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| **Coonabarabran High School**  IN-CLASS ASSESSMENT NOTIFICATION | | | |
| **Subject:** | **Music** | **Weighting:** | **25%** |
| **Teacher:** | **Mr Cleary** | **Notification date:** | **31/7/25 2025** |
| **Topic:** | **HSC Core performance and elective Three** | **Completion date:** | **Term 3 Week 8** |

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| **Outcomes to be assessed:** |
| * **H1 performs stylistically, music that is characteristic of topics studied, both as a soloist and as a member of an ensemble** * **H9 performs as a means of self-expression and communication** * **H10 demonstrates a willingness to participate in performance, composition, musicology and aural activities** |

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| **You will be assessed on how well you:** |
| * **Demonstrate fluent and competent control of performance techniques for specific piece** * **Use of articulation, dynamics, and expressive techniques** * **Demonstrate understanding of solo/ensemble techniques** * **Composition conforms to relevant stylistic requirements** |

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| **Task description:** |
| **This task has two (2) components:**   1. Core Performance  * Completes a performance reflecting their topic of study  1. Elective Three  * One performance (time limit 5 minutes) OR * One Viva Voce (time limit: 10 minutes) OR * One composition and diary (time limit: 4 minutes) |

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| **Submission/equipment required:** |
| **All necessary resources will be supplied by the school and time provided for students to complete the necessary task.**  **Students are encouraged to continue developing the necessary skills through ongoing practice both at school and at home.** |

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| **Feedback (after task completion):** |
| **Informal feedback prior to completion**  **Formal written responses based on enclosed marking rubric** |

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| *NOTE: This is a compulsory assessment task. You are to make a genuine attempt at the task, and all Stage 6 protocols relating to plagiarism, collusion, and malpractice apply. You are required to be in attendance on the above stated date to complete the task. Failing to do so may result in the awarding of the grade of 0%. If you will be away on the day, you are required to arrange an extension in advance with your class teacher or alternate submission. If you are away from school on the day of the examination due to an unplanned event, you are required to provide your teacher with a note from a parent/caregiver when you return. All assessment protocols, found in the Assessment Handbook, will be followed.* |

**Composition Requirements**

1. ***COMPOSITION***: A composition representing ONE OF YOUR TOPICS must be handed in in written/printed format. (5% - 20 marks)x

Must contain TWO SECTIONS consisting of 32 bars at minimum, but a total length of NO LONGER than 4 minutes.

A suggested format is:

* Section A: 16 bars minimum
* Section B: 16 bars minimum
* A bridge linking the two sections is optional
* There must be sufficient use of contrast – that could be in tone colour, texture, tonality

FOR EACH SECTION:

* It would be advisable to base your composition on a chord progression
* Once you have the chords, you can write a bass line
* Build your melody around the chords
* Include:
* Instrumentation for the chords
* Instrumentation for the melody
* Instrumentation for the bass line
* Consider whether you want to use percussion
* Try to use different progressions for the two sections to create contrast OR if you use the same progression, differ the instrumentation OR the key
* Use correct notation

1. ***COMPOSITION PROCESS DIARY***: this must be submitted along with your composition (5%, 20 marks)

The composition portfolio should be a developmental record of your compositional skills, knowledge and abilities. To this purpose, the following components should be included and will be marked as follows:

**SECTION A: The final composition**

The handwritten or printed version of the FINAL composition.

**SECTION B: Background listening (5 marks)**

Listen to FIVE pieces which fit your topic. For each piece, describe the sound sources used and then how a particularly effective compositional device is used. Use notation if possible. Include the details of composer, performer, URL and so on. Then write notes about each piece.

**SECTION C: All drafts and compositional ideas (3 marks)**

All compositional ideas/themes/melodies, whether these formed part of the final composition of not, should be included. The following should be included as evidence:

* Draft versions of the composition
* Annotated fragments of compositional ideas that have been used/rejected
* Experimentations and improvisations
* Notes detailing why changes were made and what effects the changes had

**SECTION D: Process diary entries (5 marks)**

* This is an ongoing journal with entries detailing the development of the composition.

The process diary should show some of the each of the following requirements:

* Dated entries;
* Your thoughts, ideas or plans;
* Notation ideas and drafts;
* On-going evaluation which occurs regularly in the diary, and
* Editing as a result of the evaluation

**SECTION E: Teacher feedback (4 marks)**

You should submit your drafts WEEKLY to your teacher for feedback. This feedback must be recorded and should include your response to the feedback as well.

**SECTION F: Reflection and evaluation of final composition (3 marks)**

The composition portfolio should include your reflections of your own composition. The following can be included as evidence:

* Assessments of your work describing its strengths and weaknesses
* Analysis and reflections of others’ compositions
* Analysis of other composers’ compositional techniques
* Evidence of listening and aural analysis of other works

**Elective Three Requirements: (15%)**

Choose one of the following representing TOPIC TWO:

* One performance (time limit: 5 mins) OR
* One Viva Voce for Topic 1 OR
* One composition and diary (time limit: 4 mins)

**Marking Guidelines: Process Diary**

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| **Criteria** | **Marks** |
| SECTION B: Background Listening   * Creative and broad range of listening material documented (5) * A range of listening material documented (4) * Some listening material documented (3) * Limited listening material documented (2) * Inadequate listening material documented (1) | 5 marks |
| SECTION C: All drafts and compositional ideas   * Extensive drafts included indicating the development of the composition (3) * Comprehensive drafts included indicated the development of the composition (2) * Limited drafts included indicating the development of the composition (1) | 3 marks |
| SECTION D: Process diary entries   * Excellent documentation of compositional process. Detailed information about alterations and improvements. Regular and detailed entries into diary (5) * High degree of documentation of compositional process. Clear information about alterations and improvements. Regular entries into diary (4) * Effective documentation of compositional process. Information about alterations and improvements. Inconsistent entries into diary (3) * Limited documentation of compositional process. Limited information about alterations and improvements. Limited entries into diary (2) * Inadequate documentation of compositional process. Little or no information about alterations and improvements. Little or no entries into diary (1) | 5 marks |
| SECTION E: Teacher feedback   * Composition submitted weekly for feedback and comprehensive reflection is provided on feedback (4) * Composition submitted regularly for feedback and reflection is provided on feedback (3) * Composition submitted 4-5 times for feedback and some reflection is provided on feedback (2) * Composition submitted on limited occasions for feedback. Limited reflection is provided on feedback (1) | 4 marks |
| SECTION F: Reflection and evaluation of final composition   * Thought and detailed reflections on the compositional process and end product (3) * Thoughtful reflections on the composition process and end product (2) * Limited reflections on the composition process and end product (1) | 3 marks |

**Marking Guidelines: Performance**

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| **Criteria** | **Marks** |
| * Performance was fluent and demonstrated competent control of techniques as required for the specific piece * Intonation was correct. * Excellent use of articulation, dynamics and expressive techniques * Performance was musically sensitive and stylistically appropriate. * Demonstrates a highly developed understanding of solo/ensemble techniques. Clear understanding of the role as soloist/ensemble member. Clear communication with accompanist or ensemble members. | 17-20 |
| * Performance was fluent and demonstrated developed control of techniques as required for the specific piece. Intonation was mostly correct. * Competent use of articulation, dynamics and expressive techniques * Performance was sensitive and stylistically mostly appropriate. * Demonstrates a developed understanding of solo/ensemble techniques. Good understanding of the role as soloist/ensemble member. Mostly clear communication with accompanist or ensemble members. | 13-16 |
| * Performance lacked fluency and demonstrated inconsistent control of techniques as required for the specific piece. Intonation was problematic. * Inconsistent use of articulation, dynamics and expressive techniques * Performance showed limited musical sensitivity and stylistic expression. * Demonstrates an inconsistent understanding of solo/ensemble techniques. Inconsistent understanding of the role as soloist/ensemble member. Lack of communication with accompanist or ensemble members. | 9-12 |
| * Performance lacked fluency and demonstrated basic technical skill. Intonation was problematic. * Basic use of articulation, dynamics and expressive techniques * Performance showed little sense of musical and stylistic expression. * Demonstrates a limited understanding of solo/ensemble techniques. Limited understanding of the role as soloist/ensemble member. Lack of communication with accompanist or ensemble members. | 5-8 |
| * Performance was incomplete or lacked fluency and demonstrated limited control of techniques as required for the specific piece. Intonation was problematic. * Little use of articulation, dynamics and expressive techniques * Performance showed little or no sense of musical and stylistic expression. * Demonstrates little or no understanding of solo/ensemble techniques. Little understanding of the role as soloist/ensemble member. No communication with accompanist or ensemble members. | 1-4 |
| TOTAL OUT OF 20 |  |

**Marking Guidelines: Viva Voce**

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| **Criteria** | **Marks** |
| * Discussion has a clear and consistent musicological focus * Discussion demonstrates in-depth research and a perceptive understanding of the chosen topic * Demonstrates high level of understanding of the musical concepts and discussion included a perceptive analysis of these * Supports the discussion with relevant musical examples * Discussion was well-prepared and rehearsed, excerpts were prepared in advance and summary sheet met all requirements | 17-20 |
| * Discussion has a musicological focus * Discussion demonstrates wide research and a detailed understanding of the chosen topic * Demonstrates a thorough understanding of the musical concepts and discussion included a detailed analysis of these * Supports the discussion with relevant musical examples * Discussion was prepared and rehearsed, excerpts were prepared in advance and summary sheet met all requirements | 13-16 |
| * Discussion has a musicological focus but may be inconsistent * Discussion demonstrates some research and a generally sound understanding of the chosen topic * Demonstrates some understanding of the musical concepts and discussion included an inconsistent analysis of these * Presents mostly relevant musical examples * Discussion was mostly prepared, excerpts were listed but not prepared in advance and summary sheet met most requirements | 9-12 |
| * Makes an attempt to provide a musicological focus in the discussion * Discussion demonstrates basic research and a basic understanding of the chosen topic * Demonstrates a basic understanding of the musical concepts and discussion included a limited analysis of these * Presents some musical examples * Discussion lacked clear preparation and rehearsal, excerpts were not clearly listed or prepared in advance and basic summary sheet was presented | 5-8 |
| * Discussion lacks a musicological focus * Discussion demonstrates lack of research and a limited understanding of the chosen topic * Demonstrates a limited understanding of the musical concepts and discussion lacked a satisfactory analysis of these * Uses irrelevant or inappropriate musical examples * Discussion lacked preparation, excerpts were not ready in advance or had to be found during the discussion and summary sheet was incomplete or not prepared | 1-4 |
| TOTAL OUT OF 20 |  |