



Queensland Curriculum and Assessment Authority

# Music 2019 v1.2

IA3: Sample assessment instrument

## Integrated project — musicology and performance (35%)

This sample has been compiled by the QCAA to assist and support teachers in planning and developing assessment instruments for individual school settings.

**Student name**

**Student number**

**Teacher**

**Issued**

**Due date**

## Marking summary

Criterion	Marks allocated	Provisional marks
Analysing and evaluating music	8	
Applying literacy skills	3	
Demonstrating technique	8	
Interpreting music elements and concepts	6	
Communicating meaning	10	
<b>Overall</b>	<b>35</b>	

## Conditions — musicology and performance

<b>Technique</b>	Integrated project
<b>Unit</b>	Unit 4: Narratives
<b>Topic/s</b>	Area of study: Narratives
<b>Duration</b>	Approximately 25 hours
<b>Mode/length</b>	Select one of the following: <ul style="list-style-type: none"><li>• live or virtual presentation: 6–10 minutes</li><li>• digital presentation (e.g. digital book, slideshow): 10–15 pages/slides</li></ul>
<b>Individual/group</b>	Individual: the performance may be a solo or ensemble performance (if the performance is in an ensemble, the student's part must be independent and aurally identifiable, i.e. one person per part)
<b>Other</b>	<p>The integrated project must include a musicology component, a performance component and performance statement:</p> <ul style="list-style-type: none"><li>• performance component: approximately 2–3 minutes in length</li><li>• performance statement: written 200–400 words, or filmed oral or audio explanation, 1–2 minutes explaining the use of music elements and concepts to communicate meaning through the performance choices made</li></ul> <p>The performance component must be audiovisually recorded.</p> <p>Where students choose to accompany themselves, both music roles will be assessed as a unified performance.</p> <p>Repertoire must be different from that performed in the senior Music Extension course, if applicable.</p> <p><b>Submission:</b></p> <ul style="list-style-type: none"><li>• .pdf, .mov, .mp4, or .avi for dynamic files</li></ul>

## Context

Across the unit, you have been investigating the manner through which music elements are used to communicate narratives in a range of music. As part of our 'Stories in Music' presentation evening, you have been asked to share a presentation that shows the ways stories in music are shaped and communicated to an audience to evoke an intended meaning.

## Task

Create an integrated project that establishes a viewpoint of the expressive powers of music to convey narrative through an examination of no more than two of the following: setting, characterisation, drama and/or action, and mood or atmosphere. You will complete a musicology analysis and evaluation of a chosen work from film, television, video game, music theatre, opera or program music. This will then inform and influence the development of a performance that assists you to justify your viewpoint. You must then complete a performance statement.

Ensure that the performance statement explains the use of music elements and concepts to communicate meaning through the performance choices made.

To complete this task, you must:

- select a stimulus to communicate your own viewpoint
- **analyse** the relevant music elements in the music excerpt
- **evaluate** how effectively the composer has conveyed the setting, character, drama and/or action, mood or atmosphere and justify your viewpoint by referring to your musical findings
- **apply** literacy skills using music terminology relevant to genre/style, and use referencing and language conventions to communicate ideas in a coherent work that integrates the two components
- **demonstrate** technical skills specific to your instrument or sound source
- **interpret** music elements and concepts in performance of music that conveys a narrative
- **realise** music ideas to communicate meaning in the performance of narrative music
- **explain** the use of music elements and concepts to communicate meaning through the performance choices made
- audiovisually record your performance to include in the project.

## Stimulus

Students select their own stimulus, e.g. music, score, recordings, artists.

## Checkpoints

- 2 hours: Stimulus research check
- 8 hours: Performance discussion and viewing, feedback provided
- 12 hours: Performance discussion and viewing, feedback provided
- 16 hours: Musicology discussion, feedback provided
- 20 hours: Musicology and performance, feedback provided
- 23 hours: Multimodal presentation, feedback provided

# Authentication strategies

- The teacher will provide class time for task completion.
- Students will provide documentation of their progress at indicated checkpoints.
- The teacher will conduct interviews or consultations with each student as they develop the response.
- Students must submit a declaration of authenticity.

## Scaffolding

### Musicology

You will:

- consider a viewpoint in relation to conveying a narrative
- consider the choice of repertoire and its suitability to the viewpoint
- conduct research around the topic of your viewpoint
- source sheet music and audio recordings of your repertoire to support your analysis
- deconstruct the repertoire to determine which elements are relevant when analysing how narrative is communicated.

### Performance

You will:

- consider repertoire commensurate with your technique and skill
- consider control, dexterity, fluency, security and coordination. As well, you will display an understanding of your role as a soloist or ensemble member (communicating with the accompanist or other members) considering balance, blend and intonation
- consider melodic, rhythmic and harmonic accuracy, with appropriate tempi, idiomatic tone quality, phrasing patterns, articulation patterns and dynamic levels to show your understanding of style to refine your performance
- maintain stylistic integrity of the repertoire and consider whether the repertoire is to be accompanied or unaccompanied
- develop your own rehearsal strategies and performance goals appropriate for your instrument or sound source
- observe and absorb the attributes and subtleties of the performance of others playing your instrument type (sourced from recordings, live performance) such as phrasing, tone, articulation and style-specific conventions
- employ self-evaluation strategies (recording rehearsal, practice journal for self-reflection)
- consider stage etiquette, feedback and self-evaluation when refining and polishing performance
- consider connection of technical approaches to the performance and the communication of meaning and the expression of music ideas.

# Instrument-specific marking guide (IA3): Integrated project — musicology and performance (35%)

## Criterion: Analysing and evaluating music

### Assessment objectives

4. analyse music to examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics and the ways in which they represent musical narratives
8. evaluate music to justify a viewpoint relating to narrative in film music, television music, game music, musical theatre, opera or program music

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"> <li>• analysis of music establishes the interconnectivity between music elements, concepts and stylistic characteristics</li> <li>• evaluation of music synthesises findings that are valid, reasoned and support a viewpoint</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• analysis of music is detailed and shows an accurate understanding of music elements, concepts and stylistic characteristics</li> <li>• evaluation of music is logical and provides evidence to justify a viewpoint</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• analysis of music examines and considers the constituent parts and relationship between music elements, concepts and stylistic characteristics and the ways in which they represent musical narratives</li> <li>• evaluation of music justifies a viewpoint relating to narrative in film music, television music, game music, musical theatre, opera or program music</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• makes connections between music elements and concepts and their purpose in communicating intent</li> <li>• makes simple statements about the purpose and context of ideas and concepts evident in repertoire</li> </ul>	1–2
<ul style="list-style-type: none"> <li>• does not satisfy any of the descriptors above.</li> </ul>	0

## Criterion: Applying literacy skills

### Assessment objectives

6. apply literacy skills using music terminology relevant to genre/style, and use referencing and language conventions to communicate music ideas in a coherent work that integrates the two components

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>• application of literacy skills through articulated ideas, controlled structure and the sequence of information that enhance communication of meaning in the topic</li></ul>	3
<ul style="list-style-type: none"><li>• application of literacy skills using music terminology relevant to genre/style, and use of referencing and language conventions to communicate music ideas in a coherent work that integrates the two components</li></ul>	2
<ul style="list-style-type: none"><li>• application of literacy skills to describe ideas</li></ul>	1
<ul style="list-style-type: none"><li>• does not satisfy any of the descriptors above.</li></ul>	0

## Criterion: Demonstrating technique

### Assessment objectives

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

The student work has the following characteristics:	Marks
<ul style="list-style-type: none"><li>• demonstration of technical skills that present a fluent and cohesive performance</li></ul>	7–8
<ul style="list-style-type: none"><li>• demonstration of technical skills that display accuracy and control</li></ul>	5–6
<ul style="list-style-type: none"><li>• demonstration of technical skills in performance specific to the instrument or sound source</li></ul>	3–4
<ul style="list-style-type: none"><li>• demonstration of technical skills to present sections from a music work</li></ul>	1–2
<ul style="list-style-type: none"><li>• does not satisfy any of the descriptors above.</li></ul>	0

## Criterion: Interpreting music elements and concepts

### Assessment objectives

7. interpret music elements and concepts in performance of music that conveys a narrative

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 music that conveys a narrative	3
• interpretation of some music elements and concepts in the performance of repertoire	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

9. realise music ideas to communicate meaning in the performance of narrative music

The student work has the following characteristics:	Marks
• realisation of music ideas through the sustained use of chosen expressive devices and performance choices	9–10
• realisation of music ideas to communicate meaning through selection of expressive devices	7–8
• explanation of the use of music elements and concepts to communicate meaning through the performance choices made • realisation of music ideas to communicate meaning in performance of narrative music	5–6
• description of meaning communicated in the performance • presentation of music ideas relevant to the performance of repertoire	3–4
• simple statements made about the music • evidence of a music idea	1–2
• does not meet any of the standards described above.	0



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