

# Music

2011 Assessment Reports



Government  
of South Australia

**SACE**  
Board of SA

# MUSIC

## 2011 ASSESSMENT REPORTS

### OVERVIEW

Assessment reports give 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, the quality of student performance, and any relevant statistical information.

This document contains the 2011 assessment reports for the eight Stage 2 Music subjects:

- Composing and Arranging
- Ensemble Performance
- Musicianship
- Music in Context
- Music Individual Study
- Music Technology
- Performance Special Study
- Solo Performance

# COMPOSING AND ARRANGING

## 2011 ASSESSMENT REPORT

### OVERVIEW

Seventy-eight students completed the Composing and Arranging subject in 2011. As in previous years, a wide range of musical styles was presented including orchestral, traditional and contemporary choral, percussion, jazz and contemporary genres for acoustic instruments, and rock band. The vast majority of students correctly fulfilled the requirements of the subject outline by presenting a major work and analysis for external assessment, and a suitable folio of works with recordings and a written or oral commentary for school assessment.

The new assessment procedures presented some new challenges for students and teachers, but these were generally met with rigour, resulting in positive outcomes both in terms of the student work and teachers' application of the performance standards in making assessment decisions.

### SCHOOL ASSESSMENT

#### Assessment Type 1: Folio of Minor Works

Students were presented with the opportunity to write two or more compositions or arrangements for a solo instrument or ensemble combination as a folio of minor works.

The most successful arrangements and compositions:

- displayed an ability to formulate an initial idea and develop it through a piece
- utilised an appropriate structure
- employed a plan or rationale for the piece, and used this framework to construct the work
- displayed knowledge of the instruments included in the work, and wrote parts in an idiomatic style for those instruments
- showed a clear awareness of the performance standards and how these assessment tools would be used to evaluate their work
- displayed knowledge of applicable and appropriate terminology suitable for the instruments and their use in the style of the composition.

A number of students chose to complete arrangements for their folio. The best arrangements were those that reinterpreted an existing melody and experimented with tempo, metre, rhythm, harmony, structure, instrumentation, and texture to create a new and original piece based on an existing melody. Pieces were often written in an idiomatic style and developed compositional ideas, yet made a clear departure from the original source in an effective way. The less successful arrangements were little more than transcriptions, simply copying existing melody and harmonies into new instruments.

Scores were generally legible and properly aligned, and displayed skills in the use of technology. The following aspects of presentation should be considered by teachers and students.

- Ensure that the grouping of quavers and rests is correct and avoid using multiple short rests in a bar, long rests across half beats, and beams which extend over bar lines or across the middle of the bar.
- Avoid unison patterns that are notated differently between instrumental parts, especially long notes followed by rests.
- Take care to use the correct placement of dynamics, tempo markings, and performance indications on a score. Avoid placing dynamics under rests, or writing the tempo marking on every staff.
- Include bowing indications for violin, viola, cello, and double bass, as applicable.
- Ensure that voicings for guitar and piano are applicable for the instrument.
- Present drum kit notation with appropriate style and detail.
- Ensure that the use of articulation is consistent through parts and pieces.
- Avoid the use of shorthand symbols and abbreviations (for example, chord symbols, the indication of 'solo') as they do not display the creativity of the composer. It is recommended that these aspects are fully written and notated.
- Ensure that the automatic computer-based use of enharmonic tones is correct.

Teachers need to ensure that audio recordings burned to CDs are done so successfully.

## **Assessment Type 2: Commentary**

This assessment type is an accompanying commentary on the folio of minor works. The focus for these assessment tasks must be directed to the musical aspects.

The best examples of this assessment type display the following characteristics:

- a description of a progression through the piece in a sequential manner
- a focus on the musical elements, not the process of composition or the background story behind the piece
- a level of sophistication and depth, with strong and appropriate use of terminology
- relevant and properly annotated musical illustrations
- bullet points and tables which promote a sequential thread and illustrate key points.

## **EXTERNAL ASSESSMENT**

### **Assessment Type 3: Major Work**

In Part 1 of this assessment type, students are presented with the opportunity to write an extended composition or arrangement for small or large ensemble. Major works are expected to reflect significant detail, scope, and depth.

The characteristics of successful works in this assessment type are the same as those listed under Assessment Type 1: Folio of Minor Works.

In Part 2, students present an oral or written analysis of their major work. The analysis requires a greater level of depth and musical description — to a maximum of 1000 words. Students are reminded that the focus for this assessment task must be directed to the musical aspects.

The characteristics of successful analyses are the same as those listed under Assessment Type 2: Commentary.

## **OPERATIONAL ADVICE**

Teachers are recommended to use the exemplars of student work from the SACE website as a basis for discussion with students about the performance standards.

It is advisable that teachers download the 2012 subject operational information which is located on the Stage 2 Composing and Arranging page of the SACE website. This document gives assessment and procedural guidelines and the key dates for 2012.

## **GENERAL COMMENTS**

The good work of teachers is widely acknowledged in the preparation of students for undertaking this subject, but special mention should be made of the rigorous way in which teachers have applied the performance standards for assessment of all assessment components.

Students are encouraged to undertake a range of experiments with compositional techniques prior to commencing their works. This is vital to the successful construction and development of ideas.

Teachers should understand the importance of reading scores and listening to works in the style or genre of music in which the student proposes to write. It is a way of demonstrating how a score is presented and what conventions may be applicable.

Students are encouraged to be rigorous in editing and redrafting their compositions, especially in the use, placement, and consistency of notation. The best presented scores look like a published work.

Students are encouraged to write for available instruments in order to learn about the capabilities and limits of 'real' instruments in performance.

Teachers are encouraged to attend clarifying forums, as these sessions are especially useful for networking with other subject experts and for receiving useful information and feedback.

Chief Assessor  
Composing and Arranging

# **ENSEMBLE PERFORMANCE**

## **2011 ASSESSMENT REPORT**

### **SCHOOL ASSESSMENT**

#### **Assessment Type 1: First Performance**

Generally, most students were able to present a performance that reached the requirements of the subject outline.

In the videoing of ensemble performances it is important that the student in the assessment group can be easily identified, and that the focus is as much as practicable on the candidate.

It is not a requirement for students to perform a solo as part of Ensemble Performance, but many students chose to do so.

Part testing should be included in the video recording and the selections for part testing should be chosen to allow the student to demonstrate their level of achievement as a performer, as described by the various grade bands of the performance standards.

#### **Assessment Type 2: Second Performance**

When recording for assessment, teachers need to ensure that students being assessed who are performing in large ensembles remain in the range of the video camera during the entire performance. Teachers also need to ensure that students select a repertoire that gives opportunities to demonstrate their musical competence in a variety of styles and to display their technical competency.

### **EXTERNAL ASSESSMENT**

#### **Assessment Type 3: Final Performance**

In general, teachers and students worked together to create the best opportunities for demonstrating learning through performance. The external assessment of Ensemble Performance was mostly done live; however, a small number of schools presented a video of the third assessment performance. Where this is the case, teachers should ensure that the recording is edited to fit within the time requirement stated in the subject outline. Students being assessed should have a prominent position in the video recording.

Part testing of all candidates is required at the time of scheduled external marking, whether the ensemble performance is live or recorded. The most successful students had prepared well and had practised part testing in readiness for this assessment, including demonstrating aspects of articulation, and dynamic and tone colour control.

Students who were highly successful in completing Ensemble Performance showed evidence of having worked consistently throughout the year with the same ensemble

under the guidance of a teacher who helped select appropriate repertoire for the ensemble to play.

These students played their parts in the ensemble with very high levels of accuracy of pitch, rhythm, and intonation. They performed with excellent tone control, appropriate to the ensemble and the genre, and often showed qualities of leadership within the ensemble. They contributed strongly to the dynamics of the ensemble and engaged the audience from start to finish.

Examples of the types of successful performances include the following:

- In a concert band, this may have been a clarinetist who led a section and contributed with excellent tone, accuracy, and dynamics.
- In a choir, this may have been a student who sang their part with energy and highly accurate pitch, rhythm, and intonation, while showing excellent tonal control and the ability to blend well with other members of the ensemble.
- In a rock band, this may have been a bass player or drummer who made strong contributions to the dynamics of the band and demonstrated highly proficient stylistic playing with fluent and excellently controlled technique.

## **OPERATIONAL ADVICE**

In the situation where a video recording of a school concert or musical is used for a student's Ensemble Performance external assessment, it is important to edit the performance to adhere to the time requirements. Teachers should identify each individual student undertaking the assessment. This may be done by providing a clear photo of each student and their instrument (where applicable), or by marking the student and/or their music stand with their SACE student registration number either at the performance or electronically on the video file.

Where a video recording of a concert is used for external assessment, performances and student performers should be identified via a track list or by chapters on the DVD, including the title of the music being performed.

## **GENERAL COMMENTS**

It is sound practice for teachers to plan their external repertoire for the year and for the repertoire list to be completed after each performance.

Chief Assessor  
Ensemble Performance

# MUSICIANSHIP

## 2011 ASSESSMENT REPORT

### GENERAL COMMENTS

Overall, the vast majority of candidates were assessed as achieving within the A, B, and C grade bands, suggesting that they were well prepared for all assessment types within Musicianship this year. Moderated results for school assessment showed a higher proportion of candidates achieving in the B to A+ range when compared with results for the external assessment, where a larger part of the cohort received results in the C and C+ range. This may suggest that future candidates will need to be more carefully prepared for the range of tasks covered in the examination.

### SCHOOL ASSESSMENT

#### Assessment Type 1: Skills Development

The two tests in this assessment type, as well as being an important assessment item in themselves, are a valuable preparation for the external assessment (examination) and should be designed by teachers with this in mind.

The most appropriate and successful tests seemed to be those which covered the whole scope of the theory concepts for the subject, but which did so progressively across the two tests. Test 1, for example, might be best designed to cover part of the scope of Musicianship, at a less demanding level, allowing Test 2 to cover the full scope at a level which reflects the higher learning required for the exam. Skills development tests should be designed to give students the best opportunity to reach the highest level as described by the performance standards.

Teachers are encouraged to use the support materials on the SACE website and the 2011 examination paper.

The central moderation process was assisted when both tests were clearly marked, and the answers supplied. It is also very helpful if teachers annotate how decisions had been reached in relation to the specific features being assessed.

Task sheets for the tests should also be supplied which indicate the assessment design criteria being applied.

#### Assessment Type 2: Arrangement

Many schools made use of the arrangement assessment sheet example available on the SACE website and this proved to be an effective way for schools to explain and support their assessment decisions. Some teachers annotated their decisions and comments directly onto the scores.

Sound recordings to accompany scores worked best when synthesiser voicings had been chosen carefully to best represent the intention in the scoring. Drum and guitar parts need special attention, and teachers should avoid choir or voice 'ah' sounds



with a slow attack. Students can make live recordings, if appropriate, as the process may help them in better understanding the capabilities of their chosen musical forces.

The most successful arrangements had a number of features in common:

- Well-designed form and structure — deciding how to finish the arrangement convincingly was a challenging and important part of the process.
- Good knowledge of the capabilities of the chosen instruments and/or voices. Students should ideally be encouraged to write for instruments and instrument combinations that are available to them and that they have some familiarity with.
- Knowledge of style was particularly clear in the writing when students showed evidence of having listened to significant examples of music within their chosen style or styles.
- Concise and clear written statements that detailed the technical features of the arrangement using appropriate terminology inclusive of musical quotes in illustration.

Students should avoid:

- submitting transcriptions (rather than arrangements) where no new music is been created; in these cases no originality is shown and students are unable to demonstrate their individual creativity beyond choice of tone colour, and the notes of the original are allocated to various instruments or voices
- writing for vocals without clear presentation of lyrics
- creating a commentary where the focus is not so much on the musical intentions of the arranger as on the emotions attempting to be engendered in the listener or on small events and decisions made early in the writing process
- creating arrangements where instrumental ranges and capabilities are not understood but computer programs appear to show the music as 'playable' — therefore students do not appropriately transpose instrumental parts as required
- selecting original melodies because they are student favourites but which do not easily have the potential to be modified and manipulated to create new music.

## **EXTERNAL ASSESSMENT**

### **Assessment Type 3: Examination**

#### **Part 1: Theory, Aural Recognition, and Musical Techniques**

##### *Question 1*

More than 90% of students answered this question correctly. Of those who erred, many answered (a) correctly, while (b) was not as successfully answered.

##### *Question 2*

Just over a third of students answered this question correctly. Many students, rather than omitting ties, added extra ties in positions where both notes sounded in the musical examples.

### *Question 3*

Nearly 60% of students were correct in answering this question. Some students erred not in rhythm but in using correct grouping.

### *Question 4*

This question received a spread of answers, from students who struggled to write the rhythm, to those who were able to correctly pick up and repeat the rhythmic motives. Many students missed the effect of the anacrusis on the last bar and thus completed the melody with a dotted crotchet rather than a crotchet.

### *Question 5*

The two intervals were named and written correctly by less than half the students. The major third was more successfully recognised, but a variety of incorrect responses were given for the major seventh.

### *Question 6*

There was a mixture of responses for this question, with around two-thirds of students answering both parts correctly.

### *Question 7*

Students struggled with this question, with less than 20% of students correctly answering both questions. Many different incorrect options were given in place of the minor second and perfect fourth answers.

### *Question 8*

Students generally answered this question well, with nearly 70% correctly identifying both scales.

### *Question 9*

This question was answered well, with over 85% of students correctly identifying and writing the descending D major scale in alto clef.

### *Question 10*

This question was also answered well, with around two-thirds of students correctly placing the four excerpts into the musical example.

### *Question 11*

Students struggled with this question, with only a quarter of students correctly identifying both melodic excerpts. In part (a), a common error was the choice of option 3 or 4 in place of the correct option 1.

### *Question 12*

This melodic dictation question proved the most difficult, with less than 10% of students displaying full competency. Many students who performed well missed the C sharp in the ascending form of the melodic minor used in the last bar.

### *Question 13*

There were a variety of answers for these questions, with around a third of students displaying full competence. Common errors included identifying the second chord as a C sharp minor in second inversion, or as an E minor in first inversion, and identifying the third chord as D minor or D augmented. Many students also correctly identified the third chord as a diminished triad, but then wrote an F flat in place of the correct F natural.

### *Question 14*

Around a third of students were able to correctly identify both chord progressions.

### *Question 15*

Part (b), naming the interval, was frequently answered as a major third rather than a minor third. Part (f), identifying the modulation, was frequently identified as E flat major instead of C minor.

### *Question 16*

Part (a), naming the key of the music, was frequently answered as F major rather than the correct D minor. Many students also named the chord in part (f) as a B chord rather than B flat.

### *Question 17*

There were a variety of answers for this question.

### *Question 18*

Around half of the students were able to correctly rewrite this melody with appropriate grouping. Many who erred did so by rewriting the tied notes in bar 2, rather than changing them to a dotted crotchet.

### *Question 19*

Some students struggled with this question, failing to recognise that an anacrusis was present. The correct ending of two quaver rests was also regularly omitted.

### *Question 20*

This question was answered well, with over three-quarters of students displaying full competency.

### *Question 21*

Students struggled with part (b) of this question, with quite a few not even attempting to answer by circling the non-chord melodic notes. Those who did answer often failed to recognise the accented passing note in bar 1 and thus circled the B on beat 3b instead of the A on beat 3a.

## Part 2: Harmony

### Question 22

The students who displayed the most competency substituted an E dominant seventh chord in the second half of bar 1, and changed the D chord in Bar 5 to a B minor seventh chord, completing the 2-5-1 at the end of the music. Another successful substitution was including an F sharp minor seventh chord in the second half of bar 4.

The best extensions used were to F sharp minor seventh in bar 2, and to E dominant seventh in bar 3.

Keyboard-voicing continues to be a skill in this question that students generally are competent in. Students should be careful with chord spelling to ensure that the chord symbol matches the chord voiced. An error that occurred a number of times was where a major or minor chord was written above the music, but voiced as a seventh chord.

Those who displayed the greatest competency in countermelody-writing generally tried not to be too complicated in writing the countermelody, but instead concentrated on creating a solid, melodic, and rhythmically complementary tune. Many used the two rhythmic motives present in the melody (quaver, quaver, quaver, quaver tied to crotchet; dotted crotchet, quaver) in building their countermelody rhythm. Care should also be taken throughout the body of the countermelody to avoid dissonant clashes with the melody. Those students who fared best in building their countermelody used chord notes that were not already present in the melody. The best note on which to finish the countermelody was an E, producing a consonant interval with the melody and avoiding a clash with the major seventh in the accompanying chord.

Is it disappointing that so few students were able to correctly transpose the designated extract for tenor saxophone in B flat. Many transposed up a tone, rather than up a ninth as was required. It is also important to note that, when transposing, all elements of the music should be included in the transposition. Some students omitted the time signature from the transposition, which should have been included to be fully correct.

### Question 23

There were many varied chord choices overall. The most successful opening was 1-4-3-6; however, 6-2-5-1 was able to work also. Many forced 1-4-7-3 at the start which was not the best choice for bar 2. Only a few students were able to demonstrate a high degree of competency in chord selection.

Most students experienced some difficulties with the two modulations in bars 6 and 7. Those who managed one modulation managed the one to F# minor but often placed the G# half-diminished chord on the C# in bar 5 instead of on the first beat of bar 6. Many did not successfully achieve the second modulation to D major. The second modulation was sometimes mistaken for B minor, not D major.

Many did not recognise that the best way to tackle the modulations was with the rhythm of crochet, crochet, mimim all in one bar.

Many forgot to add a natural to the E in the F# minor 7th chord after the E# in the C#7 chord of the modulation, as it was in the same bar.

Incorrect accidentals were sometimes used for extensions. An example was the adding of a ninth to the C#7 chord in the modulation which required a D#; to add a sharpened ninth requires a D double sharp and a flattened ninth requires D natural. A good reminder for all would be that altered chords should only appear on dominant seventh chords — many students attempted to alter major or minor seventh chords.

A good proportion of students were able to demonstrate competency in successful chord-voicing and voice-leading.

#### *Question 24*

Generally, this question was answered with a good degree of understanding of scoring conventions and typical chord progressions to suit the given melody. The best answers were those which correctly identified the appropriate cadences; took opportunities to use six/four chords in passing and cadentially; added appropriate passing notes; and applied and resolved the dominant seventh chord correctly.

A common error was in allowing the soprano and alto voices to be written more than an octave apart. Several candidates failed to indicate the chords that they had selected with numerals. Some candidates used a full close cadence at the end of the first phrase where a half close cadence was clearly required. Checking for consecutive fifths and octaves should be an important part of the final editing of answers, and this caused problems for some candidates.

### **OPERATIONAL ADVICE**

Teachers should ensure that they have carefully read the relevant subject operational information which is on the subject page of the SACE website. This information sets out key dates and gives assessment requirements and details for school and external assessment.

Schools who combine for assessment should, where possible, collaborate on the design of the skills development tests, task sheets, and assessment decisions to ensure consistency and validity of results across the assessment group.

Chief Assessor  
Musicianship

# MUSIC IN CONTEXT

## 2011 ASSESSMENT REPORT

### OVERVIEW

Changes to Music in Context in 2011 included:

- skills development tests had to be submitted for approval by the SACE Board
- a new assessment scheme was introduced
- the format of the external examination changed from requiring two essays, to one essay and a set of short answers and extended paragraphs
- the maximum word-count for the investigation changed from 2000 to 1500 words.

### SCHOOL ASSESSMENT

#### Assessment Type 1: Skills Development

The approval process for skills development tests is a way of ensuring equity for all students.

Topics taught this year were:

- The Development of the Music of The Beatles, 1962–70
- 1970s Progressive Rock (2 schools)
- 1970s and Early 1980s Progressive Rock
- The Classical Concerto
- Extremes of 20th-century Music
- *West Side Story: An American Musical* (3 schools)
- Bird and Bebop
- *The Enigma Variations*, Elgar
- The Classical Symphony
- Examining the Evolution of Gershwin's 'I've Got Rhythm'
- The Concert Overture
- The Performance of the 18th-century English Oratorio
- The Birth of Rock 'n' Roll

Teachers are encouraged to send in assessment notes and/or annotated rubrics to advocate their assessment decisions. This practice assists the moderation process.

#### Assessment Type 2: Investigation

Investigation topics that were awarded an A+ grade:

- Three Scenes from the Musical *Wicked*
- The Soundtrack of *Slumdog Millionaire*
- Philip Glass — *Strung Out*

Investigation topics that were awarded an A grade:

- The Eclectic Style of Iiro Rantala
- Jimi Hendrix, 1967–1968
- K. Stockhausen — *Hymnen*
- Leonard Bernstein's *West Side Story*
- *Sun Music III* by Peter Sculthorpe
- The Music of Harry Potter Films
- The Musical Style of Andrew Lloyd Webber
- What are the Characteristics of the Punk Genre?
- The Music of *Phantom of the Opera*
- Contemporary Rock Drumming
- Hodges to Parker: The Transition from Swing to Bebop
- The Influence of John Coltrane's *A Love Supreme* on Jazz
- Death Metal

Investigations were generally of a good standard, although some lacked depth. The majority (59%) of students' grades ranged from A– to B, with a further 17% of students achieving an A or A+ grade. Hence it can be seen that 76% of students' grades were between A+ and B. A small percentage (3%) of students were unable to present work at a better than C– standard.

Teachers mainly used two methods when grading. Some elected to assign performance standards with their respective grades throughout the investigation. Others elected to write a summary at the end of the investigation.

Most students did not have any difficulty reaching the new reduced word-count of 1500 words. Some students found the word-count hampered their ability to demonstrate the depth and breadth of their knowledge.

Investigations in the A grade band:

- showed obvious forethought and planning in the selection of which format to use for the investigation, so that the result was engaging throughout (which meets specific feature PA1, as numbered in the subject outline)
- had comprehensive bibliographies that included some or all of the following: books, websites, DVDs, CDs, magazine articles, and interviews (PA2)
- included audio presentations (for example, radio shows) which incorporated musical examples to illustrate points being made (PA3)
- included filmed presentations that showed attention to clear focus and good lighting (PA3)
- included PowerPoint presentations which made excellent use of diagrams, photos, and other illustrations (PA3)
- used musical terminology accurately, explained it, and gave examples (KC1)
- presented information clearly and with logical progression (KC2)
- constructed essays augmented with tables and annotated scores (KC1 and A2)
- met all other performance standards (as appropriate to the topic) at the highest level.

Students are advised to send a script of their oral, filmed, or PowerPoint investigation as a backup in case a CD or DVD is damaged in transit or does not play for some reason at central moderation.

If an oral presentation consists only of a student reading his or her notes, and does not contain any audio examples, then the investigation should be presented as an essay. Likewise for a filmed presentation: if it only shows a student reading notes and has no other visual input, then the investigation should be presented as an essay.

Teachers should avoid submitting scores of works if no reference is made to them in the investigation.

Some useful markings that can be included on an annotated score are: sections (form), highlighted rhythmic and/or melodic motifs, key structure, and modulations.

Teachers should note the following:

- It was easier for moderators to confirm grades when a highlighted performance standards rubric was supplied.
- It was easier to confirm grades when a copy of answers to the skills development assessment was provided.
- It is helpful to include a copy of the approval for the investigation topic with the moderation materials.
- Bibliographies are required, even for an oral presentation, to meet descriptors for PA2.
- Dates of when websites were accessed should be included in the bibliography.
- Students should be supported to use musical examples effectively.
- All CDs and DVDs should be labelled with the student's SACE registration number, the name of the topic, and the format of the disc.

## **EXTERNAL ASSESSMENT**

### **Assessment Type 3: Examination**

The results of the examination were more evenly spread than those for the school assessments. For comparison, 40% of students' grades ranged from A+ to B, compared to 76% in the investigation. The majority (42%) of students' grades lay in the B- to C+ range, compared to 59% in the A- to B range in the investigation. A larger percentage (12%) of students gained less than a C-, compared to 3% in the investigation.



Here is a summary of how students answered the questions.

- Core Topic 1. Bach: Music and Patronage
- Core Topic 2. Beethoven: Music Finds Its Voice
- Core Topic 3. Schubert: The Romantic Voice
- Core Topic 4. Stravinsky: A New Musical Direction
- Core Topic 5. Contemporary Australian Indigenous Music
- Core Topic 6. The Blues: Of Sadness and Joy
- Core Topic 7. Duke Ellington: Pianist, Composer, and Bandleader
- Core Topic 8. Miles Davis: Jazz Comes of Age
- Core Topic 9. The Beatles and the Beach Boys: Soundtracks of a Generation
- Core Topic 10. Contemporary Australian Music (no students studied this topic).

Core Topic	% Answering Part (a):Part (b)	Mean Mark for (a) – out of 25	Mean Mark for (b) – out of 25	% of Students with Full Marks	% of Students Studying the Topic
1	86:14	15	18	0	4
2	36:64	16	18	0	10
3	34:66	24	18	75 for (a)	11
4	66:34	17	19	5 for (a)	19
5	0:100	–	11	0	1
6	45:55	13	12	12 for (a)	12.5
7	43:57	22	19	50 for (a)	10
8	50:50	18	21	25 for (a) 12 for (b)	11
9	53:47	13	15	7 for (b)	21.5
10					0

Some outstanding answers were for part (a) in Core Topic 3 (Schubert) and Core Topic 7 (Duke Ellington).

The trepidation and apprehension about the change in format can be allayed as, on the whole, students answered part (b) questions better than part (a).

Changes to note in the 2012 subject outline are:

- the *sole* work to be studied in Core Topic 10 will be *Port Essington for strings* by Peter Sculthorpe
- changes to the Knowledge and Communication column in the performance standards rubric.

## OPERATIONAL ADVICE

Teachers are advised to download the subject operational information which is on the Music in Context subject page of the SACE website.

Teachers are advised to check that CDs and DVDs are playable before sending them in for central moderation.

## **GENERAL COMMENTS**

It is hoped that, on viewing this year's results, more teachers will be encouraged to teach this exciting and valuable subject in coming years.

Chief Assessor  
Music in Context

# MUSIC INDIVIDUAL STUDY

## 2011 ASSESSMENT REPORT

### SCHOOL ASSESSMENT

#### Assessment Type 1: Folio

The most successful students were able to show evidence of planning, research, musical skills and knowledge, and practical application. Those students included pertinent comments or documents, relevant diagrams, music notation, or pictures in their folio.

#### Assessment Type 2: Product

There was a range of projects undertaken again this year. The most successful were those that allowed the student to demonstrate musical knowledge and understanding to a high level and apply this to their project.

Task designs which supported student learning indicated the following:

- *For CD recordings* — evidence of the process, including such details as how it was recorded, the microphones or direct input used, mixing process along with considerations of the reasons for any editing. The role of the student needs to be clearly defined and there needs to be a list of all the performers.
- *For tutoring* — evidence of lesson plans and succinct planning, with outcomes and goals clearly stated, indicating knowledge and understanding of musical elements and the education process. Also required is clear evidence of the progress of the tutored student(s) and clear evidence of the student undertaking the teaching of the student(s).
- *For construction of a musical instrument* — evidence of the way tools and equipment were used. This could be collated as a series of photos or as video evidence. Clear advice is needed to ensure the student has good time-management and the appropriate technical skills to be successful. Advice is also needed on appropriate building skills, including incorporating prefabricated elements such as a fingerboard for guitar. Students are encouraged to incorporate DVD evidence of the instrument being played or demonstrated. Students can therefore demonstrate evidence of the performance standards in musical skills.
- *For a research essay* — demonstration of a high level of research and synthesis skills prior to and during individual study. Teachers should encourage face-to-face, text-based, and Internet research and questioning methods. Students who merely regurgitated information in their essays from a small number of Internet sites limited their ability to demonstrate many of the performance standards at a high level.

## **EXTERNAL ASSESSMENT**

### **Assessment Type 3: Report**

Teachers are encouraged to support students to create the report with the appropriate editing and proofreading procedures.

In submitting the report and evaluation, students need to ensure that they clearly mark each section and adhere to the word-limits.

The report may refer to the product and the folio, but only in an explanation of the context in which the other assessment types were undertaken.

A wide variety of individual study projects were undertaken, including songwriting, CD recording/mastering, tutoring, research into a specific area, instrument building, and event management. Students who were able to display high levels of musical skill and understanding in their report achieved a high level.

The most successful students reported on their individual study with a mature level of reflection and were able to succinctly evaluate their achievements.

### **OPERATIONAL ADVICE**

Label clearly all audio CDs and DVDs and include a track list. Label any data CDs and indicate the document titles and file types (for example, DOC or MP3).

Present the folio (documentation of the process) and product in clearly labelled sections of a folder or separately.

### **GENERAL COMMENTS**

Teachers should encourage students to think about what exactly is folio material (the documentation of the process) and what is product material in order for them to have an understanding of the two assessment types.

Students should be encouraged to include a summary of findings for any research or interviews undertaken.

All projects must have a music focus in order for students to meet the performance standards. Some individual studies, such as lighting for a musical or managing an event, need to incorporate elements that allow the student to demonstrate musical skills. Therefore, task design sheets should be designed to give student the best opportunity to demonstrate learning at the highest level possible.

The most successful students clearly stated their aims and adapted them throughout the study.

Many teachers who clearly understood the performance standards sought evidence in the students' work when marking against the standards.

Teachers are advised to monitor students' progress regularly and to encourage them to contact appropriate subject experts in the field.

Chief Assessor  
Music Individual Study

# MUSIC TECHNOLOGY

## 2011 ASSESSMENT REPORT

### GENERAL COMMENTS

Ninety-five students from twenty-four schools completed the Music Technology subject in 2011. Students submitted recordings in a wide range of musical styles. These styles included: rock band, electronic, dance, hip hop, soundscapes, and vocal recordings. There was a greater emphasis towards recording original songs and compositions rather than arrangements of covers. Commentaries were mostly submitted in written essay form.

Students who were most successful in this subject demonstrated a higher degree of creativity and musical effectiveness, and approached their recordings from the perspective of a music producer *and* audio engineer rather than only as an audio engineer. For results, 18% of the students received an A– or above, and over 57% received a B– or above.

This was the first year of the new Music Technology syllabus. The principal tasks have remained unaltered; the shift in emphasis is towards three assessment types and performance standards rubrics. Many concerns and questions were addressed at clarifying forums.

### Assessment Type 1: Folio of Minor Projects

Approximately three-quarters of the students chose to record their five minor projects in the combination option. The remaining students chose the single recording option, divided approximately evenly between digital recording, MIDI sequencing, and loops and waves.

Students who were most successful demonstrated creative development, textural contrast, and appropriate and varied use of the nominated recording process. Task designs that created an authentic purpose for these five minor projects assisted many students to construct more complex music and address the A and B grade bands of the performance standards. Successful examples included advertising jingles, movie soundtracks, and song excerpts featuring drum, guitar, and vocal solos that emphasised the nominated production techniques.

Teachers should carefully check the nominated processes for students' minor project assessment. Several teachers did not nominate any signal processes within their marking. Several nominated ineligible processes from other recording options or repeated previous process options, and some incorrectly created their own process options. There were a number of students incorrectly combining projects, such as audio loops, digital recording, and MIDI combined into a single 30-second project. The diversity of software tools now available to students will continue to cloud the distinction between MIDI and software/hardware synthesis. Care should be taken to ensure minor projects continue to focus upon developing technical process skills for a specific recording option.

It is advised that the five minor projects should be submitted on a single audio CD for each student.

## Assessment Type 2: Commentary

Commentaries were mostly submitted in written essay form. Commentaries that were successful clearly stated the nominated recording process, explained the function of the process, used diagrams or screen shots, explained the recording process, and described the changes made to the final sound. They were also selective with their discussions, focusing upon their nominated processes and keeping within the limit of 1200 words.

Of concern were examples of student work containing audio tracks and screen shots that contained clipped recording signals, as well as inappropriate use of devices and terminologies, such as 'distortion to clean up the track', or using a 'compressor to sweeten the sound', and choosing to 'auto-tune the drum tracks'.

Teachers are encouraged to assist the moderation process by including annotated performance standards rubrics or other assessment notes with moderation materials

## EXTERNAL ASSESSMENT

### Assessment Type 3: Major Project

This component again provided students with the opportunity to explore musical styles that they found motivating and engaging. It was pleasing that many students demonstrated an understanding of appropriate production and engineering techniques for the musical style of their recording. There was an even distribution of the three recording options; however, no analogue recordings were submitted.

Students who were successful followed a task design that demonstrated the technical skills to accurately record a performance and then continue to improve the recording through music production and processing.

These improvements include:

- overdubbing instruments
- rearranging and editing the recording
- a discerning and appropriate use of EQ and FX processing
- consideration of textural and musical variety and development, as well as post-production mastering.

Students who were most successful also matched the minor project recording options and processes closely to the skills and techniques required to successfully complete their major project.

Commentaries that were successful:

- discussed aspects of pre-production and trial recordings
- provided track sheets with explanations of production decisions and processing
- demonstrated appropriate application and understanding of relevant core and option topics
- discussed recording influences and focused upon an effective and appropriate musical outcome.

Teachers and students are encouraged to understand the performance standards when formulating their major project task design so that they maximise their opportunity to address the specific features at the highest level.

## **GENERAL COMMENTS**

Teachers are advised to download the subject operational information which is on the Music Technology subject page of the SACE website.

Chief Assessor  
Music Technology

# PERFORMANCE SPECIAL STUDY

## 2011 ASSESSMENT REPORT

### SCHOOL ASSESSMENT

#### Assessment Type 1: First Performance

Most students were successful in presenting a performance of part of their work(s) in accordance with the task sheet for this assessment. Teachers provided videoed performances taking into account the appropriate relationship between soloist and accompanist.

#### Assessment Type 2: Second Performance

Students presented a performance that met the time requirements as set out in the subject outline, thereby achieving the total repertoire requirements of the subject within the first two performances.

#### Assessment Type 3: Commentary

Students who used annotated scores, charts, or tables were able to express their musical understanding and analysis skills very appropriately. The use of appropriate musical terminology was done well and students were able to provide evidence of their knowledge and understanding of the structure and form of the approved work at a high level.

Highly successful students completed a comprehensive and detailed commentary that included suitable musical examples and/or annotated scores, and they were able to comprehensively and succinctly analyse the form and structure of the chosen work.

### EXTERNAL ASSESSMENT

#### Assessment Type 4: Final Performance

Many students were able to achieve a very high standard of performance in this subject. Final external assessments were conducted well, with those students who had reflected upon earlier performance results and prepared diligently being the most successful in providing evidence of their ability to perform an extended work at a very high standard.

Highly successful students in this subject presented challenging approved works that enabled the students to demonstrate highly developed and fluent technique while being extremely accurate in all technical areas.

Successful students presented very engaging performances that demonstrated their mastery of the technical demands of the work, their highly proficient stylistic interpretation, and their high levels of musical sensitivity. These students worked well



with their accompanists, were very well rehearsed, and together created an engaging and sustained performance.

Students whose instrument of choice was the piano often played engaging renditions of well-known concertos from the standard repertoire, in particular playing the highly sensitive or emotive passages with passion.

Students who were vocalists chose a diversity of repertoires. An example was the song cycle of songs as recorded by Ella Fitzgerald in the original keys, accompanied by piano, or in some cases by a rhythm section.

Teachers who had prepared assessment forms before the scheduled time and provided copies of music being performed for the assessors made the assessment process more efficient.

## **OPERATIONAL ADVICE**

Where teachers make changes to the original learning and assessment plan, they need to annotate the addendum form and submit it with the moderation materials.

Where possible, teachers are advised in preparing materials for moderation to capture an individual student's first and second performances on the one CD or DVD.

All work submitted for moderation is to be clearly labelled, with assessment notes and/or shaded rubrics to be submitted to support teachers' assessment decisions.

## **GENERAL COMMENTS**

Teachers are advised to submit their chosen work for approval as per the instructions in the subject operational information, which is located on the Performance Special Study page of the SACE website.

Chief Assessor  
Performance Special Study

# SOLO PERFORMANCE

## 2011 ASSESSMENT REPORT

### SCHOOL ASSESSMENT

#### Assessment Type 1: First Performance

Most students were successful in presenting a performance of part of their work(s) in accordance with the task sheet for this assessment. Teachers provided videoed performances taking into account the appropriate relationship between soloist and accompanist.

#### Assessment Type 2: Second Performance

Students presented a performance that met the time requirements as set out in the subject outline, thereby achieving the total repertoire requirements of the subject within the first two performances.

### EXTERNAL ASSESSMENT

#### Assessment Type 3: Final Performance

The most successful students were well prepared and had reflected upon their assessment feedback from earlier performances and selected the repertoire that enabled them to best display their musical skills at a high level. Teachers who had programmed the order and timing of the students prior to the external assessment allowed their students the best chance of being prepared, and the assessments tended to run smoothly with minimal angst for students and teachers.

Successful students presented a range of works that allowed them to demonstrate a highly developed technique and musical sensitivity with highly proficient stylistic interpretation. They engaged their audience with confident and well-sustained performance that demonstrated a depth of musical understanding through the chosen repertoire.

Some examples of performances:

- A flautist might have presented a movement of a baroque concerto with appropriate style and ornamentation, followed by a 20th-century solo work by Richard Rodney Bennett, and finally a jazz/swing piece with a CD accompaniment.
- A guitarist may have presented a challenging work in a contemporary style with CD backing/accompaniment by Joe Satriani, followed by an unaccompanied acoustic guitar ballad in a jazz style, and finally a contemporary work by Gary Moore.

In the examples, all pieces were played with excellent stylistic understanding and musical expression, demonstrating a range of techniques and excellent technical fluency, as well as highly proficient accuracy of notes/rhythm and intonation.

## **OPERATIONAL ADVICE**

Where teachers make changes to the original learning and assessment plan, they need to annotate the addendum form and submit it with the moderation materials.

Where possible, teachers are advised in preparing materials for moderation, to capture an individual student's first and second performances on the one CD or DVD.

All work submitted for moderation is to be clearly labelled, with assessment notes and/or shaded rubrics to be submitted to support teachers' assessment decisions.

## **GENERAL COMMENTS**

Students who performed their solo performance as part of a band had a limited opportunity to achieve results at the highest level as described in the performance standards.

Chief Assessor  
Solo Performance