

Music marking guide and response

External assessment 2021

Extended response (35 marks)

Assessment objectives

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 repertoire and music sources
4. analyse music to examine and consider the constituent parts and relationship between music elements, concepts and stylistic characteristics in repertoire and music sources
6. apply written literacy skills using music terminology relevant to genre/style, reference to the work, and language conventions, to communicate ideas and meaning relevant to the work
8. evaluate music to justify a viewpoint related to repertoire and music sources.

Note: Objectives 1, 3, 5, 7, 9 and 10 are not assessed in this instrument.

Purpose

This document consists of a marking guide and a sample response.

The marking guide:

- provides a tool for calibrating external assessment markers to ensure reliability of results
- indicates the correlation, for each question, between mark allocation and qualities at each level of the mark range
- informs schools and students about how marks are matched to qualities in student responses.

The sample response:

- demonstrates the qualities of a high-level response
- has been annotated using the marking guide.

Mark allocation

Where a response does not meet any of the descriptors for a question or a criterion, a mark of '0' will be recorded.

Where no response to a question has been made, a mark of 'N' will be recorded.

Marking guide

Criterion: Explaining and analysing music elements or concepts

The response, for the first element or concept:	M	The response, for the second element or concept:	M
<ul style="list-style-type: none"> deconstructs the music element or concept with detail, specificity and accuracy 	6	<ul style="list-style-type: none"> deconstructs the music element or concept with detail, specificity and accuracy 	6
<ul style="list-style-type: none"> deconstructs the music element or concept with detail and specificity, with one or more inaccuracies that do not affect the overall response 	5	<ul style="list-style-type: none"> deconstructs the music element or concept with detail and specificity, with one or more inaccuracies that do not affect the overall response 	5
<ul style="list-style-type: none"> deconstructs the music element or concept with some detail and specificity, with inaccuracies that do not affect the overall response 	4	<ul style="list-style-type: none"> deconstructs the music element or concept with some detail and specificity, with inaccuracies that do not affect the overall response 	4
<ul style="list-style-type: none"> deconstructs the music element or concept with inaccuracies that do not affect the overall response 	3	<ul style="list-style-type: none"> deconstructs the music element or concept with inaccuracies that do not affect the overall response 	3
<ul style="list-style-type: none"> deconstructs the music element or concept with inaccuracies that affect the overall response 	2	<ul style="list-style-type: none"> deconstructs the music element or concept with inaccuracies that affect the overall response 	2
<ul style="list-style-type: none"> identifies the music element or concept with misunderstanding of characteristics 	1	<ul style="list-style-type: none"> identifies the music element or concept with misunderstanding of characteristics 	1
<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0	<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0

Criterion: Analysing relationships

The response:	M
<ul style="list-style-type: none"> consistently identifies valid interrelationships between characteristics within each of the two selected music elements or concepts for the purpose of finding meaning 	2
<ul style="list-style-type: none"> identifies interrelationships between characteristics within each of the two selected music elements or concepts for the purpose of finding meaning 	1
<ul style="list-style-type: none"> does not satisfy any of the descriptors above. 	0

Criterion: Evaluating the use of music elements or concepts

The response, for the first element or concept:	M	The response, for the second element or concept:	M
<ul style="list-style-type: none"> consistently makes insightful judgments about the purpose of the music element or concept to communicate the meaning in relation to the chosen question 	4	<ul style="list-style-type: none"> consistently makes insightful judgments about the purpose of the music element or concept to communicate the meaning in relation to the chosen question 	4

<ul style="list-style-type: none"> · makes some insightful judgments about the purpose of the music element or concept to communicate the meaning in relation to the chosen question 	3	<ul style="list-style-type: none"> · makes some insightful judgments about the purpose of the music element or concept to communicate the meaning in relation to the chosen question 	3
<ul style="list-style-type: none"> · makes reasonable judgments about the purpose of the music element or concept to communicate the meaning in relation to the chosen question 	2	<ul style="list-style-type: none"> · makes reasonable judgments about the purpose of the music element or concept to communicate the meaning in relation to the chosen question 	2
<ul style="list-style-type: none"> · makes judgments about the purpose of the music element or concept that do not communicate the meaning in relation to the chosen question 	1	<ul style="list-style-type: none"> · makes judgments about the purpose of the music element or concept that do not communicate the meaning in relation to the chosen question 	1
<ul style="list-style-type: none"> · does not satisfy any of the descriptors above. 	0	<ul style="list-style-type: none"> · does not satisfy any of the descriptors above. 	0

Criterion: Justifying the use of music elements or concepts

The response, for the first element or concept:	M	The response, for the second element or concept:	M
<ul style="list-style-type: none"> · consistently uses credible examples that support the judgments · uses bar numbers or time code to reference examples 	4	<ul style="list-style-type: none"> · consistently uses credible examples that support the judgments · uses bar numbers or time code to reference examples 	4
<ul style="list-style-type: none"> · uses some credible examples that support the judgments · uses bar numbers or time code to reference examples 	3	<ul style="list-style-type: none"> · uses some credible examples that support the judgments · uses bar numbers or time code to reference examples 	3

<ul style="list-style-type: none"> · uses relevant examples that support the judgments · uses bar numbers or time code to reference examples 	2	<ul style="list-style-type: none"> · uses relevant examples that support the judgments · uses bar numbers or time code to reference examples 	2
<ul style="list-style-type: none"> · identifies examples · uses bar numbers or time code to reference examples 	1	<ul style="list-style-type: none"> · identifies examples · uses bar numbers or time code to reference examples 	1
<ul style="list-style-type: none"> · does not satisfy any of the descriptors above. 	0	<ul style="list-style-type: none"> · does not satisfy any of the descriptors above. 	0

Criterion: Applying written literacy skills

The response:	M	The response:	M
<ul style="list-style-type: none"> · uses music terms that are accurate and relevant 	2	<ul style="list-style-type: none"> · communicates music ideas and meaning in a sustained, organised and cohesive sequencing of information · uses language conventions consistently and with clarity 	3
<ul style="list-style-type: none"> · uses music terminology with one or more errors 	1	<ul style="list-style-type: none"> · communicates music ideas and meaning in a logical and structured manner · uses language conventions appropriately and with clarity 	2
<ul style="list-style-type: none"> · does not satisfy any of the descriptors above. 	0	<ul style="list-style-type: none"> · communicates music ideas and meaning · uses language conventions, allowing for some loss of clarity 	1
		<ul style="list-style-type: none"> · does not satisfy any of the descriptors above. 	0

selected music elements or concepts for the purpose of finding meaning

followed not by a 'sh' but by a swaggering, cool finger click, giving an echo of the street swagger of the confident main character, Frank.

The solo alto saxophone representing Frank that enters at bar 17 plays long rhythmic durations at first in G harmonic minor. These durations then decrease as Frank gets more anxious about getting away from the FBI. The ducking and weaving chromatic line that Williams wrote for the alto saxophone in bars 23–24 creates a feeling of someone trying to evade their captors. Semitones are the smallest interval in Western music, so the small tones sound like someone creeping around. The main leitmotif returns at bars 25–32, but this time the orchestration has thickened. Bass clarinet, alto sax, tenor sax, bassoon, marimba and cello play the triplet-laden theme in their lower register, signifying a growing unease in Frank as the FBI gets closer and closer to him. The fact that the alto sax, representing Frank, plays the leitmotif with the other lower register instruments, represents how Frank once impersonated other people.

The triplet motif is further developed, possibly symbolising the beginnings of the first escapade, at bar 33, where continuous, relentless, chromatic triplet lines in the first and second violins and xylophone intensify the mood considerably. The rapid triplet lines rise in pitch with crescendos and decrescendos as they fall away in chromatic scale fragments. Again, the saxophone is answered by quavers in bars 41 and 42, giving an impression of a serious, complex underworld. This atmosphere is suddenly interrupted by a genre switch to a cool walking bass, which accompanies the saxophone solo playing a sophisticated nightclub-style solo that swings back to the triplet motif via 2 finger clicks in bar 65. The triplet motif is rendered more sinister and problematic from bar 66 onwards, through the addition of held chords in the strings and an intensifying dynamic that leads to a fortissimo end in bar 81, which transforms to a unison statement of the highly chromatic idiomatic triplet line. This movement reaches a climax in bar 85, where the duration switch is again applied, this time to a clever division of triplets into groups of two notes that stabilise and slow the rhythmic drive into bar 90, where the ubiquitous triplets emerge again — just like the lead character does in his relentless escapades of criminal craftiness. Another duration switch into a 6/8 metre within the 3/4 metre signifies a new persona — as soon as the police believe they are closing in on their prey, Frank changes his character again and has a new disguise. A final return to the triplet theme shows that the chase is still on, and the story continues to unfold.

John Williams' masterful composition skills thoroughly communicate the title *Escapades: Closing In*. His skilful employment of music elements and concepts creates a score that keeps the audience on the edge of their seats. The use of leitmotif, manipulation of chromaticism, subtly shifting rhythms and use of pitch successfully communicate the action of the FBI agent as he closes in on Frank.



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