

Music 2019 v1.2

Unit 2 sample assessment instrument

August 2018

Integrated project

Note: This instrument includes two sets of assessment objectives and can be used to assess *musicology and composition* **or** *musicology and performance*.

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

Schools develop internal assessments for each senior subject, based on the learning described in Units 1 and 2 of the subject syllabus. Each unit objective must be assessed at least once.

Assessment objectives — musicology and composition

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

2. explain the use of music elements and concepts to communicate meaning in composition
3. use music elements and concepts to reflect an identity (will be assessed if composition is selected as specialisation in project)
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 identity
5. apply compositional devices in the creation of their own work (will be assessed if composition is selected as specialisation in project)
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
8. evaluate music to justify a viewpoint relating to cultural, political, social or personal identity in repertoire
10. resolve music ideas to communicate meaning and intent in composition (will be assessed if composition is selected as specialisation in project).

Note: Objectives 1, 7 and 9 are not assessed in this component of the instrument.

Assessment objectives — musicology and performance

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 (will be assessed if performance is selected as specialisation in project)
2. explain the use of music elements and concepts to communicate meaning through the performance choices made
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 identity
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
7. interpret music elements and concepts in performance of music that represent identity (will be assessed if performance is selected as specialisation in project)
8. evaluate music to justify a viewpoint relating to cultural, political, social or personal identity in repertoire
9. realise music ideas to communicate meaning in the performance of music (will be assessed if performance is selected as specialisation in project).

Note: Objectives 3, 5 and 10 are not assessed in this component of the instrument.

Subject	Music
Technique	Integrated project
Unit	2: Identities
Topic	—

Conditions			
Duration	25 hours		
Mode	Multimodal	Length	<ul style="list-style-type: none"> • Live or virtual presentation, 6–10 minutes <i>or</i> • digital presentation (e.g. digital book, slide show); 10–15 digital pages/slides • The integrated project must include a musicology component <i>and</i> either <ul style="list-style-type: none"> – a composition component of at least one minute duration to ensure compositional devices can be seen and <ul style="list-style-type: none"> ▪ a statement of compositional intent: written 200–400 words, or filmed oral or audio explanation, 1–2 minutes explaining the use of music elements and compositional devices in shaping the purpose and execution of the composition. <p>Students must present the composition component as a sound recording, or a score (traditional, graphic or contemporary) or both.</p> <p>Compositions that are arrangements of existing music require substantial reworking of music elements and must be well removed, but derived, from the original composition.</p> <p><i>or</i></p> <ul style="list-style-type: none"> – a performance component of approximately 2–3 minutes in length and <ul style="list-style-type: none"> ▪ a 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. <p>The performance component must be audiovisually recorded.</p> <p>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).</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>
Individual/group	Individual	Other	<ul style="list-style-type: none"> • Submission <ul style="list-style-type: none"> – .pdf, .mov, .mp4, .pptx or .avi for dynamic files

Context

Across this unit, you have been investigating the manner through which music elements are used in a range of works to represent identity. As part of our 'Music and Me' presentation evening, you have been asked to share a presentation that shows the way 'identity' is reflected through music repertoire and how it communicates an intended meaning to an audience.

Task

Create an integrated project that explores identity by establishing a viewpoint of the expressive powers of music. You must examine a music work that demonstrates either a cultural, political, social or personal context of identity. You must complete a musicological analysis and evaluation of the chosen work that relates to your selected context. Your musicological response will then inform and influence the development of either a composition or performance. You must complete an accompanying statement of compositional intent or performance statement.

Ensure that:

- the statement of compositional intent explains the use of music elements and compositional devices in shaping the purpose and execution of the composition
- or*
- 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 represented identity, 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 music ideas in a coherent work that integrates the two components
- and*

Composition

- **use** music elements and concepts to reflect an identity
- **apply** compositional devices in the creation of your own work
- **resolve** music ideas to communicate meaning and intent in your composition
- **explain** the use of music elements and concepts to communicate meaning.

or

Performance

- **demonstrate** technical skills specific to your instrument or sound source
- **interpret** music elements and concepts in performance of music that represent identity
- **realise** music ideas to communicate meaning in performance
- **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 or composition discussion and viewing, feedback provided
- 12 hours: Performance or composition discussion and viewing, feedback provided
- 16 hours: Musicology discussion, feedback provided
- 20 hours: Musicology and performance or composition, feedback provided
- 23 hours: Multimodal presentation, feedback provided

Feedback

Authentication strategies

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

Scaffolding

Musicology

You will:

- consider a viewpoint in relation to representing an identity
- 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 identity is represented.

Composition

You will:

- gather stimulus materials for inspiration
- consider music elements and concepts to represent an identity
- consider and use conventions associated with your chosen genre
- journal composition ideas
- record your composing sessions
- listen to and analyse the work of others
- engage in reflective strategies.

Performance

You will:

- consider repertoire commensurate with your technique and skill
- consider control, dexterity, fluency, security and coordination. 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 tempo, 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.