# Government of South Australia LogoSACE Board Logo2024 Music Explorations Subject Assessment Advice

Overview

This subject assessment advice, based on the 2024 assessment cycle, gives an overview of how students performed in their school and external assessments in relation to the learning requirements, assessment design criteria, and performance standards set out in the relevant subject outline. It provides information and advice regarding the assessment types, the application of the performance standards in school and external assessments, and the quality of student performance.

The Subject Renewal program has introduced changes for many subjects in 2025; these changes are detailed in the change log at the front of each subject outline. When reviewing the 2024 subject assessment advice, it is important to consider any updates to this subject to ensure the feedback in this document remains accurate.

# School Assessment

Teachers can improve the moderation process and the online process by:

* thoroughly checking that all grades entered in Schools Online are correct
* ensuring the uploaded tasks are legible and that multimodal and audio files are accessible
* ensuring that all required materials are submitted for each assessment type and are clearly labelled with students easily identifiable in multimodal evidence.

Assessment Type 1: Music Literacy (30%)

This assessment type provides the opportunity for students to demonstrate understanding of musical elements, apply musical literacy skills, analyse, and discuss musical works, and develop their understanding of the relationship between musical notation and sound. Students complete three musical literacy tasks. At least one of the three tasks should be a composition task of an original melody or song with lyrics and chords (of between 32-48 bars), using standard music notation, where students demonstrate practical application of musical literacy through the manipulation of musical elements. A broader range of tasks are emerging for the remaining two music literacy tasks including: contemporary music theory and aural tests, reflection and critique of a live music performance, analysis, and discussion of one or more works, focusing on style and technique, and comparison of performance and arranging interpretations of the same musical piece.

Teachers can elicit more successful responses by:

* developing tasks that provide students with opportunity to show their development in a broad range of performance techniques and skills across a range of musical styles
* developing tasks that give students choice where appropriate
* providing students with opportunities to demonstrate a connection to their instrument(s) though analysis and composition
* ensuring students are clearly visible in videos and can be seen playing instruments (e.g. not masked by music stands)
* including part testing in video evidence where performances are part of an ensemble.

1. The more successful responses commonly:

* demonstrated a high level of understanding and knowledge of musical notation and musical perception through structured skills tests
* provided both a notated lead sheet with harmony/chords and a recording of the piece/s with a detailed composer’s statement
* provided a melody which outlined chord extensions and supporting harmonic colour, and a sense of form appropriate to the style
* included performance indicators, dynamic expressions, and articulations, with accurate text formatting that followed standard conventions (syllables, melismas, appropriate slurring)
* used their composer’s statement to provide concise, insightful, and accurate explanations of the form, skills, and techniques used in their composition
* used multimodal presentation formats to demonstrate a range of evidence from the pieces being studied to support their musical insights, points of discussion, and opinions
* demonstrated detail and depth of analysis and evaluation in analytical tasks and critiques.

1. The less successful responses commonly:

* chose to represent their melody as a recording only, with text-based lyrics and chords and without standard clef notation
* provided lead sheets or representations of an original song or melodic composition without standard score conventions and performance indicators
* used limited rhythmic and melodic range, often using repeated harmonic progressions
* only provided screenshots of music software arrangement windows and/or piano roll editor views without standard music notation
* submitted a form of guitar TAB only without any use of standard treble or bass clef notation
* provided composer’s statements with limited use of appropriate technical and musical terminology and/or limited reference to music elements
* focused on non-musical elements such as lighting, staging, or characterisation to the detriment of demonstrating in-depth musical understanding
* provided limited evidence to support their musical insights or learning statements.

Assessment Type 2: Explorations (40%)

Through this assessment type students have opportunities to develop and extend their understanding of music by exploring how music is made, exploring musical styles, influences, and/or techniques, experimenting with styles and techniques and synthesising their findings in a presentation and commentary. Students demonstrate their learning by presenting a folio of their own creative works, which could include performances, compositions, or arrangements.

Teachers can elicit more successful responses by:

* designing tasks that emphasise student exploration and experimentation rather than the performance
* considering the connection between the commentary and the creative work when determining performance standards.

1. The more successful responses commonly:

* demonstrated evidence of experimentation and choice within a focused and purposeful direction, leading towards extended application within the external assessment — AT3: Creative Connections
* used their commentary to explain their learning focus by judiciously using musical language and technical terminology within a multimodal presentation format including video/audio footage, score annotations, and evidence of skills development through drafts
* used shorter excerpt-style mini-performances to demonstrate their development in a broad range of performance techniques and skills across a range of musical styles
* demonstrated a detailed range of production, recording and song writing techniques within a folio of created works using music technology
* demonstrated a range of compositional techniques and styles using conventional standard notation within a collection of effective and successful short compositions or arrangements for solo and small ensembles
* displayed multiple examples, both notated and filmed, of the artistic process and honing of musical techniques.

1. The less successful responses commonly:

* demonstrated limited personal experimentation and creative choice within a performance or creative work
* performed and presented works within a group ensemble that limited their opportunity to address the specific features of the assessment design criteria
* discussed their works and learning using a limited range of musical and technical language
* provided limited evidence to support their musical insights or learning statements
* used generic images and/or a presentation mode not relevant to their discussion
* did not state or provide evidence of how their explorations related to or modified their performances or compositions.

# External Assessment

Assessment Type 3: Creative Connections (30%)

This assessment type allows students to synthesise their learning in this subject from their explorations, experimentation, and development of their musical literacy skills, to present a final creative work (performance, composition, or arrangement) and a discussion of that work.

Student creative works included: solo and small group performances, song writing and recording, EDM production recording, movie soundtrack compositions and notated compositions for instruments or vocal combinations.

Teachers can elicit more successful responses by:

* designing tasks that emphasise student exploration and experimentation rather than the performance
* providing opportunities for students to demonstrate musical choices, leadership, and individual skills within any small ensemble performance
* designing the task to provide an opportunity for students to extend skills developed in Assessment Type 1 and Assessment Type 2 and allow them to synthesise their learning into new material
* ensuring audio and multimodal files are embedded and can be played in submitted files. Students cannot provide evidence through links to Google Drives, YouTube, and other web services.

1. The more successful responses commonly:

* presented creative works that enabled them to demonstrate a sophisticated and well-developed range of musical skills, techniques, and styles
* provided critique and analysis of their creative work, recognising influences while using accurate and detailed musical and technical terminology
* submitted a multimodal discussion of their learning using a range of personalised evidence including photos, videos, score annotations and voice recorded explanations
* ensured the student being assessed was clearly identified in video recordings of group performances
* discussed a clear link to the explorations undertaken in Assessment Type 2 and demonstrated a synthesis and summary of their learning.

1. The less successful responses commonly:

* presented performances and commentaries in the style of the Music Performance subjects
* presented works that provided a limited range of musical skills and techniques and/or limited their opportunity to demonstrate experimentation and choice
* discussed their works and learning using a limited range of musical and technical language
* used generic images and/or presentation modes not relevant to their discussion
* performed and presented only works within a group ensemble, limiting their opportunity to address the specific features of the assessment design criteria
* did not clearly show the assessed students within videos of performances (e.g. the student was obscured or not in focus)
* lacked a deep connection to their AT2 Exploration folio of experimentation and skills development.

General

Teachers should ensure that subject adjustments are applied consistently to all students across the cohort. Individual students are able to have special provisions applied individually, if required, in line with the Special Provisions in Curriculum and Assessment Policy.

Students should avoid providing multimodal evidence of their learning and their products through links to online and cloud sources (e.g. Google Drive, YouTube, OneDrive etc). All assessable work should be uploaded to Schools Online to ensure the validity and integrity of the work.