

# Music Extension 2020 v1.1

IA1 high-level annotated sample response

July 2018

## Composition 1 (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. apply literacy skills using terminology relevant to genre/style and language conventions to communicate music ideas in their own work
2. evaluate the music elements, concepts and compositional devices in composition
3. examine the music elements, concepts and compositional devices in composition
4. express the meaning communicated through the composition
5. apply compositional devices in the creation of their own work
6. manipulate music elements and concepts in composition specific to style and genre
7. resolve music ideas to communicate meaning and intent in composition.

# Instrument-specific marking guide (ISMG)

## Criterion: Applying techniques and processes

### Assessment objective

5. apply compositional devices in the creation of their own work

The student work has the following characteristics:	Marks
• application of compositional devices integral to the work showing understanding and command	6
• application of compositional devices to create a unified and cohesive work	5
• application of idiomatic compositional devices that develop the work	4
• application of compositional devices in the creation of their own work	3
• application of a selection of compositional devices	2
• evidence of a compositional device	1
• does not satisfy any of the descriptors above.	0

## Criterion: Manipulating music elements and concepts

### Assessment objective

6. manipulate music elements and concepts in composition specific to style and genre

The student work has the following characteristics:	Marks
• manipulation of music elements and concepts is consistent and embodies compositional practices	6
• manipulation of music elements and concepts makes the chosen style and genre explicit through the synthesis of compositional practices	5
• manipulation of music elements and concepts are integrated to enhance the chosen style and genre	4
• manipulation of music elements and concepts in composition specific to style and genre	3
• use of a selection of music elements and concepts	2
• evidence of music elements	1
• does not satisfy any of the descriptors above.	0

## Criterion: Communicating meaning

### Assessment objective

1. apply literacy skills using terminology relevant to genre/style and language conventions to communicate music ideas in their own work
2. evaluate the music elements, concepts and compositional devices in composition
3. examine the music elements, concepts and compositional devices in composition
4. express the meaning communicated through the composition
7. resolve music ideas to communicate meaning and intent in composition

The student work has the following characteristics:	Marks
• resolution of the composition through the sustained use of music ideas that communicate subtleties of meaning	8
• resolution of the composition shows a synthesis of complex music ideas that communicate meaning and intent with sensitivity	7
• application of literacy skills through sequenced and connected ideas that express ideas and meaning in their own work • resolution of music ideas that are integral to communicate meaning and intent	5–6
• application of literacy skills using terminology relevant to genre/style and language conventions to communicate music ideas in their own work • evaluation of the music elements, concepts and compositional devices in composition • examination of the music elements, concepts and compositional devices in composition • expression of the meaning communicated through the composition • resolution of music ideas to communicate meaning and intent in composition	3–4
• application of literacy skills to describe ideas • simple statements made about the music • demonstration of music ideas	1–2
• does not satisfy any of the descriptors above.	0

# Task

Compose one complete work or significant section/movement of a much larger work under the guidance of your mentor or another source. You may compose or arrange in any established context, genre and/or style. You may compose for any sound source/s including instrument/s, voice/s and contemporary technologies.

Complete a statement of compositional intent that examines and evaluates the music elements, concepts and compositional devices, and expresses the meaning communicated through the composition.



# Sample response

Criterion	Marks allocated	Result
<b>Applying techniques and processes</b> Assessment objective 5	6	6
<b>Manipulating music elements and concepts</b> Assessment objective 6	6	6
<b>Communicating meaning</b> Assessment objectives 1, 2, 3, 4 and 7	8	8
<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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## Applying techniques and processes [6]

**application of compositional devices integral to the work showing understanding and command**

Repetition of motif creates a sense of movement and time travel. Subtle modulations between relative keys create a seamless effect, evoking imagery of space and time.

## Manipulating music elements and concepts [6]

**manipulation of music elements and concepts is consistent and embodies compositional practices**

Use of triple metre captures the forward movement of time. The notion of openness and wonderment of space is conveyed through the timbre and pitch of the synthesised strings. Mystery is created through the subtle changes in dynamics.

## Communicating meaning [8]

**resolution of the composition through the sustained use of music ideas that communicate subtleties of meaning**

Synthesis of melodic and rhythmic motifs captures the traveller's feelings of awe and wonder, and the notion of the space-time continuum. Timbral choices convey the future of time travel, and subtle shifts in texture create moments of seamless tension and resolution.

# The Traveler



Click the speaker button for audio.

This audio can also be accessed at [www.qcaa.qld.edu.au/downloads/portal/media/snr\\_music\\_ext\\_20\\_ia1\\_ia3\\_asr\\_comp.mp3](http://www.qcaa.qld.edu.au/downloads/portal/media/snr_music_ext_20_ia1_ia3_asr_comp.mp3)

## Communicating meaning [8]

### resolution of the composition through the sustained use of music ideas that communicate subtleties of meaning

The use of music terminology is relevant to the style. Grammar, paragraphing and sentence structure are clear and ideas are well articulated.

The examination of the manipulation of melodic ostinatos and triple time in creating time travel is evaluated as noteworthy.

The notion of changing environments is clearly expressed through the explanation of the use of timbre.

The examination of harmonic choices and modulations are evaluated as successful in expressing the notion of continuum.

The examination of the motif and ostinato is evaluated as effective and successful in expressing the composer's intent of awe and wonder.

## Statement of compositional intent — The Traveler

This composition explores the concept of time travel. My original inspiration came from the characters and experiences of Dr Who, and the characters Marty McFly and Doc Brown from the movie series *Back to the Future*. As such, it was important to capture the transition between moments in time and the environments and experiences that accompany them.

The 'space-time continuum' is a phrase used by Doc Brown and refers to a four dimensional understanding of the universe. It is understood as a continuum because there are no missing points in space or instants in time. As such, it was important that the music elements captured this understanding of the time travel continuum.

To capture this theme, there are notable manipulations of the music elements and concepts. Use of melodic ostinatos capture the forward movement of time. Likewise, the momentum of the waltz inspired the use of triple time. Smooth transitions between traditional and synthesized timbres captured changing environments without disrupting this notion of a space-time continuum. Dynamic shifts were subtle but mostly created by experimenting with texture. As the tempo remains constant throughout, different environments and experiences were captured with a combination of sudden and gradual textural and timbral shifts.

Harmonically, there is no use of dissonance within this composition. This choice was made specifically to maintain the notion of a continuum. Subtle moves through relative keys successfully enhance the imagery of changing spaces and time.

Finally, the use of a simple legato melodic motif, repeated with subtle variations and played over the top of the ostinato, effectively captures the character of 'the traveller'; specifically, his feelings of awe and wonder as he journeys through time.