****

Internal Assessment Resource

Music Studies Level 3

This resource supports assessment against Achievement Standard 91422 version 2

Standard title: Analyse a substantial music work

**Credits:** 4

Resource title: Inside Out

**Resource reference:** Music Studies 3.7A

|  |
| --- |
| This resource:* Clarifies the requirements of the standard
* Supports good assessment practice
* Should be subjected to the school’s usual assessment quality assurance process
* Should be modified to make the context relevant to students in their school environment and ensure that submitted evidence is authentic
 |

|  |  |
| --- | --- |
| Date version published by Ministry of Education | December 2018 Version 1To support internal assessment from 2019 |
| Quality assurance status | These materials have been quality assured by NZQA.NZQA Approved number: A-A-12-2018-91422-01-6422 |
| Authenticity of evidence | Teachers must manage authenticity for any assessment from a public source, because students may have access to the assessment schedule or student exemplar material.Using this assessment resource without modification may mean that students’ work is not authentic. The teacher may need to change figures, measurements or data sources or set a different context or topic to be investigated or a different text to read or perform. |

Internal Assessment Resource

Achievement standard: 91422

Standard title: Analyse a substantial music work

Credits: 4

Resource title: Inside Out

Resource reference: Music Studies 3.7A

Teacher guidelines

The following guidelines are supplied to enable teachers to carry out valid and consistent assessment using this internal assessment resource.

Teachers need to be very familiar with the outcome being assessed by the achievement standard. The achievement criteria and the explanatory notes contain information, definitions, and requirements that are crucial when interpreting the standard and assessing students against it.

Context/setting

These activities, resources and an assessment task are based on analysing a substantial music work. This indicates that the music work has significance and/or complexity in the chosen style or era. The work needs to be of sufficient substance to allow for critical and perceptive analysis. This may be a work with a fully notated and accurate score, lyrics and chord chart or lyrics and guitar tab.

The assessment task requires students to analyse a substantial music work which involves identifying, explaining and evaluating the musical elements and features, compositional and structural devices in order to communicate a perceptive understanding of the style and structure of the work.

Conditions

It is suggested that the activities, resources and assessment task take place over 10 weeks (40 hours) of in-class and out-of-class time. Adjust this to suit your students’ learning needs and your timetable.

The activities are suited to structured time in class or independent student-driven learning. You can choose whether students complete all activities or a combination of activities that are most relevant to the music work. For assessment purposes, students should be able to use digital or paper-based responses, including notation.

Students could work in groups to create a ‘master’ structural analysis but will be assessed individually.

Resource requirements

* An audio recording of the work
* Digital or paper-based notation
* Examples of a live performance(s) of the work
* Access to the internet

Additional information

Choosing a work that is substantial enough to support achievement at an excellence level is vital. This includes careful consideration of the work, regardless of the genre/style/era. For example, analysing 3 or 4 tracks from the *Dark Side of the Moon*, as opposed to one song from the album, would be considered substantial. Additionally, choosing a work without any written representation is possible, but will require careful student guidance and overview by the teacher. An accurate written representation is also highly desirable.

Other possible contexts

This standard may be combined with *AS91423 Examine the influence of context on a substantial music work*. This would enrich the depth of learning and understanding of this task.

Internal Assessment Resource

Achievement standard: 91422

Standard title: Analyse a substantial music work

Credits: 4

Resource title: Inside Out

Resource reference: Music Studies 3.7A

Student instructions

Introduction

These activities, resources and assessment task require you to analyse a substantial music work. This involves identifying, explaining and evaluating the musical elements and features, compositional and structural devices in order to communicate a perceptive understanding of the style and structure of the work.

Your work will be of sufficient substance to allow for critical and perceptive analysis. This may be a work with a fully notated and accurate score, lyrics and chord chart or lyrics and guitar tab.

You are going to be assessed on your ability to combine your analysis within the wider context and meaning of the work.

Task

This task requires you to perceptibly combine your analysis into a final summary. You need to include the following:

* Is this work important within its style and genre? Does your work connect with other compositions by the same composer or others in the same style? Outline and justify your answer, referring to examples of other works if relevant.
* A succinct summary of how the musical elements and compositional devices, including structure, are combined in your work to communicate effective musical meaning.

Include specific musical examples from the work by way of music notation, accurate bar numbers, detailed diagrams or written descriptions to support your summary.

* Include a final reflection based on your initial “love it/hate it” reflection (see activity 1 below) with reference to any new learning and understanding to gauge how your opinion has changed (if it has).

Display your findings in *one* of the following ways:

* Written response - 1200 words is sufficient to demonstrate all levels of achievement.
* Three-page blog post with appropriate media which may include text, video, audio and/or imagery.
* Oral presentation with/without PowerPoint or electronic presentation type aids of pages or slides. 15 minutes should be sufficient (including short music extracts).

The following activities and resources provide you with a way to structure your work to demonstrate what you have learnt to allow you to achieve success in this standard.

Your teacher will decide on which activities you need to complete.

Part 1 – Initial Steps:

Activity 1: Listen and reflect

Listen to your worktwice (without any prior learning or using a score) and note down your first impressions of the piece. You might find using **Resource A “First Listenings”** helpful. After listening through twice decide if you “love it” or “hate it” or something in between – justify your initial decision with evidence from the piece. For example:

“I loved this piece of music because it made me feel calm – I think that was because it used a harp, but because it was at a slow tempo and didn’t have any 'beats' – I felt less compelled by the music as I prefer a strong rhythmic feel.”

“I hated this piece of music because it didn’t have a tune I could relate to – it was very abstract and seemed 'ugly' because of all the distorted guitar and effects that they used.”

Activity 2: Instrumentation

Describe the ensemble or group of instruments used in the work.

Outline how two specific instruments contribute to the musical style and meaning of the work.

Terms you might refer to include (but are not limited to):

Timbre

Texture

Rhythm

Melody

Support your response with specific musical evidence from the work, using the SEMP framework for each instrument. **Resource** **B “Instrumentation”** could be a guide.

Activity 3

Identify the genre/style of the work with specific reference to its context. Collate your responses in **Resource C “Context Outside of the work”.** The source material could include an existing interview with the artists, a documentary, written material or other comprehensive sources. Relying on a single source is not recommended.

Part 2: Analysis and Structure

Activity 1: Structure

After having listened to the work at least 3 more times focus on how the piece is constructed.

Draw a picture or diagram or list the sections as you hear them.

Describe the structure in three sentences as you hear it.

Refer to a score/tab/lead sheet or find a book or online reference which describes the form and see how close you were to the actual structure.

Activity 2: In depth design/plan – using the elements to identify structure

Check that you can clearly recognise the structure and justify your analysis. Provide details about the indicators that signal a new section has begun. For this next activity you will be analysing the sections of this work on the written representation of your work. Additionally, use a table to organise your answers with time stamps or bar numbers.

Annotate your score to include:

* Tempo and changes. Use an app to tap the tempo so you can report accurately.
* Texture and changes. Use musical terminology like monophonic, homophonic, and polyphonic.
* Tonality/modality and development. Does the key change? If so, where and how? Are the changes related to the original key/mode? In sections which contrast strongly, what is the key/mode relationship between them?
* On your table, create a chord/harmony summary for each section you have identified. How do the sections change harmonically?
* On your table, map out the use of instruments. Are instruments used consistently or do they serve a particular function within a section?

Activity 3

What is the combined effect of these elements and their development on the work as a whole? Identify and explain how three composition devices are used in the work. Include specific musical evidence and an evaluation of the effect of its use in the work as a whole.

Compositional devices might include:

Repetition, imitation, sequence, fragmentation, diminution, augmentation, retrograde, inversion, retrograde inversion, ostinato, pedal, word painting, prosody, modulation, variation, cannon, ornamentation.

**Resource D “Compositional Devices”** outlines a framework you may use for this task.

Part 3: Synthesis

Activity 1: Thematic Material

Melody will be used in features of the work, which might include (for example but not exclusively):

* counterpoint
* inversion
* melodic range.

Explain how melody is used in the work. Include specific musical evidence and an evaluation of the effect of its use in the work as a whole. **Resource E “Thematic Material”** is a basic outline that you may wish to include.

Activity 2:

Choose two *defining* musical elements/characteristics of the work and justify your choice. **Resource F “Defining and Justifying”** may help.

Resource/s

**Resource A – First Listenings**

|  |
| --- |
| I \_\_\_\_\_\_\_\_\_ (liked/disliked) piece of music because… |
| Give your reasons why you feel this way about this piece of music… |

**Resource B “Instrumentation”**

**Instrument One**

##### **S (Statement):**

**E (Explanation):**

**M (Musical Example/s):**

**P (Personal Perspective):**

**Instrument Two**

##### **S (Statement):**

**E (Explanation):**

**M (Musical Example/s):**

**P (Personal Perspective):**

**Resource C Context – From outside the work**

|  |  |
| --- | --- |
| Who is the composer(s)/band/artist? |  |
| Make a brief summary/timeline about them – when were they born, where have they studied, who have they worked with, where do they live (was that where they were born?) etc. |  |
| What other pieces of music have they written/composed? What is their most well-known work? Have they had multiple successes or just one? Include links to any pieces listed. |  |
| What was the reason they composed this work? Were they commissioned to compose it? Did they write it as a protest to something? Was it written for another context i.e. a film, a play, a performance series. |  |
| What do you think is the message or expressive intention of the composer through this music? How do you know this? |  |
| Where would you expect to hear a piece like this performed? How would the “audience” react or behave in that environment? What are the expectations in that kind of performance context? Include a link to a live performance if you can find one. |  |
| Are there any technical considerations required in performing this music? Is it site specific or does it need special conditions/set up to be staged? |  |
| Who and what are the major influences on the composer(s)? If they are influenced by other composers or musicians - include links to works by those people. |  |
| What genre does this piece fall into? What are other important examples from this genre? Include links to other examples you identify. |  |
| What do think would be the opposite style of music to this genre? Include a link to an example. |  |

**Resource D “Compositional Devices”**

|  |  |
| --- | --- |
| **Device 1\_\_\_\_\_\_\_\_\_\_\_** |  |
| **Device 2\_\_\_\_\_\_\_\_\_\_\_** |  |
| **Device 3\_\_\_\_\_\_\_\_\_\_\_** |  |

**Resource E “Thematic Material”**

##### **S (Statement):**

**E (Explanation):**

**M (Musical Example/s):**

**P (Personal Perspective):**

**Musical Evidence**

|  |
| --- |
|  |

**Resource F “Defining and Justifying”**

|  |  |
| --- | --- |
| **Element 1** | **Justification** |
| **Element 2** | **Justification** |

Assessment schedule: Music Studies 91422 - Inside Out

|  |  |  |
| --- | --- | --- |
| Evidence/Judgements for Achievement  | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
| *Analyse* *a substantial music work* involves explaining musical elements and features, compositional and structural devices in order to show understanding of the style and structure of the work.The student has analysed a substantial work by completing the assessment task.This involves explaining musical elements and features, compositional and structural devices to show understanding of the style and structure of the work.Students need to provide specific musical evidence from the work studied, by way of specific music notation, accurate bar numbers, detailed diagrams or written description to support their responses.The student describes musical element of instrumentation used in the work and links the contribution to the musical style and meaning of the work.For example:*The Dark Side of the Moon uses synthesisers combined with traditional rock instruments. This is a key feature of prog-rock from 1973. The introduction of the track ‘On the Run’ uses an arpeggiated synthesiser combined with a drum kit and over-driven organ. This conveys a feeling of perpetual motion and chasing which creates tension.* *The student outlines biographical details of the band/artist. Places the work within the genre and environment with evidence. This could include links to works. Identifies major influences and function of this music. Statements are supported by pertinent musical examples and other evidence.**The examples above are indicative samples only.* | *Critically analyse a substantial music work* involves discussing how musical elements and features, and compositional and structural devices contribute to the style and musical meaning of the work.The student has critically analysed a substantial work by completing the assessment task.This involves discussing how musical elements and features, and compositional and structural devices, contribute to the style and musical meaning of the work.Students need to provide specific musical evidence from the work studied, by way of specific music notation, accurate bar numbers, detailed diagrams or written description to support their responses.Compositional and structural devices are analysed. The student has referenced specific areas of a recording and/or score in detail to show how the compositional and structural devices contribute to the style and musical meaning of the work.The student discusses the structure of the work with reference to key sections and transitions using specific time stamps and bar numbers. For example: *“On the Run” is through-composed and lasts for 3:45. It is an instrumental track that has a short introduction, main section, followed by a short decaying outro.* *The student annotates the score, clearly labelling the indicators of each section which may include tempo, texture, tonality, harmony and timbral characteristics. The student score will contain annotations that are colour-coded for each musical element. Transitions are clearly labelled. Additional evidence is provided in paragraphs to outline how particular elements are present.* For example: *“On the Run” is an instrumental track that begins with an introduction by the synthesiser and drums. An ostinato is present on the organ, with a vocal sample and footsteps which are out of time with the rest of the piece. It builds up and down over 2:30 with adjustments of filters and equalisers of the analogue synthesisers providing movement and direction. By 3mins the distorted vocals are brought in followed by an ‘explosion’ of the sounds. The drums are removed, and the remaining sounds decay over the last 40 seconds.* *0-15 seconds. Organ and synthesiser chord on the first beat, with hi-hat beat.* *15-30 The arpeggiated synthesiser begins, followed by a short extract of the vocals that are used later………………**Ostinato is used extensively in Dark Side of the Moon. “On the Run” is a great example where the organ bassline provides part of the rhythmic drive with the hi-hat. The bassline repeats a short musical sentence…………..**The examples above are indicative samples only.* | *Perceptively* *analyse* *a substantial music work* involves evaluating how musical elements and features, and compositional and structural devices are combined to communicate the style and musical meaning of the work. The student has perceptively analysed a substantial music work by completing the assessment task.This involves evaluating how musical elements and features, and compositional and structural devices, are combined to communicate the style and musical meaning of the work.Students need to provide specific musical evidence from the work studied, by way of specific music notation, accurate bar numbers, detailed diagrams or written description to support their responses.Students have come to conclusions about the stylistic characteristics of the genre as they are exhibited in the set work. They have provided clear evidence of the musical/compositional intent of the work and how they would use specific elements and features.The student defines two defining musical elements/characteristics and justifies their choices.For example: *“Money” includes vocals by David Gilmour, written by Roger Waters. It comprises three refrains that match melodically. Prosody is employed to get the words to fit the musical phrase. This means some words are pronounced differently than they would in normal spoken English. The word “money” is repeated twice in each refrain, in the same place……….**A defining feature of “Money” is the 7/4- and 4/4-time signature and other rhythmic elements. The predominant riff on the Electric Bass is an ostinato figure consisting of an eight note-pattern in a 7/4 time signature. This is combined with the rhythmic theme in this piece from sound effects from the cash register and money. These sounds are panned left and right and are heard as a 3 then 4 pattern. The influence of* Musique *Concrète is evident in this use of constructing music by using recorded sounds. Pink Floyd used ostinato extensively on this album. For example…..…….*For example: *The student creates an online blog post followed by musical excerpts to support their claims. Side by side comparisons are made with YouTube links to other music works.**The examples above are indicative samples only.* |

Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the Achievement Standard