intervals in the Major Scale - Basic Practice Activity

Process

1. Watch the video while focusing on the intervals. The notation example given and being sung in the video is in C Major, however this activity can be practiced in any Major key
2. Watch the video while showing the handsigns
3. Sing the consecutive intervals in the Major scale, ascending then descending, in solfa with handsigns, labelling all consecutive intervals, with the video
4. Sing the consecutive intervals in the Major scale, ascending then descending, in solfa with handsigns, labelling all consecutive intervals, reading the tone ladder (in the video, without sound or on the right)
5. Repeat Step 4, from memory



For information about **intervals in the Major scale** see Page 22 of [MAAT Level 2](#) and Page 6 of [MAAT Level 3](#)

To work through [Intervals as a concept](#) go to the [Concept Plans](#) menu in the Music Language Online Course Musicianship Module page at dsmusic.com.au

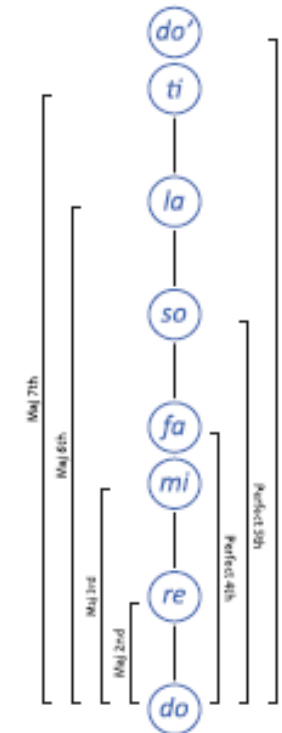
Musical notation on a treble clef staff showing the intervals of the C major scale: Major 2nd tone, Major 2nd tone, minor 2nd semitone, Major 2nd tone, Major 2nd tone, Major 2nd tone, minor 2nd semitone.

Week 3 Day 6

Major and Perfect Intervals - Basic Practice Activity

Process

1. Watch the video while focusing on the intervals
2. Watch the video while showing the handsigns
3. Sing the Major and Perfect intervals, ascending then descending, in solfa with handsigns, labelling all intervals, with the video
4. Sing the Major and Perfect intervals, ascending then descending, in solfa with handsigns, labelling all intervals, reading the tone ladder (in the video, without sound or on the right)
5. Repeat Step 4, without the video or tone ladder

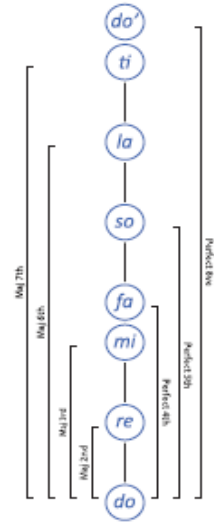


Week 3 Day 6

Major and Perfect Intervals - Basic Practice Activity

Process

1. Watch the video while focusing on the intervals
2. Watch the video while showing the handsigns
3. Sing the Major and Perfect intervals, ascending then descending, in solfa with handsigns, labelling all intervals, with the video
4. Sing the Major and Perfect intervals, ascending then descending, in solfa with handsigns, labelling all intervals, reading the tone ladder (in the video, without sound or on the right)
5. Repeat Step 4, without the video or tone ladder

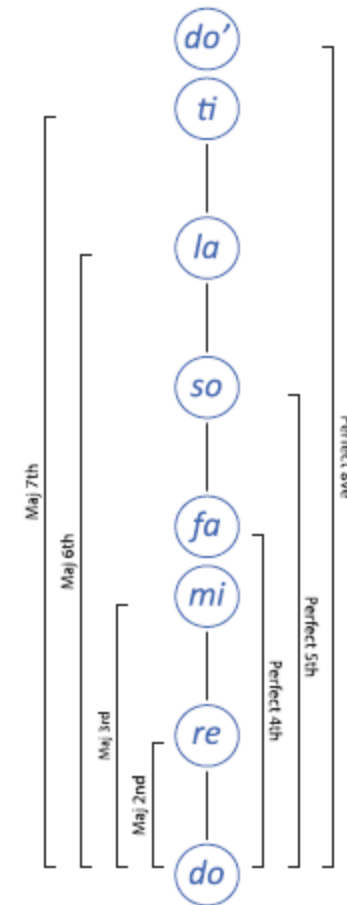


Week 5 Day 5

Major and Perfect Intervals - Practice Activity 1

Process

1. Sing the Major and Perfect intervals, ascending then descending, in solfa with handsigns, with or without the video, several times
2. Sing the Major and Perfect intervals, ascending then descending, in solfa with handsigns, inner hearing the lowest note of each interval



More Practice Ideas: Interval Clever Echo

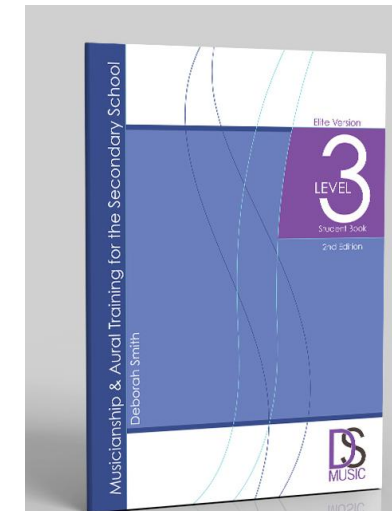


- Teacher sings intervals on neutral syllable
- Students sing these back
- **Extend:** Students sing them back again in solfa with handsigns or on neutral syllables before labelling (e.g. Major 3rd)

Clever Echo - Intervals 3d.

Step 3: Sing in solfa with interval name

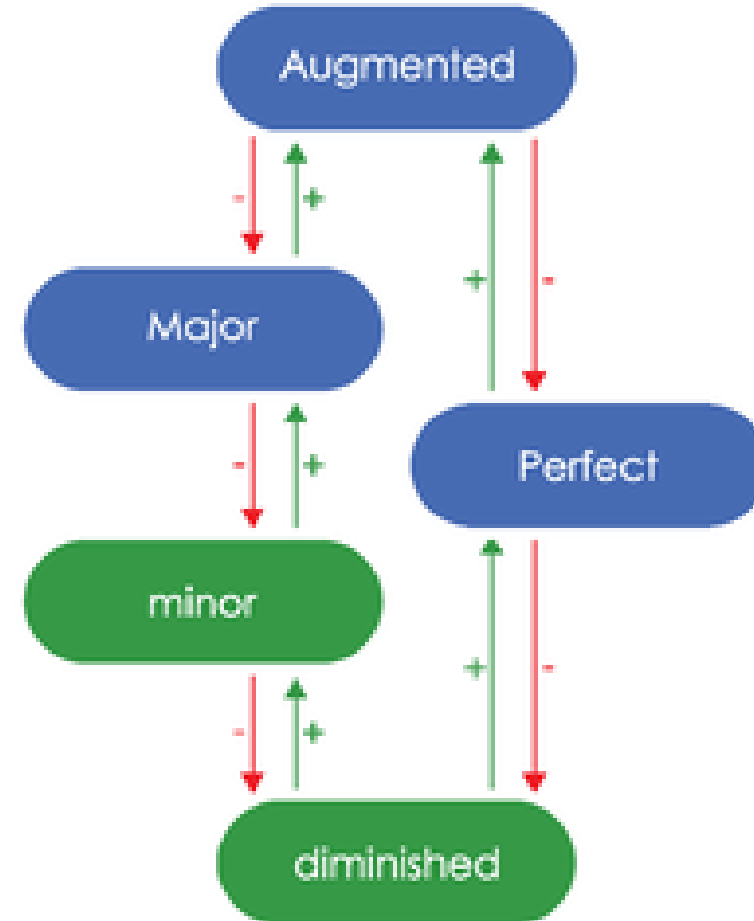
© Deborah Smith 2017



Visual Assessment Activity Example – Intervals



- Students visually identify the size and quality of each interval
- Provide students a process to follow:
 - Count the number of notes (quantity)
 - Determine the scale (quality)



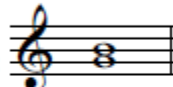


Identifying Intervals



If asked to **identify** an interval, the first step is to count up the number of notes (including the given note) to determine the **number**.

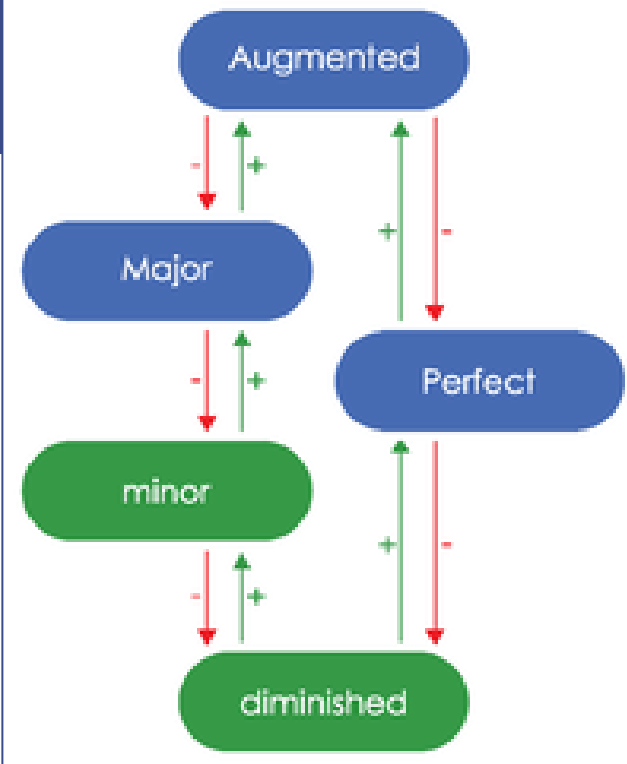
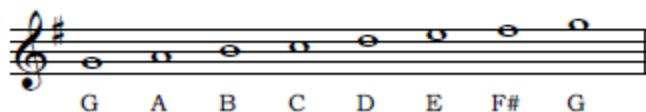


For example, if asked to **identify** this interval:  **count** up the letter names from G (the lowest note of the interval) to B (the highest note of the interval) making this interval a **3rd**: G, A, B.

The second step is to **determine** whether the highest note of the interval (in this case B) belongs to the Major scale beginning on the lowest note of the interval (in this case G Major).

As you can see in the G Major scale:

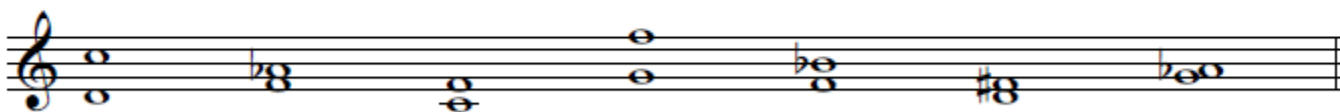
B is the 3rd note and therefore, this interval is a Major 3rd.



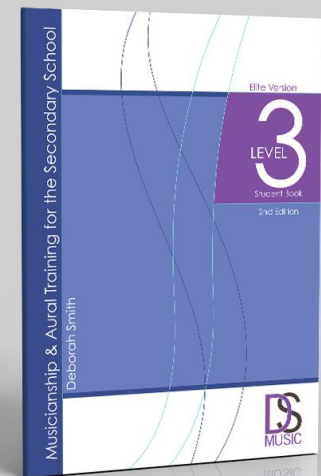
Worksheet 9



S2 Intervals 1 Name these intervals. The first has been done for you. (Note that the bottom note changes for each interval).



minor 7th



Key Skills for Contemporary Performance



VCAA VCE Music Study Design

Key skills

- identify treatment of music elements, concepts and the use of compositional devices in a range of contemporary music excerpts
- identify, describe and compare the ways in which performers interpret and manipulate music elements and concepts in performance
- identify aurally, recreate and document diatonic intervals in major scales up to two sharps and flats within a range of an octave
- identify aurally scales and modes including major, aeolian, major pentatonic, minor pentatonic, mixolydian, dorian, phrygian, blues and recreate in up to two sharps or flats
- recreate and notate single melodic line with up to eight missing beats in the given scales and modes in isolation or in context
- identify aurally, recreate and document all triads and 7ths built on Major scale degrees, and sus4 and power chords
- identify aurally missing chords in the following common chord progressions: I-IV-V-I, ii-V-I, I-V-vi-IV, I-vi-IV-V, i-VII-VI-V(7), I-bVII-IV-I
- identify aurally, recreate and document rhythms in 4/4, 2/4, 3/4, 6/8, 12/8 with up to eight missing beats in the following groupings and patterns:



- identify aurally and recreate rhythmic feels including swing, shuffle and straight eights.

Key Skills for Repertoire Performance



VCAA VCE Music Study Design



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:



Section 1 - Melody



Sightread the following melodies: "Lara's Song" and "James's Song" by first saying the rhythm names of the notes while tapping or conducting the beat, then by singing the notes in solfa and letter names.

Use this process for all scales, interval exercises, melodic examples and completed transcription exercises throughout this book.

Click on the associated sightreading sheet icon:  for more sightreading exercises.



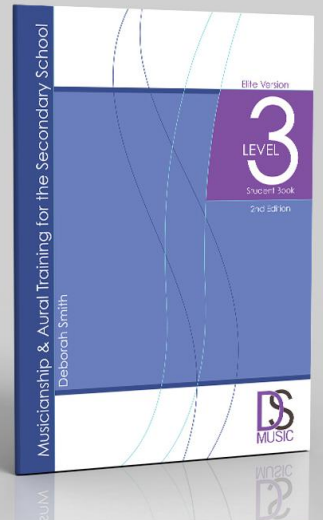
Lara's Song

Smith



mi fa so so etc

When a melody such as "Lara's Song" has been written using only notes from the scale of C Major (and ends on C) we say that this composition is in the **key of C Major**.



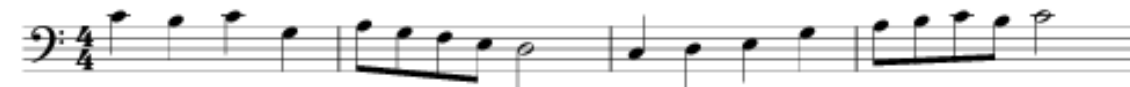
S1 Melody Sightreading Sheet 1 (Reference: Level 3 Books, page 9)

To listen to the audio file while looking at the score, please open this PDF again, giving you TWO open copies. Click on the audio icon in one PDF to begin the recording, then re-open the first PDF (by clicking on the first tab at the top) to follow the score.

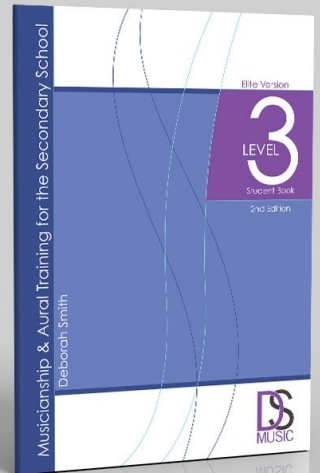
Melody 1



Melody 2



Melody 3

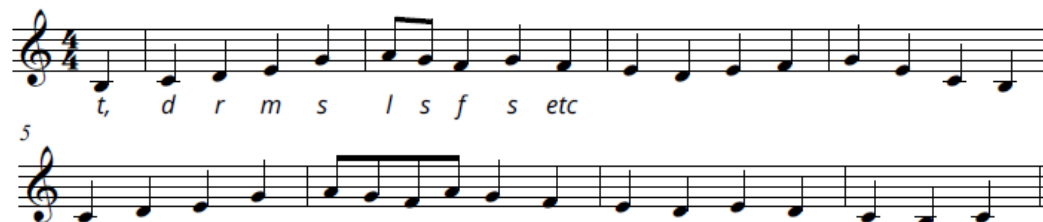


Week 1 Day 1

Major Melody 1 - Basic Solfa Practice Activity

Process

1. Watch and follow the video, quietly tapping the beat and inner hearing (or saying out loud) the rhythm names
2. Watch and follow the video, quietly tapping the rhythm, inner hearing the solfa
3. Watch and follow the video, inner hearing the solfa, showing the handsigns
4. Watch the video while showing the handsigns
5. Sing the melody, in solfa with handsigns, following the video
6. Sing the melody, in solfa with handsigns (in the video, without sound or below) - stop regularly and listen to the video to check your accuracy



For information about melodic sightreading see Page 7 of [MAAT Level 2](#) and Page 9 and 25 of [MAAT Level 3](#)

To work through [Major Melodies](#) as a concept go to the [Concept Plans](#) menu in the Music Language Online Course Musicianship Module page a





Major Melody 1 - Basic Solfa Practice Activity

Process

1. Watch and follow the video, quietly tapping the beat and inner hearing (or saying out loud) the rhythm names
2. Watch and follow the video, quietly tapping the rhythm, inner hearing the solfa
3. Watch and follow the video, inner hearing the solfa, showing the handsigns
4. Watch the video while showing the handsigns
5. Sing the melody, in solfa with handsigns, following the video
6. Sing the melody, in solfa with handsigns (in the video, without sound or below) - stop regularly and listen to the video to check your accuracy



t, d r m s l s f s etc

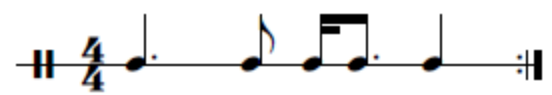


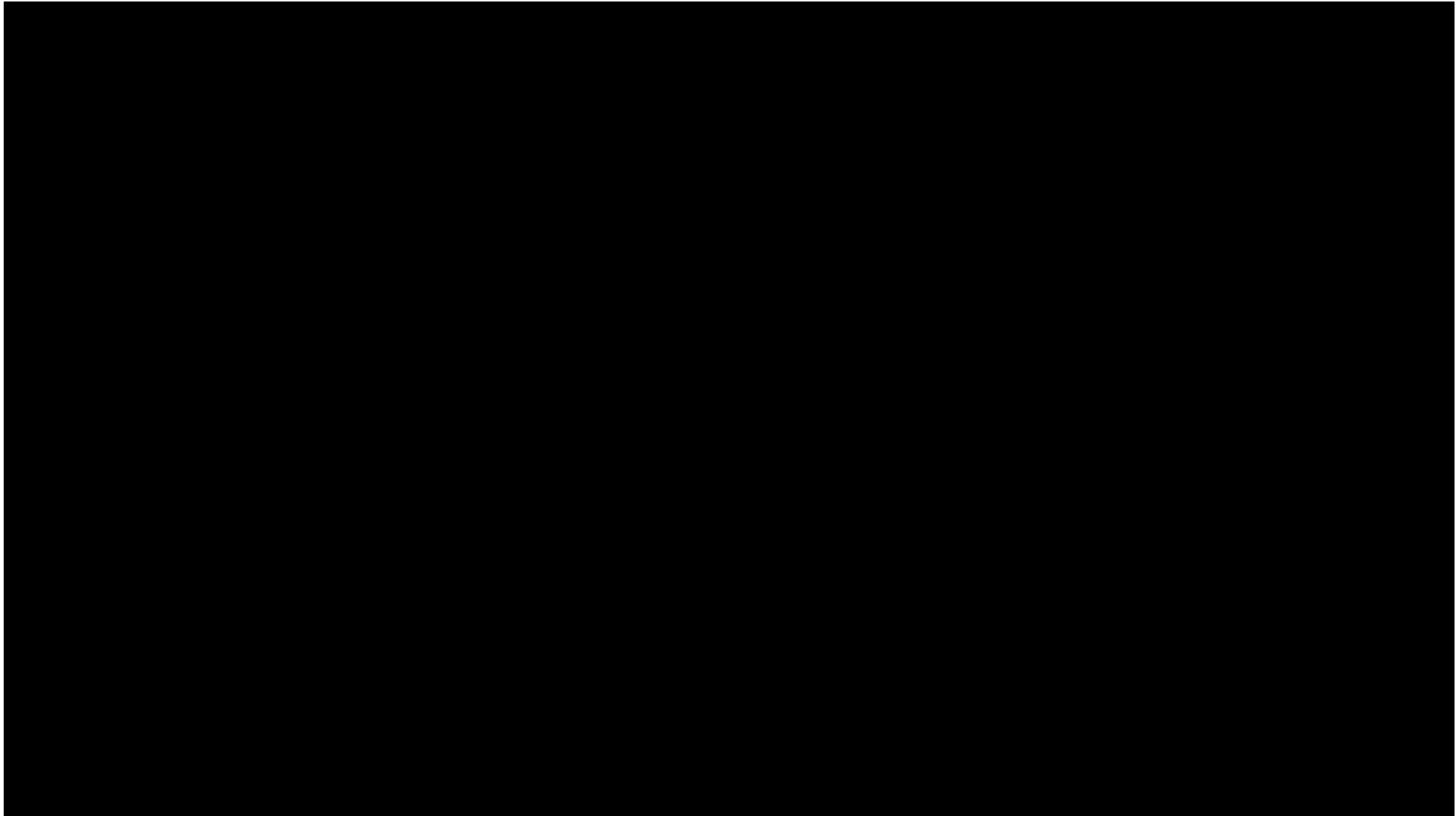
Week 5 Day 4

Major Melody 7 - Solfa Practice Activity 1

Process

1. Sing the melody, in solfa with handsigns, with or without the video, several times
2. Sing the melody, in solfa, while clapping the ostinato, as shown below





Other Practice Ideas: Integrated Aural & Theory



- Student/ensemble sing/play a melodic line
- Class/ensemble reviews a documented source and answers/discusses general related questions



MAAT
L3, Pg.
191 &
more!

Question 20 (5 marks)

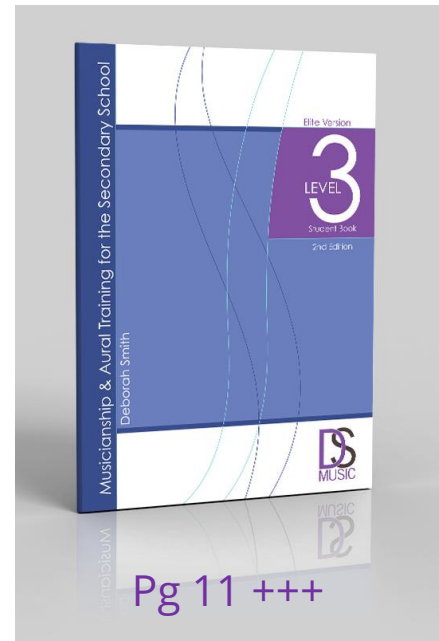
Use the following notation to answer the questions below.

- a. What chord is created by the top four instruments playing in the final bar? 1 mark
F Dominant 7th _____
- b. Identify the scale or mode form. 1 mark
Mixolydian (on F) _____
- c. Identify the bracketed interval between bars 2 and 3 in the oboe. 1 mark
Augmented 4th _____
- d. What is the correct time signature for bar two? 1 mark
6/8 _____
- e. There is a note missing in bar 3 of the bassoon part - what should the value of this note be? 1 mark
A quaver/eighth note value _____

Written & Aural Assessment Activity – Melody



- Students transcribe/document the aural melodic line in notation or letter names
- Provide students a process to follow:
 - Determine tonality and write transcription scale
 - Listen for the tonic, or scalar/arpeggio sequences
 - Use solfa (or contour lines) before documenting






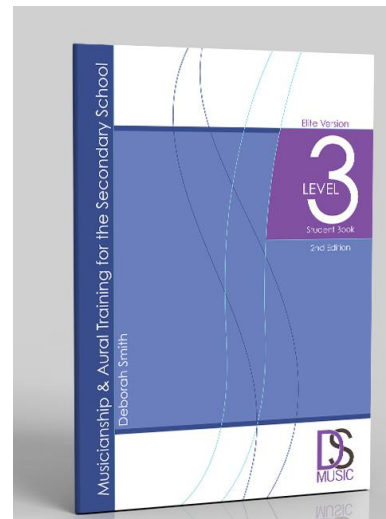


Melodic Transcription

1/06



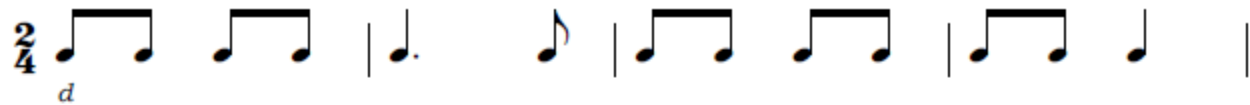
- Some melodic transcription exercises will **not** provide the rhythm of the melody. In these exercises, first complete the rhythmic shorthand (as if completing a rhythmic transcription exercise) then add the solfa beneath the strokes you have made for each note before writing these notes onto the staff.
- As with all completed and corrected transcriptions, sing through in rhythm names, solfa with handsigns and in letter names.
-  **Clever Echo** is a practical **instant melodic dictation** practice activity.
Click on the Clever Echo icon:  in the left margin, for the practice video.
-  A further way to practice melody is to compose melodies using known melodic elements and scale forms. Then sing these in solfa, with handsigns and in letter names.



Written & Aural Assessment Activity – Melody



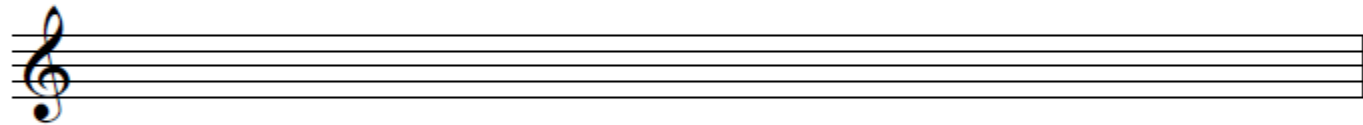
S2 Melodic Transcription 2



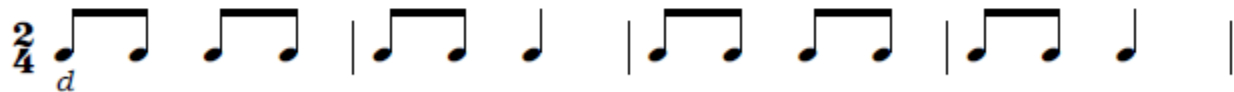
1/23



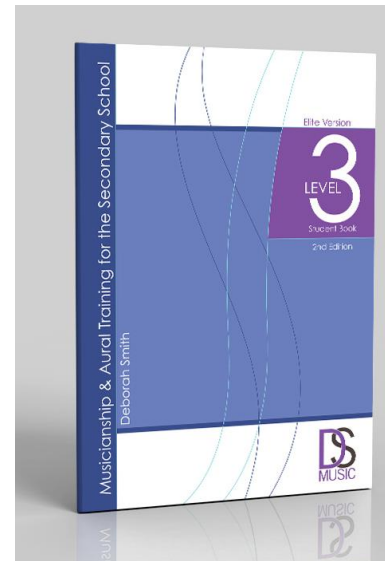
S2 Melodic Transcription 3 Transcription Scale:



S2 Melodic Transcription 3



1/24

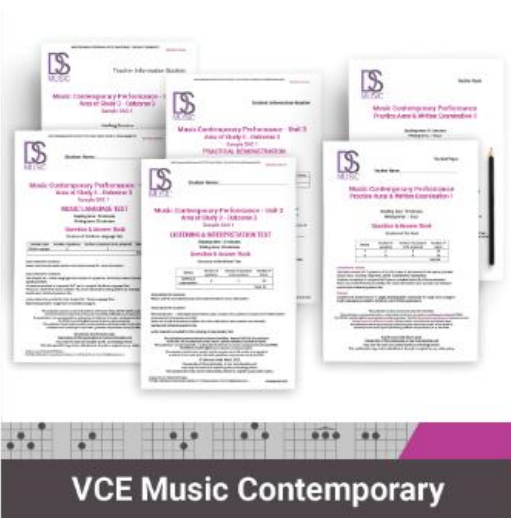
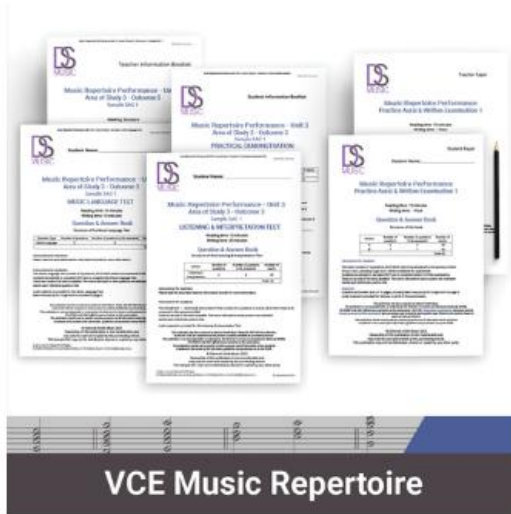


Reminders...

- Support students to refine a question-answering process
- Scaffold a variety of approaches to concept practice and encourage a regular routine
- Connect music language with performance and/or rehearsal repertoire
- Empower students with the exam parameters to focus their skill-building



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."

Level 3 Teaching & Really Knowing

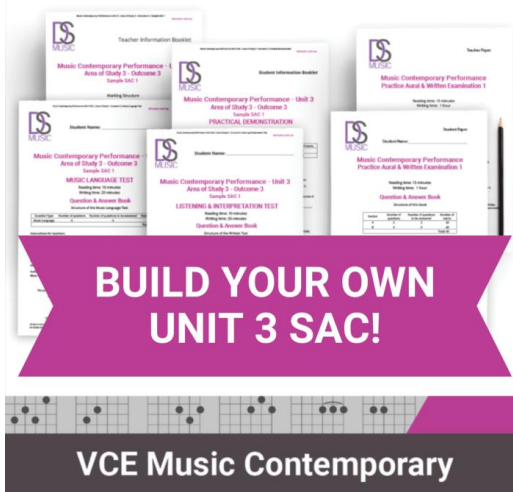


**Teach Music Language concepts using
Musicianship & Aural Training Level Three**



**Practice (really know!) Music Language
concepts using the Music Language Online
Course – Musicianship Module**

Curate your own with DSMusic!

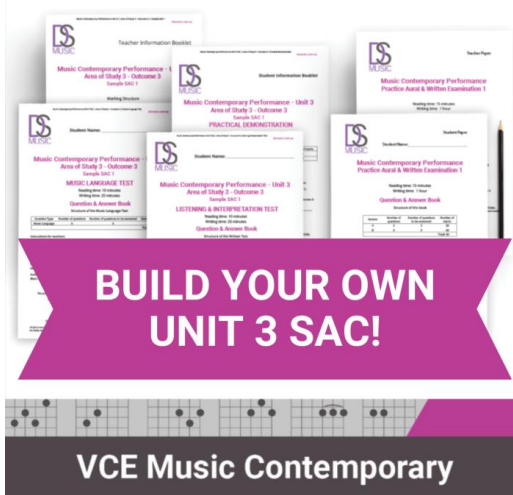


Curate a Unit 3 SAC specially designed for your class and your students!

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!

Curate your own with DSMusic!



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!



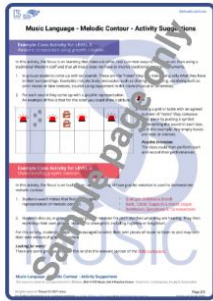
**BUILD YOUR OWN
UNIT 3 SAC!**

VCE Music Repertoire



**BUILD YOUR OWN
UNIT 3 SAC!**

VCE Music Contemporary



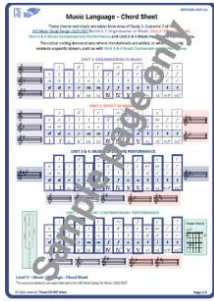
Melodic Contour Information Sheet



Music Language - Power Chords



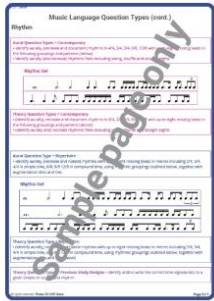
Music Language - Rhythm Sheet



Music Language - Chord Sheet



Music Language - Swing, Shuffle, Straight Eights



Exam Prep - Info Sheet



Compositional Devices - Contrast



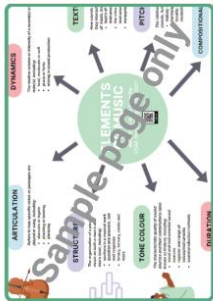
Compositional Devices - Variation



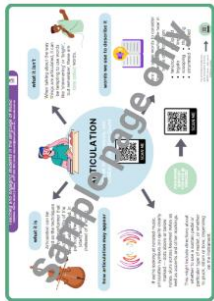
Compositional Devices - Repetition



Compositional Devices - Transition



Elements of Music



Articulation



VCE Music Repertoire



VCE Music Contemporary



VCE Music Unit 1 & 2



VCE Music Inquiry