

## Year 12 Music 1 Assessment Task 3

### ‘Viva Voce - Portfolio Elective’

Date – 13/3/17

**Elective Topic** – \_\_\_\_\_

Weighting – 7.5%

Date of Assessment – *Week 10b, Friday April 7, 2017*

**Outcomes Assessed** – H2, H4, H5, H6, H8, H10, H11

There are a number of stages of preparation for this examination.

#### CRITERIA:

This assessment task requires you to submit a portfolio for a progress report on your assessment. It is to be presented in a lever folder (with plastic sleeves and hole punched paper etc) so that you can add to your folder and are not limited to a certain number of pages or electronic format.

(Your final Viva and Portfolio will be assessed in the Trial HSC in Term 3).

In your Portfolio you need to make decisions about and *make detailed, dated comments on;*

- the topic
- the specialisation within the topic
- the hypothesis
- the resources you will use
- analysis of at least 2 of the music examples through the concepts
- preparation for your *Outline Summary Sheet*
- considering the set-up of the space you will be using
- how you can be positive, articulate and knowledgeable in the examination
- evidence of score analysis
- comparisons table – similarities/differences per concept of musical excerpts

#### **Decide on the topic**

A topic that really stimulates and interests them will be a pleasure to research and prepare.

It is easier to have an aim or hypothesis<sup>1</sup> to discuss musical details. This will enable you to form conclusions about the music, and not just list facts about it. It will also assist you to structure your *viva voce*.

#### **Choose a focus within the topic**

Too broad a topic may end with a *viva voce* that is superficial as you try to cover far too much. Too narrow a focus is just as damaging as it restricts the depth of exploration of the music. Remember that the focus is always on the music and the musical concepts

A wide range of listening in the topic area will help you to develop the premise you will ultimately take in your studies.

By deciding upon the musical examples that can be analysed through the musical concepts, you will begin to draw out the detail required for the focus or aim of your *viva voce*. You may find that as your research becomes more detailed, similarities and differences start to become clear. And then the structure of the *viva voce* will begin to take shape. After more research into the music, you may find that your hypothesis may change to be more specific.

It is now time to write an overview of what you *know and understand*. What do you hope to *achieve* by the end of your study?

*Hypothesis: a proposition assumed as a premise in an argument. The Macquarie Dictionary*

### **Find the resources**

Which musical works will best serve your focus and hypothesis? From the musical works you have selected, choose a series of short excerpts that will support the basis of a discussion.

Each excerpt needs to be reasonably brief (not more than 10-15 seconds) and demonstrate one or more concepts that can be easily discussed. Depending on how you have approached the topic, you may only need 4-6 excerpts.

List them in order of importance. This may be chronological, by order of merit (in terms of your topic), or grouped according to your study of the concepts. Do not limit your listening simply to the works you choose to use in the *viva voce*. You may be able to draw all your experiences in listening into some of your answers.

### **Analyse the music through the concepts**

When selecting these excerpts, keep in mind that each one needs to be analysed using the concepts of music. And remember that the concepts are used differently in each piece of music. For example, the chosen topic may be *the role of the bass*. In rock music, the concepts of *duration*, *pitch* and *dynamics and expressive techniques* will be appropriate, but if you have a different focus and want to explore the role of the bass in an orchestra, you will have to recognise the difference and focus more on *pitch* and *tone colour*. Ensure that the musical excerpt is the most suitable you can find. Sorting out these excerpts can take a lot of time so don't leave it to the last minute.

Finally, ask yourself how relevant each musical excerpt is in terms of your hypothesis.

### **Consider which musical examples you can demonstrate**

Examples could include rhythmic motifs (played or clapped), melodic lines, riffs, specific instrumental techniques, or demonstrating stylistic characteristics by singing: bends, drop-offs and scat in jazz, or melisma as melodic decoration in rock/pop music. Become confident with these examples by practising them regularly.

Some topics suit the inclusion of musical score excerpts. These may be the same as a recorded excerpt or in addition to them. On a score, you may be able to demonstrate melodic lines, key changes, chordal patterns, changing musical textures and much more. Remember that whatever you wish to be discussed needs to be briefly stated on the *Outline Summary Sheet*.

Marking Criteria: see over