**STAGE 2 music STUDIES**

**ASSESSMENT TYPE 2: MUSICAL LITERACY – TASK OPTIONS**

**Purpose**

As a set, these musical literacy tasks enable you to:

* deconstruct and analyse musical works and/or styles
* synthesize your findings
* manipulate musical elements
* apply and refine your musical literacy skills, including aural perception and notation.

Students complete three musical literacy tasks, choosing between the following options (1 to 4).

**Option 1: Theme and Variations Analysis**

This assessment provides an opportunity for you to demonstrate your understanding of the different ways in which musical material can be varied within the confines of a Theme and Variations work.

**Description of assessment**

**Part 1:**

Select three variations from Mozart’s ‘Ah vous dirai-je, Maman’ K.265. Present an analysis of the three variations, discussing the variation techniques used by Mozart including treatment of:

* rhythm
* melody
* harmony
* texture and accompanying patterns

**Part 2:**

Manipulate musical elements to compose your own variation on Mozart’s theme. Your composition should be for solo piano, or a solo instrument of your choice with piano accompaniment.

Write a statement that explains the variation techniques you used in your composition.

**Assessment conditions**

The analysis should be presented as an oral presentation to a maximum of 3 minutes or the equivalent in multimodal form. The presentation may be but is not restricted to:

* a mock TED talk
* an avatar presentation (e.g. VOKI)
* a PowerPoint or Prezi presentation
* a web page.

The composition should follow the same structure as the original work and be to a maximum of 24 bars. The written statement should be to a maximum of 150 words.

The specific features being assessed are: UM1, UM2, CM1, CM2, CM4, RM1, RM2

**Option 2: Dave Brubeck Quartet ‘Time Out’ (1959)**

This assessment provides an opportunity for you to demonstrate aural awareness and recognition of the use of rhythm and metre in tracks from the 1959 album ‘Time Out’, and to explore the use of unusual time signatures in Jazz music.

**Description of assessment**

Analyse and interpret selected tracks from the album ‘Time Out’ through score reading, score annotating and analytical listening

Prepare an analysis (written, oral or multimodal), in which you respond to the statement: “Dave Brubeck’s ‘Time Out’ (1959) explored time signatures that were unusual for Jazz music at that time.”

Your analysis should include musical examples (either through viewing scores or making references to the audio) from at least two different tracks on the album. Focus your discussion on the musical elements within the tracks, including (but not limited to) rhythm, metre, melody and instrumentation.

**Assessment conditions**

The analysis should be to a maximum of 5 minutes for an oral presentation, 750 words for a written piece of work, or the equivalent in multimodal form.

The specific features being assessed are: UM2, CM1, CM3, RM1, RM2

**Option 3: Use of Folk Song in Classical Music**

This assessment provides an opportunity for you to demonstrate your understanding of the ways in which composers incorporate folk elements in their compositions, and to improve your score reading and analysis skills.

**Description of assessment**

Deconstruct, analyse and evaluate how the composer has used folk elements and/or entire folk melodies in one of the following compositions:

* Brahms – Hungarian Dance No. 5
* Liszt – Hungarian Rhapsody No. 2
* Vaughan-Williams – Fantasia on *Greensleeves*
* Bartok – Romanian Folk Dances (choose 2)
* Britten – Folk Song Arrangements for voice (choose 2)
* Berio – Folk Songs (choose 2)
* A work of your choosing (in consultation with your teacher)

**Assessment conditions**

Present your deconstruction, analysis and evaluation as a multimodal presentation incorporating annotated scores and musical excerpts.

The multimodal presentation should be the equivalent of 4 minutes or 650 words. The presentation may be but is not restricted to:

* a movie clip
* a web page
* an oral presentation with supporting materials

The specific features being assessed are: UM2, CM1, RM1, RM2

**Option 4: Classical Sonata Form**

This assessment provides an opportunity for you to demonstrate your skills in score annotation, harmonic and form analysis, score reading of piano scores, and your understanding of Classical Sonata form.

**Description of assessment**

**Part 1:**

Create an annotated score of Beethoven’s Piano Sonata No. 8 in C minor Op. 13 (first movement only). Your score annotations should demonstrate an understanding of the following:

* form
* principle themes and their development
* harmony

**Part 2:**

Write a comparative essay in which you compare the musical features of Beethoven’s Sonata No. 8 in C minor with that of another solo piano work in Sonata form of your choosing (either another work by Beethoven, or another composer).

**Assessment conditions**

Present your annotated score of the Piano Sonata No. 8, as a hard copy score, or as a 3 minute oral presentation with supporting materials from the annotated score. The essay should be to a maximum of 500 words.

The specific features being assessed are: UM2, CM1, RM1, RM2

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| ***Learning Requirements*** | ***Assessment Design Criteria*** |
| 1. Apply knowledge and understanding of musical elements 2. Apply musical skills and techniques in developing, refining, and presenting creative works 3. Apply a range of musical literacy skills, including aural perception and notation 4. Deconstruct, analyse, and interpret musical works and styles, and manipulate musical elements 5. Synthesise findings and express musical ideas 6. Reflect on musical influences on own creative works | Understanding Music  The specific features are as follows:  UM1 Reflection on musical influences on own original creations  UM2 Synthesis of findings and expression of musical ideas  Creating Music  The specific features are as follows:  CM1 Application of knowledge and understanding of musical elements  CM2 Application of musical skills and techniques in developing, refining, and presenting creative works  CM3 Interpretation of musical works  CM4 Manipulation of musical elements  Responding to Music  The specific features are as follows:  RM1 Application of a range of musical literacy skills, including aural perception and notation  RM2 Deconstruction and analysis of musical works and/or styles |

The specific SACE capabilities that underpin THIS assessment task may include:

* Literacy **✓**
* Numeracy **✓**
* Information and communications technology **✓**
* Critical and creative thinking **✓**
* Personal and social **✓**
* Ethical understanding **✓**
* Intercultural understanding **✓**

|  | Understanding Music | Creating Music | Responding to Music |
| --- | --- | --- | --- |
| A | Insightful and coherent reflection on musical influences on own original creations.  Insightful synthesis of findings, and creative and coherent expression of musical ideas. | Perceptive and creative application of knowledge and understanding of musical elements.  Proficient application of musical skills and techniques in developing, refining, and presenting creative works.  Accurate interpretation of musical works.  Highly creative manipulation of musical elements. | Focused and sustained application of a range of musical literacy skills, including aural perception and notation.  Perceptive and in-depth deconstruction and analysis of musical works and/or styles. |
| B | Coherent reflection on musical influences on own original creations, with some insights.  Synthesis of findings, and generally creative and coherent expression of musical ideas. | Mostly creative application of knowledge and understanding of musical elements, with some perceptiveness.  Generally proficient application of musical skills and techniques in developing, refining, and presenting creative works.  Mostly accurate interpretation of musical works.  Creative manipulation of musical elements. | Mostly sustained application of a range of musical literacy skills, including aural perception and notation.  Some perceptiveness and depth in deconstruction and analysis of musical works and/or styles. |
| C | Generally coherent reflection on musical influences on own original creations.  Synthesis of some findings, and generally coherent expression of musical ideas, with some creativity. | Some creativity in application of knowledge and understanding of musical elements.  Competent application of musical skills and techniques in developing, refining, and presenting creative works.  Generally accurate interpretation of musical works.  Some creative manipulation of musical elements. | Generally competent application of a range of musical literacy skills, including aural perception and notation.  Generally competent deconstruction, with some analysis, of musical works and/or styles. |
| D | Some description of a musical influence on own original creations.  Some communication of findings and basic musical ideas. | Some application of basic knowledge and understanding of musical elements.  Some application of basic musical skills and techniques in developing and presenting creative works, with attempted refinement.  Some basic interpretation of a musical work.  Basic manipulation of some musical elements. | Some application of a narrow range of musical literacy skills, which may include aural perception and/or notation skills.  Partial deconstruction and description of one or more musical works and/or styles. |
| E | Emerging recognition of a musical influence in attempting own original creation.  Attempted communication of one or more findings, and of a basic musical idea. | Some basic recognition and attempted application of a narrow range of some musical elements.  Attempted application of some basic musical skills and techniques to develop or present a creative work.  Attempted interpretation of a basic musical work.  Attempted manipulation of a narrow range of musical elements. | Attempted application of very basic musical literacy skills.  Attempted description of a musical work and/ or style. |