# Government of South Australia LogoSACE Board Logo2023 Music Performance — Ensemble Subject Assessment Advice

Overview

Subject assessment advice, based on the 2023 assessment cycle, gives an overview of how students performed in their school and external assessments in relation to the learning requirements, assessment design criteria, and performance standards set out in the relevant subject outline. They provide information and advice regarding the assessment types, the application of the performance standards in school and external assessments, and the quality of student performance.

Teachers should refer to the subject outline for specifications on content and learning requirements, and to the subject operational information for operational matters and key dates.

# School Assessment

Teachers can improve the moderation process and the online process by:

* thoroughly checking that all grades entered in schools online are correct
* checking that PSR grades are consistent with the uploaded performance notes sheets
* including performance notes sheets in the moderation materials for each individual student
* ensuring that files are accurately labelled and uploaded for each student
* remembering that moderators, who view the videos of students’ performances and part tests, are unfamiliar with the class of students. Teachers should ensure that all students in the moderation sample are clearly identifiable and labelled. In some samples, teachers used arrows and/or headshots and position descriptions
* ensuring students are clearly visible and not obscured within performance and part test videos. Multiple angles may be required for large ensembles, and smartphone/tablet video recording quality should be sufficient for these additional angles
* ensuring each student’s individual part-test video is provided as a separate files
* compressing files where possible allows for quicker upload and download
* ensuring multimodal presentations are appropriately formatted and tested to ensure all content is working and accessible. Please do not upload zipped files
* remembering that during part testing, it is appropriate to give vocalists a note or sense of the key of the extract, but it is not acceptable for the accompaniment to continue throughout the part test.

Assessment Type 1: Performance

Students present an ensemble performance or set of performances to a maximum of 6–8 minutes, of a single work or a set of works by one or more composers, and individual evidence of each student’s contribution to the chosen ensemble through individual part-testing.

Teachers can elicit more successful responses by:

* selecting repertoire that enables students within the ensemble to highlight their strengths through a variety of techniques across a range of styles
* providing students with the opportunity to take on both lead and supporting roles, including featured solos within the ensemble (i.e. lead guitar and rhythm guitar; lead vocals and backing vocals)

*The more successful responses commonly:*

* presented a range of works that demonstrated a depth of knowledge, understanding and application of techniques across a variety of musical styles
* showcased a very high level of understanding and application of style within the performance and part test
* included part tests that interrogated various aspects of the repertoire with a high level of accuracy and taking into consideration all dynamics and expression markings with a sophisticated tone
* demonstrated a high level of collaboration and responsiveness through alertness within the ensemble performance
* submitted part test videos of approximately 2 minutes, for each individual student
* were confident with the repertoire and process of part testing which was exhibited through thorough preparation and evidence within the time limit.

*The less successful responses commonly:*

* presented repertoire that limited the student’s ability to demonstrate a wide variety of skills and techniques on their instrument
* presented repertoire that did not allow students to demonstrate evidence of achievement within the higher grade bands
* performed parts that were repetitive in nature restricting their ability to present a variety of techniques and skills
* presented part tests that required more attention to detail phrasing, dynamic contrast and stylistic understanding of the repertoire
* appeared to be unfamiliar or lacked confidence with the requirements of the repertoire within the part test
* did not submit a separate part test video for each individual student.

Assessment Type 2: Performance and Discussion

For this assessment type students present an ensemble performance or set of performances, to a maximum of 6–8 minutes, of a single work or a set of works by one or more composers, and individual evidence of each student’s contribution to the chosen ensemble through individual part-testing. This is accompanied by an individual discussion of key musical elements of the repertoire, with a critique of strategies to improve and refine each student’s performance to a maximum or 800 words if written, 4 minutes as an oral presentation, or the multimodal equivalent.

Teachers should take note of the differences in the discussion points between the two performance subjects (Ensemble and Solo). Refer to the subject outline for further details.

Teachers can elicit more successful responses by:

* selecting repertoire that allows for depth in analysis
* ensuring that the focus of the discussion is on musical elements, particularly analysis of structure and style, and practice strategies developed by the student to improve and refine their performance(s)
* marking all the student’s evidence for the assessment type holistically. Components of the task, such as the discussion, are not weighted, and specific features of assessment design criteria can be applied to evidence in one or more components.

*The* more *successful responses commonly:*

* demonstrated a sophisticated understanding of a range of styles through a highly intuitive interpretation of the chosen works
* presented a highly fluent and cohesive performance and part test that reflected thorough preparation and understanding of their role within the ensemble
* demonstrated a high level of collaboration within the ensemble
* addressed aspects of blend and balance within the performance and the discussion
* addressed the structural and stylistic elements of the repertoire in the discussion, and how these informed the performance including within their individual part and the ensemble as a whole
* addressed a range of practice strategies utilised to develop and prepare their performance as an individual and member of an ensemble within the discussion
* discussed areas of focus and refinement within the repertoire through relevant examples supported by score annotations and practice videos demonstrating technical development
* included consistent, appropriate, and highly effective use of musical terminology within the discussion

*The less successful responses commonly:*

* lacked technical fluency and stylistic understanding within the performance of the repertoire
* did not exhibit confident collaboration and responsiveness within the ensemble
* performed repertoire that did not allow the student to demonstrate a variety of techniques and skills
* did not submit the discussion, which is a requirement for Assessment Type 2
* focused on a limited number of musical elements within the discussion (i.e. time signature and key signature)
* included irrelevant information and made limited use of musical terminology within the discussion
* omitted or showed a limited critique of individual practice strategies used to improve their skills, technique and accuracy of their performance and preparation in the discussion
* did not include a separate part-test video for each individual student.

# External Assessment

Assessment Type 3: Performance Portfolio

For this assessment type students present an ensemble performance, or set of performances, to a maximum of 6–8 minutes, as well as evidence of each student’s contribution to the ensemble through individual part-testing. They also provide an individual evaluation of their learning journey to a maximum or 500 words if written, 3 minutes as an oral presentation, or the multimodal equivalent.

Teachers should ensure students understand the differences between the purpose of the discussion in Assessment Type 2, and the evaluation in Assessment Type 3. The discussion focuses on analytical and stylistic features of the repertoire (RM1), and practice techniques used to develop and refine the performance given in Assessment Type 2. The evaluation in Assessment Type 3 focuses on an evaluation and critique of the final performance and the learning undertaken throughout the year (RM2).

The more successful responses commonly:

* demonstrated a wide variety of musical techniques, and a high level of fluency and confidence within the performance and part-test
* showed close attention to all aspects of the repertoire during the performance and part-test, including a high level of rhythmic and note accuracy supported by highly effective use of dynamics, articulation and phrasing
* had part tests with clear and concise instructions in an encouraging environment, and supported by scores with indications
* addressed aspects of responsiveness and collaboration, including what they had learnt from practice and preparation strategies prior to the performance within the evaluation through cited examples
* demonstrated insightful awareness of their own and others’ roles within the ensemble in the evaluation
* included accurate, coherent, and highly effective use of musical terminology within the evaluation.

The less successful responses commonly:

* lacked technical fluency, accuracy and stylistic understanding within the performance and part test of the chosen repertoire
* presented repertoire that limited the students’ ability to demonstrate a range of techniques and skills reflective of the higher grade bands
* required more attention to detail relating to musical indications evident on the score (where scores were provided)
* required more detail in relation to the learning that had occurred throughout the preparation for performances across the subject within the evaluation
* lacked depth and concise detail in relation to responsiveness, communication and collaboration within the ensemble
* included content in the evaluation that was not relevant
* did not submit the evaluation, which is a requirement of Assessment Type 3.