

Music Extension 2020 v1.1

IA1 high-level annotated sample response

July 2018

Performance 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 performance choices made in the work
3. examine the performance choices made in the work
4. express the meaning communicated through the performance
11. apply technical skills in performance specific to the instrument or sound source
12. interpret music elements and concepts in performance of music specific to style and genre
13. realise music ideas to communicate meaning in performance.

Instrument-specific marking guide (ISMG)

Criterion: Applying technique

Assessment objective

11. apply technical skills in performance specific to the instrument or sound source

The student work has the following characteristics:	Marks
• application of technical skills integral to the work showing understanding and command	8
• application of technical skills that present a fluent and cohesive performance	7
• application of technical skills that display accuracy and control	5–6
• application 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

12. interpret music elements and concepts in performance of music specific to style and genre

The student work has the following characteristics:	Marks
• interpretation of music elements and concepts shows an individualised style	6
• interpretation of music elements and concepts shows an incorporation and awareness of style characteristics and nuances	5
• interpretation of music elements and concepts displays stylistic awareness	4
• interpretation of music elements and concepts in performance of music specific to style and genre	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 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 performance choices made in the work
3. examine the performance choices made in the work
4. express the meaning communicated through the performance
13. realise music ideas to communicate meaning in performance

The student work has the following characteristics:	Marks
<ul style="list-style-type: none">realisation of the performance shows a synthesis of expressive devices and performance choices that communicate subtleties of meaning	6
<ul style="list-style-type: none">realisation of music through the sustained use of chosen expressive devices and performance choices	5
<ul style="list-style-type: none">application of literacy skills through sequenced and connected ideas that express ideas and meaning in their own workrealisation of music ideas to communicate meaning through selection of expressive devices and performance choices	4
<ul style="list-style-type: none">application of literacy skills using terminology relevant to genre/style and language conventions to communicate music ideas in their own workevaluation of the performance choices made in the workexamination of the performance choices made in the workexpression of the meaning communicated through the performancerealisation of music ideas to communicate meaning in performance	3
<ul style="list-style-type: none">application of literacy skills to describe ideassimple statements made about the meaning communicated in the performancepresentation of music ideas relevant to the performance of repertoire	2
<ul style="list-style-type: none">use of terminology to identify musicdescription of ideasevidence of a music idea	1
<ul style="list-style-type: none">does not satisfy any of the descriptors above.	0

Task

Present a performance, using an instrument or sound source, in a style or genre of your choice. Complete a performance statement that examines and evaluates the performance choices made in the work and expresses the meaning communicated through the performance.

Your performance will be audiovisually recorded to substantiate teacher judgments.



Sample response

Criterion	Marks allocated	Result
Applying technique Assessment objective 11	8	8
Interpreting music elements and concepts Assessment objective 12	6	6
Communicating meaning Assessment objectives 1, 2, 3, 4 and 13	6	6
Total	20	20

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

Applying technique [8]

application of technical skills integral to the work showing understanding and command

Technique is refined and secure, especially demonstrated through the polyrhythmic sections. Playing is fluent, and the capacity to shape phrases and maintain dexterity of piano technique demonstrates command throughout the performance.

Interpreting music elements and concepts [6]

interpretation of music elements and concepts shows an individualised style

The curving contour of the melodic material is enhanced by the stylistic production of glistening piano timbres favoured by the impressionists. Fluidity, flexibility and astute interpretation of rubato in shaping phrases demonstrates individualised style and is notable in this performance.

Communicating meaning [6]

realisation of the performance shows a synthesis of expressive devices and performance choices that communicate subtleties of meaning

The synthesis of expressive devices and performance choices creates an atmosphere that is reflective of the composer's intention to weave flowing melodic contours with sweeping triplet arpeggios that curve around in ascending and descending shapes. The balance between the melodic material and accompanying figures effectively creates flexible, fluid and intertwining textures. This performance is frequently delicate, often allowing for the subtleties of timbre used in compositions by Debussy.



Click the image for video.

This video can also be viewed at https://www.qcaa.qld.edu.au/downloads/portal/media/snr_music_ext_20_ia1_ia3_asr_per.mp4

Performance statement

Communicating meaning [6]

realisation of the performance shows a synthesis of expressive devices and performance choices 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 performance choice to emphasise the curving melodies and create flexible and fluid intertwining textures, clearly expresses the meaning of beauty inscribed by nature's movements.

The synthesis of performance choices is evaluated as integral in communicating the subtle meanings of the work.

As a performer, my recital of the first of Debussy's solo piano works entitled Two Arabesques (Deux arabesques), L. 66, is designed to reveal an authentic execution of this early impressionist work. The first of a pair of arabesques composed for piano when Debussy was still in his twenties, between the years 1888 and 1891, the piece features a polyrhythmic tension where triplet quavers are simultaneously played against regular duplet quaver groupings.

With melodic contours that are crafted to flow, Debussy describes the emotional and cognitive impact of the arabesque as *the fusion of lines stirring emotions, impressing the public and filling their imagination with pictures*. For him the arabesque is based on the laws of beauty inscribed by nature's movements (Rynex, pp70). In my performance, I will emphasise the curving melodic shapes, with flexible, fluid, intertwining textures, parallel and contrary movement of lines. I anticipate using the sonorous qualities of the piano to paint a flowing musical picture. The synthesis of these expressive devices and performance choices are integral in communicating the subtle meanings of the work.

My piano teacher has provided me with detailed guidance to realise this work for performance including directing my learning using a reflective practice tool to inform the content of my weekly lessons. Independently, I have listened to many performances of Debussy's miniatures for solo piano, noting the characteristics of this very early addition to his contribution to the solo piano repertoire of the French impressionists. This performance builds on my previous experience playing other solo works for piano by Debussy.

Rynex, C.R. *Arabesque and the Early Music Influence in Debussy's Trois Chansons de Charles d'Orleans*. 2016 Arizona State University