



# Coonabarabran High School

## ASSESSMENT NOTIFICATION

<b>Subject:</b>	Year 11 Music 1
<b>Teacher:</b>	<b>Mrs Rossler</b>
<b>Topic:</b>	Assessment Task 2: TOPIC 3 – Composition Portfolio and Musicological Research
<b>Weighting:</b>	40% (Composition 25%; Aural 5%; Musicology 10%)
<b>Due Date:</b>	<b>20/06/2019 (Term 2 Week 8)</b>

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Through activities in performance, composition, musicology and aural, a student:

- P2 observes, reads, interprets and discusses simple musical scores characteristic of topics studied
  - P3 improvises and creates melodies, harmonies and rhythmic accompaniments for familiar sound sources reflecting the cultural and historical contexts studied
  - P4 recognises and identifies the concepts of music and discusses their use in a variety of musical styles
  - P6 observes and discusses concepts of music in works representative of the topics studied
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ALL COMPONENTS OF THIS TASK RELATE TO **TOPIC 3** OF YOUR MUSIC TOPICS.

This task has **TWO** sections with a total of **FIVE** subsections.

### 1. COMPOSITION: 25%

- Hand in the completed exercises in the *Composition Exercises for Assessment Booklet*.
- Complete a separate composition meeting the following requirements:
  - **Two** contrasting sections of 16 bars each (a total of **32 bars**).
- Composition Process Diary

### 2. MUSICOLOGICAL RESEARCH OF STYLISTIC FEATURES WITH DETAILED ANALYSIS OF ONE AURAL EXCERPT WITHIN TOPIC 3: 15%

#### **NOTE:**

*This is a compulsory assessment task. You are required to hand in this assessment task ON or BEFORE the due date. You are to make a genuine attempt at the assessment task. Failing to do so may result in the awarding of the grade of 0%. If you will be away on the day on which the assessment is due, you are required to hand it in BEFORE OR arrange an extension with your class teacher at least one (1) week in advance. If you are away from school on the day the assessment is due, as a result of an unplanned event, you are required to provide your teacher with a note from a parent/caregiver when you return TOGETHER with the completed assessment task.*

## 1. COMPOSITION REQUIREMENTS

- 1. **COMPOSITION EXERCISES FOR ASSESSMENT:** Complete all exercises and hand in booklet. **10%**
- 2. **COMPOSITION:** A composition representing TOPIC 3 must be handed in in written/printed format. **10%**

### Composition Requirements

TWO SECTIONS:

- Section A: 16 bars minimum
- Section B: 16 bars minimum

- Sections must be contrasting

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 include percussion (drum kit)
- 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.

**3. COMPOSITION PROCESS DIARY:** A written/typed process diary of at least 3 pages. **5%**

The Composition Portfolio should be a developmental record of your compositional skills, knowledge and abilities. To this purpose, the following components should be included:

The Portfolio the planning stages of your compositional process.

- Background information on the relevant compositional style, processes and compositional techniques.
- ***A journal with entries detailing the development of the composition.***

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

- ***Draft versions of the composition.***
- ***N.B: Students using a computer program MUST print out the draft, date and then write a comment on the print-out after each session.***
- 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.***

You should also record your solutions to problems you encountered in the compositional process. They can include:

- ***Journal entries discussing compositional material.***
- Annotations of the composition indicating changes made.

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.***

Lastly, the Portfolio should include notes about other compositions which influenced you. The following can be included:

- ***Compositions which influenced your own writing.***
- Details of background reading in composition.

The Process Diary should show some of 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.

The Process Diary should show some of 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.

## 2. MUSICOLOGICAL RESEARCH AND ANALYSIS OF AURAL EXCERPT

**4. MUSICOLOGICAL RESEARCH:** Research and present the stylistic features of the music belonging to TOPIC 3. **10%**

Research the genre or style represented by TOPIC 3. Provide the stylistic features of this genre in a one-page typed document. Group these stylistic features according to the six elements of Music: Tone Colour, Texture, Pitch, Duration, Dynamics and Expressive Techniques, and Structure.

**5. ANALYSIS OF AURAL EXCERPT:** Analyse a piece of music which belongs to/represents TOPIC 3. **5%**

Select ONE piece of music which belongs to and represents TOPIC 3. Provide a URL to the specific recording you are using for your analysis. Provide a typed analysis using the six elements of Music of this example.

## CHECKLIST:

COMPONENT	COMPLETED
1. Composition Exercises for Assessment	
2. Composition representing TOPIC 3	
3. Composition Portfolio	
4. Musicological Research	
5. Analysis of Aural Excerpt	

## Marking guidelines: Composition

Criteria	Marks
<ul style="list-style-type: none"> <li>• Composition meets all of the structural criteria with excellent use of contrast.</li> <li>• Demonstrates comprehensive knowledge and understanding of score conventions and performance directions appropriate to the chosen topic</li> <li>• Demonstrates high level skills in organising ideas into musical structures</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Composition meets all of the structural criteria with successful use of contrast.</li> <li>• Demonstrates a detailed knowledge and understanding of score conventions and performance directions appropriate to the chosen topic</li> <li>• Demonstrates proficient skills in organising ideas into musical structures</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Composition meets most of the structural criteria; the following criteria not met: two sections; contrasting sections; 16 bars per section</li> </ul>	9–12

<ul style="list-style-type: none"> <li>• Demonstrates knowledge and understanding of score conventions and provides clear performance directions appropriate to the chosen topic</li> <li>• Demonstrates skills in organising ideas into musical structures</li> </ul>	
<ul style="list-style-type: none"> <li>• Composition meets some of the structural criteria; the following criteria not met: two sections; contrasting sections; 16 bars per section.</li> <li>• Demonstrates basic knowledge and understanding of score conventions and provides limited performance directions appropriate to the chosen topic</li> <li>• Demonstrates basic skills in organising ideas into musical structures</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Composition does not meet the structural criteria; basic errors in notation; incomplete composition.</li> <li>• Demonstrates limited knowledge and understanding of score conventions and provides few performance directions appropriate to the chosen topic</li> <li>• Demonstrates limited skills in organising ideas into coherent musical structures</li> </ul>	1–4

## Marking guidelines: Composition Process Diary

Criteria	Marks
<ul style="list-style-type: none"> <li>• Excellent documentation of compositional process. Detailed information about alterations and improvements.</li> <li>• Extensive drafts included indicating the development of the composition.</li> <li>• Thoughtful and detailed reflections on the composition process and progress.</li> <li>• Regular and detailed entries into diary.</li> <li>• Creative and broad range of listening material documented.</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• High degree of documentation of compositional process. Clear information about alterations and improvements.</li> <li>• Comprehensive drafts included indicating the development of the composition.</li> <li>• Thoughtful reflections on the composition process and progress.</li> <li>• Regular entries into diary.</li> <li>• A range of listening material documented.</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Effective documentation of compositional process. Information about alterations and improvements.</li> <li>• Some drafts included indicating the development of the composition.</li> <li>• Some reflections on the composition process and progress.</li> <li>• Inconsistent entries into diary.</li> <li>• Some listening material documented.</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Limited documentation of compositional process. Limited information about alterations and improvements.</li> <li>• Limited drafts included indicating the development of the composition.</li> <li>• Limited reflections on the composition process and progress.</li> <li>• Limited entries into diary.</li> <li>• Limited listening material documented.</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Inadequate documentation of compositional process. Little or no information about alterations and improvements.</li> <li>• Few or no drafts included indicating the development of the composition.</li> <li>• Few or no reflections on the composition process and progress.</li> <li>• Little or no entries into diary.</li> <li>• Inadequate listening material documented.</li> </ul>	1–4

## Marking guidelines: Musicological Research and Analysis

Criteria	Marks
<ul style="list-style-type: none"> <li>Content has a clear and consistent musicological focus</li> <li>Demonstrates a perceptive understanding of the chosen topic</li> <li>Relevant musical example analysed with attention to detail</li> <li>Demonstrates high level aural awareness and understanding of musical concepts and their relationship to the chosen topic</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Content has a musicological focus</li> <li>Demonstrates a detailed understanding of the chosen topic</li> <li>Relevant musical example analysed with fair detail</li> <li>Demonstrates thorough aural awareness and understanding of musical concepts and their relationship to the chosen topic</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Content has a musicological focus but may be inconsistent</li> <li>Demonstrates a generally sound understanding of the chosen topic although there may be some inaccuracies</li> <li>Relevant musical example analysed with some detail</li> <li>Demonstrates some aural awareness and ability to discuss the use of musical concepts in the chosen topic</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Makes an attempt to provide a musicological focus in the content</li> <li>Demonstrates basic understanding of the chosen topic</li> <li>Musical example presented and analysed with basic detail</li> <li>Demonstrates basic aural awareness and skill in discussing the musical concepts</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Content lacks a musicological focus</li> <li>Demonstrates limited understanding of the chosen topic</li> <li>Irrelevant or inappropriate musical example presented with limited detail</li> <li>Demonstrates limited aural awareness and skill in discussing the musical concepts in the repertoire studied</li> </ul>	1–4

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### Assessment Task Notification Acknowledgement Slip

I \_\_\_\_\_ acknowledge that I have received the Assessment Notification for the Year 11 Music – ASSESSMENT TASK 2: TOPIC 3 – Composition Portfolio and Musicological Research.

Signed: \_\_\_\_\_

Dated: \_\_\_\_\_