

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: Eminem-esque

Resource reference: Music Studies 3.7B

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| 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 |

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| Date version published by  Ministry of Education | December 2018  To support internal assessment from 2019 |
| Quality assurance status | These materials have been quality assured by NZQA. NZQA Approved number A-A-12-2018-91422-01-6423 |
| 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. |

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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

This activity requires students to perceptively analyse a substantial music work (of their choosing or a class set work). They will do this by completing a series of analysis tables, and by incorporating their observations into an original composition that may also be assessed as one of the three compositions required for Achievement Standard 91419: *Communicate musical intention by composing three original pieces of music*.

Conditions

This assessment task will take as much time as necessary for the student to produce their best work. It is suggested you allow approximately 4-8 weeks or 40 hours of in-class and out-of-class time.

Resource requirements

* A creative work for source material and analysis
* Word processing software
* Computer notation or sequencing software
* Musical instruments
* Manuscript paper

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Student instructions

Introduction

This assessment activity requires you to analyse a substantial music work of your choosing. You are to present your analysis of the composition in a series of tables found in Resources B-D. Your analysis should explain musical elements and features, compositional and structural devices in order to show understanding of the style and structure of the work.

For this task, once you have evaluated how musical elements and features, and compositional and structural devices are combined to communicate the style and musical meaning of the work, you are then to compose a piece of music. Your composition should demonstrate a perceptive analysis of the work studied through incorporation of the stylistic characteristics into your original work.

This composition may be used as one of the three compositions required for Achievement Standard 91419: *Communicate musical intention by composing three original pieces of music*. If your composition were to involve at least four MIDI tracks and be at least 70 bars long then you may also use it for assessment for Unit Standard 23730 *Operate music sequencing, editing, and music notation application(s)* Outcome One (please consult that Unit Standard for the full requirements).

It is expected this task will take between 4-8 weeks of in-class and out-of-class time, depending on how many compositions you complete based on this task.

Teacher note: You may wish to adjust the timeframe to meet the needs of your students.

Task – Part A

You will present information that analyses a substantial music work. You may use the information in Resource A to guide the analysis process.

To present your findings, choose a format that is appropriate to your topic, in negotiation with your teacher. For example, you could use one or more of the following:

* The tables in Resources B-C in addition to annotation of a score. Resource B is the minimum requirement for demonstrating an understanding of the style and structure of the work. Resource C allows you to critically analyse the work, prompting you to show how musical elements and features, and compositional devices contribute to the style and musical meaning of the work.

Your analysis should be of sufficient length and complexity to show you have explained musical elements and features, compositional and structural devices to show understanding of the style and structure of the work.

Task – Part B

You are to compose a piece of music based upon the music you analysed. Your composition should demonstrate a clear influence of the piece that you studied in terms of the use of the musical elements and features and compositional and structural devices.

Using the table in Resource D you will provide statements of musical intent in which you are to evaluate your analysis of the work you have done to show how elements and features, and compositional and structural devices are combined to communicate the style and musical meaning of the work.

Discuss with your teacher how you will visually represent your composition in a form that is appropriate to the style or genre of the work (see Resource E).

Once you have completed your composition, record it. Convert the recording to an audio file (such as MP3) and upload to Soundcloud, YouTube or other social media.

Hand in the tables from Resources B-D, your visual representation of the composition, draft copies, your DAW file (if appropriate) and provide a link to the audio file.

Resource A – An outline of the analysis and compositional process

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|  | Student task |
| Analysis & Connecting | Using the table in Resource B *identify* specific sections that the musical elements are used. *Annotate* these on a musical score (if appropriate). |
| *Identify* compositional devices, structural devices and provide a *summary* statement about how the composer combines these to communicate the style and musical meaning of the work. |
| Evaluation & Application | Complete Resource C to provide evidence of compositional and structural devices in the work and how these contribute to the musical meaning of the work. |
| Complete Resource D to evaluate how musical elements and features, and compositional and structural devices are combined to communicate the style and musical meaning of the work, and how you would use these in an original composition. |
| Creating and Sharing | *Experiment* with musical ideas (melodies, harmonies, instrumental combinations, synth fx, etc) to start creating an original piece of music.  *Structure* these ideas into coherent musical forms to prepare a first draft of a composition, ready for feedback from your teacher and peers.  *Reflect* on the compositional process. *Integrate* feedback from peers and teachers and make *judgements* about what is working well and what needs to change and *devise* a second draft of your composition. |
| *Produce* a final draft of your composition and perform it in public and/or produce a recording for distribution on Soundcloud.com, YouTube or other social media. |

Resource B – Table template for analysis (All templates and tables are for guidance only – students are expected to write fuller answers than box sizes indicate)

Analyse your chosen piece, explaining musical elements and features, compositional and structural devices. Demonstrate understanding of the work by providing screenshots of the score and making comments about the relevance of these to the style and structure of the work.

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| --- | --- |
| Elements and features | Analysis of Reference piece (include score and annotations) |
| Melody/Pitch range |  |
| Rhythm |  |
| Harmony & Tonality |  |
| Timbre/Tone colour |  |
| Texture |  |
| Tempo & Metre |  |
| Dynamics |  |
| Structure |  |
| Style |  |
| Special features  (Name and define them. These may include specific music production techniques such as the use of compression, delay, distortion, auto-tune, etc – add as many extra rows as you need.) |  |

Resource C

Using your analysis of the score and recording in Resource B, discuss how the musical elements and features are used as compositional and structural techniques and devices, and how these contribute to the style and musical meaning of the work by completing this table in Resource C.

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| --- | --- | --- |
| Compositional & structural technique | Evidence of compositional devices (include screenshots and annotations from score) | How do the elements and features and compositional and structural devices contribute to the style and musical meaning of the work? |
| 1 |  |  |
| 2 |  |  |
| 3 |  |  |
| 4  *(please don’t limit yourself to four techniques/devices, feel free to add more)* |  |  |

Resource D

Using your analysis of the score, and your observations in the tables in Resources B and C, complete the focus questions below and provide a series of statements of intent about how you would compose a piece of music that is specifically influenced by the work you have studied.

Evaluate how musical elements and features, and compositional and structural devices are combined to communicate the style and musical meaning of the work, and how you would use these in an original composition of your own.

After discussion with your teacher, compose a piece of music that is inspired by this work as one of your Level 3 91419 Composition tasks.

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| ***Focus question*** | |  | |
| *What generalisations can you make to describe the music in this style?* | |  | |
| *What would you need to include in a composition to make a successful piece in the style?* | |  | |
| *How is the piece you analysed typical or atypical of its genre? Are there clear influences of other musical styles?* | |  | |
| ***Provide a series of statements of musical and compositional intent regarding how you would use all that you have learned so far in planning a composition of your own.***  ***Cite specific use of musical elements and compositional devices from the original work, and how you intend to use them in the development of ideas for your work.*** | | |
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Resource E

***Visual representation of composition***

Visual representation means any one of the following:

* standard music notation
* a detailed lead sheet
* tab with rhythmic indications
* detailed graphic notation
* a narrative description for electronic music
* a combination of some of the above.

Assessment schedule: Music Studies 91422 - Eminem-esque

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| Evidence/Judgements for Achievement | Evidence/Judgements for Achievement with Merit | Evidence/Judgements for Achievement with Excellence |
| The student has analysed a substantial music work.  This could be in the form of:   * Annotated score * An in-depth blog * Completion of the table in Resource B * A written report * CD liner notes * A combination of the above   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.  For example:  *In the completion of the table in resource B the students have identified, and analysed, specific features and compositional devices for all the musical elements and discussed how these are used in the genre.*  *The student has provided specific evidence in the form of annotated score(s), references to specific sections of recordings, detailed written analysis, or a combination of the above.*  *A substantial work has significance and/or complexity in the chosen style or era.*  They have created and shared a substantial work that incorporates features, elements and devices from the original work. The new work shows that original features have been evaluated and an understanding of stylistic conventions and techniques has been displayed.  The composition follows clear guidelines as formed by the original analysis and a reflection has been completed as per the requirements for AS 91419.  *The examples above are indicative samples only.* | The student has critically analysed a substantial music work.  This could be in the form of:   * Annotated score * An in-depth blog * Completion of the table in Resource C * A written report * CD liner notes * A combination of the above   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.  In addition to the table in resource B, the student has also completed the table in resource C in which 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.  For example:  *A key structural device used by the composer is the use of an ostinato. While there is a huge variation of melodic range, textures, timbral combinations, etc this ostinato is what holds the piece together. It’s the cornerstone of the piece. Returning to it at critical moments (interludes, under the solo, coda section, etc) ties the piece together.*  *As the piece gets more and more complicated and intense, it runs the risk of becoming too confusing and ‘losing’ the audience. But by employing these syncopated, rhythmical ostinatos, we get a sense of structure and the familiar, tying it all together.*  *However, the composer is clever not to give us direct repetitions of the ostinatos, he provides harmonic and rhythmic variation (such as at bar 52) and swaps the ostinato figures between instruments (at L the guitar and piano swap their parts, and the horns join in sharing the ostinatos between themselves).*      They have created and shared a substantial work that incorporates features, elements and devices from the original work. The new work shows that original features have been evaluated and a critical understanding of stylistic conventions and techniques has been displayed.  The composition follows clear guidelines as formed by the original analysis and a thorough reflection has been completed as per the requirements for AS 91419.  *The examples above are indicative samples only.* | The student has perceptively analysed a substantial music work.  This could be in the form of:   * Annotated score * An in-depth blog * Completion of the table in Resource D * A written report * CD liner notes * A combination of the above   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.  The Analysis needs to be presented and shared, this could be in the form of:   * A composition shared to Soundcloud * Completion of the tables in resources B-D * A presentation   Students have come to conclusions about the stylistic characteristics of the genre as they are exhibited in the set work and have provided a series of statements of musical/compositional intent about how they would use specific elements and features and compositional and structural devices in an original composition.  For example:  *"Using ostinato to ‘underpin’ the whole piece structurally is a feature I really like. However, I would aim to go for a stronger double bass ostinato, so the bass is more of a feature along with the piano and guitar.*  *I would aim to use the technique of sharing the ostinato in the horn sections for a coda or ‘outro’ section, and I would like to make more of a feature of this, it will be the main feature for how the piece ends."*  They have created and shared a substantial work that incorporates features, elements and devices from the original work. The new work shows that original features have been evaluated and a perceptive understanding of stylistic conventions and techniques has been displayed.  The composition follows clear guidelines as formed by the original analysis and a thorough reflection has been completed as per the requirements for AS 91419.  *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.