Assessment task – preliminary

# Stage 6 music 1

**Topic:** Music for small ensembles

**Assessment:** Task two – Musicology and Aural

**Weightings:** Musicology (25%) and Aural (10%)

**Outcomes:**

* P4 - recognises and identifies the concepts of music and discusses their use in a variety of musical styles
* P6 - observes and discusses concepts of music in works representative of the topics studied
* P8 - identifies, recognises, experiments with and discusses the use of technology in music

## Task description

This task contains two parts, musicology and aural.

### Part A – Musicology

For the musicology task, students are to present a ten minute viva voce based on a small ensemble of their choice in any musical genre. Students will need to demonstrate how their chosen small ensemble addresses **one** of the questions below.

1. Identify the layers of sound and describe how they are used in the excerpt.
2. Describe the stylistic characteristics of the small ensemble and how they are used to create interest.
3. Describe how unity and contrast have been achieved in this excerpt/s.
4. How are two or three concepts of music used to create tension or climax in the excerpt/s?

Students may choose either one or more pieces by their small ensemble to demonstrate their musicology skills and understanding of the concepts of music. The question above will need to be adapted to include specific information in relation to the small ensemble and piece/s chosen for study. Students must also include:

* relevant listening examples prepared as excerpts
* a viva voce summary sheet (two copies)
* relevant musical examples, which they may bring into the examination. These may include cued recordings/ digital media, scores and/or an instrument/voice to demonstrate relevant musical points.

#### Assessment criteria

Students will be assessed on their ability to:

* provide a musicological focus that addresses the question
* demonstrate an understanding of their chosen topic through research and aural skills
* demonstrate aural awareness and understanding of musical concepts specific to the small ensemble chosen
* support the discussion with relevant musical examples.

#### Marking criteria

|  |  |
| --- | --- |
| Criteria | Mark |
| * The discussion has a clear and consistent musicological focus that addresses the question in detail.
* Demonstrates a perceptive understanding of the chosen topic through evidence of high level research and aural skills.
* Demonstrates a high level of aural awareness and understanding of musical concepts specific to the small ensemble chosen.
* Supports the discussion with relevant musical examples including additional materials such as scores or instrument/voice demonstrations.
 | 17 – 20 |
| * The discussion has a musicological focus that addresses the question.
* Demonstrates a detailed understanding of the chosen topic through evidence of research and aural skills.
* Demonstrates thorough aural awareness and understanding of musical concepts specific to the small ensemble chosen.
* Supports the discussion with relevant musical examples and may include additional materials such as scores or instrument/voice demonstrations.
 | 13 – 16 |
| * The discussion has a musicological focus but may be inconsistent in addressing the question.
* Demonstrates a sound understanding of the chosen topic through some evidence of research and aural skills but there may be inconsistencies.
* Demonstrates some aural awareness and understanding of musical concepts specific to the small ensemble chosen.
* Supports the discussion with relevant musical examples but may not include additional materials such as scores or instrument/voice demonstrations.
 | 9 – 12 |
| * Makes an attempt to provide a musicological focus.
* Demonstrates a basic understanding of the chosen topic with little to no evidence of research. There may be inconsistencies in aural skills evident.
* Demonstrates basic aural awareness and understanding of musical concepts which may or may not be specific to the small ensemble chosen.
* Presents some musical examples but may not include additional materials such as scores or instrument/voice demonstrations.
 | 5 – 8 |
| * Discussion lacks a musicological focus.
* Demonstrates a limited understanding of the chosen topic with little to no evidence of research. There are inconsistencies in aural skills evident.
* Demonstrates limited aural awareness and understanding of musical concepts which are not specific to the small ensemble chosen.
* Uses irrelevant or inappropriate musical examples and does not include additional materials such as scores or instrument/voice demonstrations.
 | 1 – 4 |

### Part B – Aural skills

Students are to submit a concept analysis according to one piece that they use in their viva voce. The analysis is to cover the following musical concepts:

* structure
* duration
* pitch
* tone colour
* texture
* dynamics and expressive techniques.

The analysis is to be of approximately 1 minute and 30 secs of the chosen piece with the cut made at the end of an appropriate section. Students are to describe the excerpt using either dot points or paragraphs under concept headings. The analysis should be no more than six pages in total. Musical examples must be referenced to support the musical observations made.

#### Assessment criteria

Students will be assessed on their ability to:

* demonstrate aural awareness and understanding of musical concepts and their relationship with each other
* use musical terminology to describe musical observations
* use relevant musical examples to support the musical observations
* include a variety of formats to support their musical observations such as notation and diagrams in a structured response.

#### Marking criteria

|  |  |
| --- | --- |
| Criteria | Mark |
| * Demonstrates a high level of aural awareness and understanding of musical concepts and their relationship with each other.
* Demonstrates an ability to use musical terminology consistently throughout the response to describe musical observations.
* Refers to a significant number of appropriate and relevant musical examples to support the musical observations.
* Includes a variety of formats to support musical observations in a suitably structured response.
 | 9 – 10 |
| * Demonstrates aural awareness and understanding of musical concepts and their relationship with each other.
* Demonstrates an ability to use musical terminology throughout the response to describe musical observations.
* Refers to appropriate and relevant musical examples to support the musical observations.
* Uses some formats to support musical observations in a structured response.
 | 7 – 8 |
| * Demonstrates some aural awareness and understanding of musical concepts and their relationship with each other. May make some generalisations of the focus concept.
* Demonstrates some ability to use musical terminology throughout the response to describe musical observations. May make several inaccurate observations.
* Refers to some musical examples but with little reference to supporting observations in the response.
* Uses little to no additional formats to support musical observations. The structure of the response is inconsistent.
 | 5 – 6 |
| * Demonstrates basic aural awareness and understanding of musical concepts and their relationship with each other. May make several generalisations or inaccuracies of the focus concept.
* Demonstrates basic use of musical terminology throughout the response to describe musical observations. May make several inaccurate observations.
* Refers to some musical examples but does not relate other concepts to the focus concept in the response.
* Uses no additional formats to support musical observations and response is not suitably structured.
 | 3 – 4 |
| * Demonstrates limited aural awareness and understanding of musical concepts and their relationship with each other. May make consistent generalisations or inaccurate observations of the focus concept.
* Demonstrates little to no use of musical terminology throughout the response to describe musical observations. May make consistently inaccurate observations.
* Refers to musical examples that are inaccurate or irrelevant and does not relate other concepts to the focus concept in the response.
* Limited structure with no additional formats to support musical observations.
 | 1 – 2 |