

# Music 2019 v1.2

IA1 high-level annotated sample response

August 2018

## Performance (20%)

This sample has been compiled by the QCAA to assist and support teachers to match evidence in student responses to the characteristics described in the instrument-specific marking guide (ISMG).

## Assessment objectives

This assessment instrument is used to determine student achievement in the following objectives:

1. demonstrate technical skills in performance specific to the instrument or sound source
2. explain the use of music elements and concepts to communicate meaning through the performance choices made
6. apply literacy skills using music terminology relevant to genre/style and language conventions to communicate music ideas in their own work
7. interpret music elements and concepts in performance of innovative music
9. realise music ideas to communicate meaning in performance.

**Note:** Objectives 3, 4, 5, 8 and 10 are not assessed in this instrument.

# Instrument-specific marking guide (ISMG)

## Criterion: Demonstrating technique

### Assessment objective

1. demonstrate technical skills in performance specific to the instrument or sound source

The student work has the following characteristics:	Marks
• demonstration of technical skills that present a fluid and cohesive performance	7–8
• demonstration of technical skills that display accuracy and control	5–6
• demonstration of technical skills in performance specific to the instrument or sound source	3–4
• demonstration of technical skills to present sections from a music work	1–2
• does not satisfy any of the descriptors above.	0

## Criterion: Interpreting music elements and concepts

### Assessment objective

7. interpret music elements and concepts in performance of innovative music

The student work has the following characteristics:	Marks
• interpretation of music elements and concepts shows an individualised style	5–6
• interpretation of music elements and concepts displays stylistic awareness	4
• interpretation of music elements and concepts in performance of innovative music	3
• interpretation of some music elements and concepts	2
• use of music elements and concepts	1
• does not satisfy any of the descriptors above.	0

## Criterion: Communicating meaning

### Assessment objectives

2. explain the use of music elements and concepts to communicate meaning through the performance choices made
6. apply literacy skills using music terminology relevant to genre/style and language conventions to communicate music ideas in their own work
9. realise music ideas to communicate meaning in performance

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>realisation of music ideas through the sustained use of chosen expressive devices and performance choices</li></ul>	5–6
<ul style="list-style-type: none"><li>application of literacy skills through sequenced and connected ideas that express ideas and meaning in their own work</li><li>realisation of music ideas to communicate meaning through selection of expressive devices</li></ul>	4
<ul style="list-style-type: none"><li>explanation of the use of music elements and concepts to communicate meaning through the performance choices made</li><li>application of literacy skills using music terminology relevant to genre/style and language conventions to communicate music ideas in their own work</li><li>realisation of music ideas to communicate meaning in performance</li></ul>	3
<ul style="list-style-type: none"><li>description of meaning communicated in the performance</li><li>application of literacy skills to describe ideas</li><li>presentation of music ideas relevant to the performance of repertoire</li></ul>	2
<ul style="list-style-type: none"><li>simple statements made about the music</li><li>use of terminology to identify music</li><li>evidence of a music idea</li></ul>	1
<ul style="list-style-type: none"><li>does not satisfy any of the descriptors above.</li></ul>	0

# Sample response

Criterion	Marks allocated	Result
<b>Demonstrating technique</b> Assessment objective 1	8	8
<b>Interpreting music elements and concepts</b> Assessment objective 7	6	6
<b>Communicating meaning</b> Assessment objectives 2, 6, 9	6	6
<b>Total</b>	<b>20</b>	<b>20</b>

The annotations show the match to the instrument-specific marking guide (ISMG) performance-level descriptors.

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**Demonstrating technique: [8]**

**demonstration of technical skills that present a fluent and cohesive performance**

Technique is refined and secure. Demonstration of damper pedal was controlled. Touch was light and showed contrast, variety and clarity in voicing of chords. Balance between hands created cohesion.

**Interpreting music elements and concepts: [6]**

**interpretation of music elements and concepts shows an individualised style**

Use of rubato and dynamics show stylistic awareness. Fluidity in the melodic line and flexibility in rhythmic patterns demonstrates an individualised style. Interpretation of texture and timbre shows an individualised style.

**Communicating meaning: [6]**

**realisation of music ideas through the sustained use of chosen expressive devices and performance choices**

Expression of music ideas was sensitive and communicated the delicate and fragile nature of the work. Musical phrases are shaped beautifully to convey meaning.



Please note that footage of one performance has been used as sample student evidence for both Summative internal assessment 1 and Summative internal assessment 3 for copyright reasons. Students will need to perform a new piece of repertoire for Summative internal assessment 3 as part of their project response.

This video can be viewed at [www.qcaa.qld.edu.au/downloads/portal/media/snr\\_music\\_19\\_ia3\\_performance.mp4](http://www.qcaa.qld.edu.au/downloads/portal/media/snr_music_19_ia3_performance.mp4)

**Communicating meaning: [6]**

**realisation of music ideas through the sustained use of chosen expressive devices and performance choices**

Explanation of the use of rubato in the melodic line to create an improvised feeling. Explanation of 'pushing off' pivot notes to assist in communicating fluidity and freedom in rhythm.

Explanation of the approach to timbre and texture through the use of thicker accompanying figures and the use of the damper pedal.

**Performance statement**

In this performance of *The Girl with Flaxen Hair* (Debussy), I drew upon a greater understanding of the narratives of Impressionistic music through my analysis and evaluation of *Voiles*.

To draw out the narrative of 'longing to be with a girl with flaxen hair', I considered the ways in which I approached the music in terms of **fluidity, impermanence** and **intangibility**. Many of these things are defined by the composition (such as the use of the pentatonic scale and parallel chords), but as the performer I still must understand them to communicate the piece.

In relation to **fluidity**, I applied a significant amount of rubato to the melodic lines of the piece. This assisted to blur the rhythms together and make it feel free and almost improvised. I played around with the melody, keeping it familiar in how I approached it, but let the feeling of the music and the accompanying patterns underneath guide the way I played it. There were several pivot notes for me (the last chord in bar 6) to 'push off' and some rolls indicated (in bar 12) which assisted me to give the piece a sense of being fluid and flexible in terms of rhythm.

Considering **impermanence**, I approached the more delicate sections of the work (such as bar 1-10, and 22-29) with a lighter touch and softer dynamics to help communicate the delicate and fragile nature of these sections of the piece. I had to play the thicker accompanying figures (up to 7 notes as in bar 29) in a way that was prominent enough but not to overshadow the melody. I also used the damper pedal to blur these clusters of notes together. The dynamics were the most prominent part of creating this impermanent feeling – I had to exercise good control across the last 8 bars to keep all of the voices in the chord present.

By considering the fluidly and impermanence of the work, I aimed to create an **intangible** feeling. The work is delicate and almost so fragile that it could be easily broken. I approached the work with a lightness and sense of it floating. In conjunction with the tonality of the piece, the use of the damper pedal and the flexible approach to rhythm, I felt I made it feel intangible – not quite there, misty, and with the image not clearly defined. It was a mere impression. I felt that I painted a clear scene of a beautiful girl with flaxen hair.