# Music extension Stage 6 – sample assessment task – HSC performance

**Component:** Extension performance

**Assessment:** task 1 performance

**Weightings:** 30% – Part A performance process diary (15%), Part B viva voce (15%)

**Due date:** Term 4 Week 9

**Outcomes:**

* **H2** – leads critical evaluation and discussion sessions on all aspects of his/her own performances and the performances of others
* **H3** – articulates sophisticated arguments supported by musical evidence and demonstrates independence of thought with regard to the interpretation of music performed
* **H4** – demonstrates a sophisticated understanding of the concepts of music and their relationship to each other with reference to the works performed
* **H6** – critically analyses the use of musical concepts to present a stylistic interpretation of music performed

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## Task description

This task is in 2 parts. You will submit a performance process diary (Part A) and complete a viva voce (Part B) that demonstrates a development and understanding of performance skills and repertoire chosen for the music extension performance program.

### Part A – performance process diary

This is to be developed in conjunction with the performance program.

The performance process diary should include:

* decisions made in the selection of the performance program
* research and analysis of repertoire presented as part of the development of the performance, including necessary scores and secondary resources
* research into performance craft, including research and discussion about (but not limited to) practice technique, performance anxiety, specific stylistic interpretations from composers and performers
* evidence of ongoing evaluation and reflections on the performance process, including practice techniques
* critical appraisals of own performances and those of others in order to reflect on preparedness, technical skills, stylistic interpretations and personal interpretive decisions
* links and references for specific videos or recordings.

Please note, Part A is submitted electronically as a PDF or Google doc, or as a hard copy in a folder.

#### Assessment criteria

You will be assessed on your ability to demonstrate:

* evidence of decisions made in the selection of repertoire
* appraisals of own and others’ performances
* research and analysis undertaken in the preparation and development of the performance pieces
* stylistic and personal interpretation of the repertoire chosen, and research undertaken in this area
* research undertaken in performance craft with evidence of primary and secondary sources used
* an understanding of the role of the concepts of music and their relationship to each other with musical, historical, cultural and social considerations for each performance piece.

#### Marking criteria – performance process diary

Table 1 – performance process diary marking criteria

|  |  |
| --- | --- |
| Grade | Criteria |
| A | * Development of comprehensive planning and musical decisions made in the selection of performance works demonstrating high level understanding of style appropriate to the strengths of the student
* Evidence of sophisticated appraisals of own performances and the performances of others
* Evidence of extensive listening and outstanding research into performance works and their composers to develop an understanding of the works chosen
* Demonstrates perceptive stylistic understanding and personal interpretation of the chosen repertoire, including research in this area
* Evidence of outstanding research undertaken in performance craft with evidence of primary and secondary sources used
* Evidence of a high-level understanding of the role of the concepts and their relationship to each other with musical, historical, cultural and social considerations
 |
| B | * Development of coherent planning and musical decisions made in the selection of performance works demonstrating an accomplished understanding of style appropriate to the strengths of the student
* Evidence of detailed appraisals of own performances and the performances of others
* Evidence of comprehensive listening and detailed research into performance works and their composers to develop an understanding of the works chosen
* Demonstrates accomplished stylistic understanding and personal interpretation of the chosen repertoire, including research in this area
* Evidence of detailed research undertaken in performance craft with evidence of primary and secondary sources used
* Evidence of a detailed understanding of the role of the concepts and their relationship to each other with musical, historical, cultural and social considerations
 |
| C | * Development of sound planning and decisions made in the selection of performance works demonstrating understanding of style appropriate to the student
* Evidence of sound appraisals of own performances and the performances of others
* Evidence of sound listening and competent research into performance works and their composers to develop an understanding of the works chosen
* Demonstrates generally sound stylistic understanding and interpretation of the chosen repertoire, with some research in this area
* Evidence of sound research undertaken in performance craft with evidence of primary and secondary sources used
* Evidence of competent understanding of the role of the concepts and their relationship to each other with musical, historical, cultural and social considerations
 |
| D | * Basic planning and decisions made in the selection of performance works and evidence of some understanding of style appropriate to the strengths of the student
* Evidence of basic appraisals of own performances and the performances of others
* Evidence of basic listening and basic research into performance works and their composers to develop an understanding of the works chosen
* Demonstrates basic stylistic understanding and interpretation of the chosen repertoire, with little research in this area
* Evidence of basic research undertaken in performance craft with little evidence of primary and secondary sources used
* Evidence of some understanding of the role of the concepts and their relationship to each other with musical, historical, cultural and social considerations
 |
| E | * Limited planning and decisions made in the selection of performance works and evidence of little understanding of style appropriate to the strengths of the student
* Evidence of limited appraisals of own performances and the performances of others
* Evidence of limited listening and little research into performance works and their composers to develop an understanding of the works chosen
* Demonstrates limited and inconsistent stylistic understanding and interpretation of the chosen repertoire, with no or little research in this area
* Evidence of limited research undertaken in performance craft with no or little evidence of primary and/or secondary sources used
* Evidence of limited understanding of the role of the concepts and their relationship to each other with musical, historical, cultural and social considerations
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### Part B – viva voce

Complete a 10-minute viva voce on the performance program – two solo pieces and one ensemble piece. You must present a one-page (A4) summary sheet and full scores to the examiner, outlining the main points in your discussion of each piece.

In the discussion, you should demonstrate:

* an understanding of the concepts of music and their relationship to each other with reference to the style(s), period(s) and genre(s) of work performed, and your own individual and personal stylistic interpretation of the works
* an understanding of solo and ensemble techniques, including balance and communication, as well as style based on primary sources such as scores, recordings and your own performances of the piece.

#### Assessment criteria

You will be assessed on your ability to demonstrate:

* a discussion and critical analysis of your stylistic and personal interpretation of your chosen performance works
* an understanding of the role of soloists and ensemble members
* an understanding of the role of the musical concepts and their relationship to each other with musical, historical, cultural and social considerations.

#### Marking criteria – viva voce

Table 2 – viva voce marking criteria

|  |  |
| --- | --- |
| Grade | Criteria |
| A | * Evidence of a perceptive discussion and critical analysis of their stylistic and personal interpretation of their chosen performance works
* Evidence of a sophisticated understanding of the role of the soloist and ensemble members
* Evidence of a high-level understanding of the role of the musical concepts and their relationship to each other with musical, historical, cultural and social considerations of works chosen
 |
| B | * Evidence of a detailed discussion and critical analysis of their stylistic and personal interpretation of their chosen performance works
* Evidence of a thorough understanding of the role of the soloist and ensemble members
* Evidence of a detailed understanding of the role of the musical concepts and their relationship to each other with musical, historical, cultural and social considerations of works chosen
 |
| C | * Evidence of a coherent discussion and critical analysis of their stylistic and personal interpretation of their chosen performance works
* Evidence of a sound understanding of the role of the soloist and ensemble members
* Evidence of competent understanding of the role of the musical concepts and their relationship to each other with musical, historical, cultural and social considerations of works chosen
 |
| D | * Evidence of basic discussion and analysis of their stylistic and personal interpretation of their chosen performance works
* Evidence of a basic understanding of the role of the soloist and ensemble members
* Evidence of some understanding of the role of the musical concepts and their relationship to each other with musical, historical, cultural and social considerations of works chosen
 |
| E | * Evidence of a limited discussion and analysis of their stylistic and personal interpretation of their chosen performance works
* Evidence of a little understanding of the role of the soloist and ensemble members
* Evidence of a limited understanding of the role of the musical concepts and their relationship to each other with musical, historical, cultural and social considerations of works chosen
 |

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