**Stage 2 Music Performance: Ensemble**

**Assessment Type 3: Performance Portfolio 30%**

**Purpose**

To draw together students’ musical understanding, skills, responsiveness, collaboration with other musicians, technique, and accuracy, in rehearsing and presenting a performance within an ensemble. To present evidence of understanding how each part (including their own) and their musical role, contributed to the effectiveness of the whole ensemble.

**Description of assessment**

Students present:

* An ensemble performance and individual evidence of each student’s contribution to the ensemble through individual part-testing
* An individual evaluation of their learning journey

In the ensemble performance and part-testing, students apply their understanding of style, structure, and conventions appropriate to the repertoire. In collaboration with other musicians, they interpret musical works and apply their musical skills, technique and accuracy to refine and present their performance. Students choose one or more instruments (voice, acoustic and/or electronic) as appropriate to the focus of their learning and role within the ensemble. Students may perform a single work or set of works by one or more composers, or an extension of the work(s) performed in Assessment Type 1 and/or Assessment Type 2, but must not repeat work already presented for assessment.

In the evaluation, students discuss their learning journey through their course of study in this subject. They reflect on how their role contributed to the effectiveness of the whole ensemble, including their responsiveness within the final performance. They evaluate their collaborative skills and learning during the rehearsal and practice processes, and in performance.

**Assessment conditions**

Students collaborate, rehearse, and present an ensemble performance of a single work or a set of works by one or more composers, with individual part testing of each student’s contribution to the ensemble, following the ensemble performance. The ensemble performance is presented to a live audience, and both the performance and the individual part testing must be recorded for assessment. The performance should be to a maximum of 6-8 minutes.

The individual part testing should be approximately 2 minutes. A score of the music performed should be included as a reference for the assessor, using notation appropriate to the focus of the learning.

The evaluation should be to a maximum of 3 minutes if oral, 500 words if written, or the equivalent in multimodal form. The evaluation could be in the format of an interview, a PowerPoint or Prezi, a journal, an audio recording, a video recording, or a blog/vlog.

**Learning Requirements**

* apply knowledge and understanding of style, structure, and conventions in performing musical works in an ensemble
* apply musical skills and techniques in refining and performing musical works
* interpret creative works and express musical ideas
* demonstrate responsive collaboration within an ensemble
* critique and evaluate own learning within music

**Assessment Design Criteria**

The specific features are as follows:

**Understanding Music**

UM1 Expression of musical ideas

UM2 Application of knowledge and understanding of style, structure, and conventions

**Performing Music**

PM1 Application of musical skills in refining and presenting performances

PM2 Use of musical techniques relevant to the style(s)

PM3 Stylistic interpretation, including the effectiveness of the performance

PM4 Responsiveness and collaboration within the ensemble

**Responding to Music**

RM2 Critique and evaluation of own learning within music

Performance Standards for Stage 2 Music Performance: Ensemble – Assessment Type 3

| - | Understanding Music | Performing Music | Responding to Music |
| --- | --- | --- | --- |
| A | Insightful and coherent expression of musical ideas.  Insightful and creative application of knowledge and understanding of style, structure, and conventions. | Focused and sustained application of musical skills in refining and presenting highly cohesive and fluent performances.  Highly accurate and proficient use of a range of musical techniques relevant to the style(s).  Highly proficient stylistic interpretation and highly effective and intuitive performance.  Highly responsive collaboration within the ensemble. | Perceptive and in-depth discussion of key musical elements of the repertoire.  Insightful critique and evaluation of own learning within music. |
| B | Coherent expression of musical ideas, with some insights.  Mostly creative application of knowledge and understanding of style, structure, and conventions, with some insights. | Mostly sustained application of musical skills in refining and presenting cohesive and fluent performances.  Mostly accurate and proficient use of a range of musical techniques relevant to the style(s).  Proficient stylistic interpretation and effective performance.  Responsive collaboration within the ensemble. | Some perceptiveness and depth in discussion of key musical elements of the repertoire.  Some insight in critique and evaluation of own learning within music. |
| C | Generally coherent expression of musical ideas.  Some creativity in application of knowledge and understanding of style, structure, and conventions. | Generally sustained application of musical skills in refining and presenting performances, with some cohesion and fluency.  Generally accurate use of musical techniques relevant to the style(s).  Competent stylistic interpretation and performance.  Generally responsive collaboration within the ensemble. | Competent discussion of key musical elements of the repertoire.  Considered critique and evaluation of own learning within music. |
| D | Superficial expression of some basic musical ideas.  Some application of basic knowledge of style, structure, and conventions. | Application of some basic musical skills in presenting performances, with attempted refinement.  Use of a narrow range of musical techniques, with frequent errors.  Basic stylistic interpretation and performance.  Some basic collaboration within the ensemble, with occasional responsiveness. | Basic discussion of some key musical elements of the repertoire.  Some description of own learning within music. |
| E | Attempted communication of a musical idea.  Attempted application of limited knowledge of style, structure, and/or conventions. | Attempted application of limited musical skills in presenting performances.  Attempted use of a narrow range of musical techniques, mostly with errors.  Attempted interpretation and performance.  Emerging collaboration skills, with limited responsiveness. | Attempted discussion of one or more key musical elements of the repertoire.  Attempted description of own learning within music. |