Assessment Task for Stage 6: HSC

Subject: Music

Assessment Task No. | 2 | Date: | Term 1 2015: Weeks 9/10 | Weighting | Elective 1: 5% | Elective 2: 5% | Aural: 15%

THIS ASSESSMENT TASK CAN BE FOUND ON THE COLLEGE WEBSITE UNDER THE LEARNING AND TEACHING TAB

Submission Instructions

- This task will be completed during the examination period. Specific examination dates and times will be provided to you 2 weeks prior to the examination period.
- Complete the feedback sheet after the task and submit to your teacher.
- **PERFORMANCE ELECTIVE** - Performances will take place in MR1. Performances will be recorded, watched and self/peer evaluated at a later date.
- **MUSICOLOGY ELECTIVE** - Viva Voces will take place in MR1. Viva Voces will be recorded, watched and self/peer evaluated at a later date.
- **COMPOSITION ELECTIVE** – Composition Portfolios are to be submitted in the Assessment Box by 9.00 am on the day of the performance elective examinations.
- The **Aural Exam** will take place in MR1. You will need to bring with you writing materials including a blue or black pen. Paper will be provided.
- Penalty for non attendance on day of assessment or late submission
  - **Assessments submitted** after 9.00am on the due date will **immediately receive a 50% mark penalty** of the achieved mark pending Illness/Misadventure certification.
  - **Assessments submitted** after 9.00am on the next day will receive a zero mark pending Illness/Misadventure certification.

PLEASE NOTE: THIS TASK WILL NOT BE ASSESSED BY YOUR TEACHER UNLESS YOU HAVE ASSESSED YOUR PERFORMANCE BY HIGHLIGHTING OR TICKING THE APPROPRIATE BOXES ON THE ATTACHED ASSESSMENT CRITERIA

Outcomes being Assessed

- **H1**: performs stylistically, music that is characteristic of topics studies, both as a soloist and as a member of an ensemble.
- **H2**: reads, interprets, discusses and analyses simple musical scores that are characteristic of the topics studied.
- **H3**: improvises and composes music using the range of concepts for familiar sound sources reflecting the cultural and historical contexts studied.
- **H4**: articulates an aural understanding of musical concepts and their relationships in a wide variety of musical styles
- **H5**: critically evaluates and discusses performances and compositions.
- **H6**: critically evaluates and discusses the use of the concepts of music in works representative of the topics studied and through wide listening.
- **H7**: understands the capabilities of performing media, incorporates technologies into composition and performance as appropriate to the topics studied.
- **H8**: identifies, recognises, experiments with, and discusses the use and effects of technology in music.
- **H9**: performs as a means of self expression and communication.
- **H10**: demonstrates a willingness to participate in performance, composition, musicology and aural activities.
- **H11**: demonstrates a willingness to accept and use constructive criticism

*Outcomes depend on the elective options selected by each student.*

**Student Confirmation**

By submitting the task for marking, I acknowledge the following:

1. The work submitted is my own work and appropriate acknowledgement of all sources has been made.
2. I am aware that the work may be submitted to plagiarism detection processes for the purpose of detecting possible plagiarism.
3. Where the work of others is used and not acknowledged, a finding of plagiarism will be made and a mark of zero awarded and I will have to resubmit the task.
4. I have a copy of this assessment if the original is lost or stolen.

Student’s signature: ____________________________ Date: ______________
**TASK DETAILS**

1. Description of the Task

**ELECTIVE 1 (Topic 1) and ELECTIVE 2 (Topic 2)**

You are to present both ELECTIVE 1 (Topic 1) AND ELECTIVE 2 (Topic 2). Depending on your nominated HSC Elective choices, you will present one of the following elective combinations:

1. Performance and Performance

   **OR**

2. Performance and Musicology

   **OR**

3. Musicology and Musicology

   **OR**

4. Composition and Performance

   **OR**

5. Composition and Musicology

   **OR**

6. Composition and Composition

Elective 1 must represent your chosen Topic 1.
Elective 2 must represent your chosen Topic 2.

✔️ **PERFORMANCE ELECTIVE:**

- You will perform ONE piece on an instrument or voice. The piece may be a solo or an ensemble item. In the case of an ensemble item, the part performed by you in the ensemble must be clearly displayed and prominent.

- The performance must represent your chosen topic/s **demonstrating:**
  - technical facility, fluency, articulation and intonation
  - appropriate stylistic interpretation
  - personal expression and sensitivity
  - effective solo/ensemble skills including understanding of the role of the soloist/ensemble member,
communication and issues of balance

- The piece must not exceed the time limit of 5 minutes.
- Performances that do not represent the chosen topic area/s will receive a 50% penalty.

**MUSICOLGY ELECTIVE:**

- Prepare and present a Viva Voce representative of your chosen topic/s. The Viva Voce must adhere to the following guidelines:
  - A Viva Voce is a two-way discussion in which you must demonstrate an understanding of the use of the concepts of music and stylistic features in your chosen topic, supported by musical examples.
  - In the Viva Voce, you need to:
    1. Select and analyse a musicological focus (a specific area of the topic studied based on extensive listening) which is sustained consistently throughout the discussion.
    2. Demonstrate a thorough understanding of the chosen topic.
    3. Analyse the use of the concepts of music/stylistic features and their relationship within the chosen topic.
    4. Select and apply relevant musical examples which support the discussion.
    5. Accurately respond to questions in the discussion.
  - The discussion must be supported by relevant musical examples eg/ scores, live or pre-recorded music, or audio-visual material. You do not need to refer to musical pieces in their entirety. Instead, select a range of small excerpts/examples to use which best support your discussion points. All audio/audio-visual excerpts must be cued for the discussion. Excerpts should be cut and burnt on CD from the original recording to avoid unnecessary forwarding/rewinding during the discussion.
  - The musicological focus will need to be outlined briefly on the Viva Voce Outline Summary Sheet (attached) and given to the examiners on the day of the Viva Voce (2 copies are required). The outline should include:
    i) A running order (in dot form) of the items for discussion
    ii) The musical examples you will be using in your discussion
    iii) Which concepts of music will be discussed and analysed in reference to your musical examples
  - The Viva Voce Outline Summary Sheet is the only written material beyond primary sources you will have for the discussion. The Viva Voce is not a prepared speech but a discussion between you and another person. You need to be prepared to answer questions asked by your examiners in relation to material presented in the Viva Voce.

The length of the Viva Voce must not exceed the time limit of 10 minutes.

A Musicology Portfolio needs to be developed to collate the research and preparation materials used in the development of the Viva Voce.

It will record:
  - Topic research
Although Musicology Portfolios will not be assessed, they are a tool designed to organise your research and should be thoroughly detailed to support the preparation of the Viva Voce.

**COMPOSITION ELECTIVE:**
- You need to compose, notate and record an original composition representative of your chosen topic/s. The Composition must not exceed the time limit of **4 minutes**. Compositions are not assessed for this elective. However, the Composition Portfolio is assessed.
  - The composition needs to **demonstrate**:
    - stylistic understanding and topic representation.
    - understanding of musical concepts and the relationships between them.
    - knowledge of score conventions and performance directions.

The assessing of the Composition Portfolio will be in two stages so as to provide you with ongoing feedback during the development of your **Elective Composition**:
- **Stage One:** (Due: Term 1, 2015)
- **Stage Two:** (Due: Term 3, 2015)

The Composition Portfolio is used to document the process involved in the development of the Elective Composition over time. In this way, it is a dated record of the process you have used to produce your composition.

It will document:
- A developmental record of compositional skills, knowledge and abilities.
- A record of the planning involved with developing a composition.
- A record of ideas, used and unused.
- A record of resolutions to musical problems.
- Reflections of your own work and the work of others.
- Influences on compositional style.

You will be required to **COLOUR CODE** the elements below in your Composition Portfolio.

- **A developmental record of compositional skills, knowledge and abilities**
  - Document exercises undertaken that develop and show skills and knowledge in composition.
  - Document exercises that explore the concepts of music and the relationship between them within your chosen topic area.
  - **Evaluate** your ability to compose: to creatively generate original ideas; to develop original ideas into musical structures; to notate musical ideas for chosen instrumentation; to appropriately apply score conventions for chosen instrumentation; and to use compositional technologies.

- **A record of the planning involved with developing a composition**
  - Gather and **summarise** background information on compositional style, processes and
compositional techniques relevant to your composition.
  o Keep an ongoing journal of the development of your composition as a work in progress, supported by score excerpts from the composition.

• A record of ideas, used and unused
  o Document draft versions of the composition at various stages of its development.
  o The journal entries need to detail the use of composition material and ideas.
  o Annotate fragments of compositional ideas that have been used.
  o Annotate fragments of compositional ideas that have been rejected/unused.
  o Discuss why changes were made, and how this affected your composition.
  o Discuss experimentation and improvisations within the chosen topic’s selected style, period and genre.

• A record of resolutions to musical problems
  o Annotate excerpts of the composition score, showing the development of thematic, harmonic materials, etc and the alterations made to the ideas.
  o Evaluate the resolutions you made to solve musical problems encountered in the process of developing your composition.

• Reflections on your work and the work of others
  o Evaluate your own work, detailing the strengths and weaknesses of the composition in varying stages of its development.
  o Evaluate the compositions of other composers.
  o Score analysis of at least two pieces of music. They must be by composers whose work reflects your chosen topic. Analyse their use of the concepts of music, compositional techniques, score conventions and performance directions within these compositions.
  o Aural analysis of at least two pieces of music through listening, concert attendance, etc. Analyse their use of the concepts of music within these compositions.

• Influences on compositional style
  o Detailed description of the intent of the composition.
  o Detailed description of compositional influences, eg/ listening works, compositions, performance repertoire.
  o Annotations of background reading in compositional techniques and practice in your chosen topic, and beyond.

• AURAL EXAMINATION:
You will sit a one hour examination which consists of four questions.

In this examination, you will discuss the use and manipulation of the concepts of music in four excerpts of unfamiliar listening repertoire. In doing this, you will need to:
  • Use a variety of appropriate musical examples to support each response.
  • Organise your musical observations in four well structured responses.
  • Use subject specific terminology correctly.
  • Directly answer the question being asked.
The concepts of music are:
- Pitch
- Structure
- Dynamics and Expressive Techniques
- Duration
- Texture
- Tone Colour

You will be required to write in blue or black pen on the paper provided.

2. Classroom Learning:

Students will be prepared to effectively complete this task through:

Learning to:
- ✓ Perform in solo and/or ensemble situations*
- ✓ Present a Viva Voce which aurally analyses the use of the musical concepts within a wide variety of works*
- ✓ Compose a piece of music and critically evaluate the compositional process in a portfolio*
- ✓ Apply the concepts of music in performance and/or musicology and/or composition and aural activities.

* Depending on the specific electives selected.

Learning about:
- ✓ Ways in which the concepts of music are used and manipulated in a variety of musical contexts.
- ✓ Performance styles and genres
- ✓ Compositional processes

The following terms will be used in the assessing of this task:
- **Analyse**: identify components and the relationships between them; draw out and relate implications
- **Critically Evaluate**: to add a degree or level of accuracy, depth, knowledge and understanding, logic, questioning, reflection and quality to the evaluation
- **Demonstrate**: to show by example
- **Discuss**: to identify issues and provide points for and/or against
- **Evaluate**: make a judgement based on criteria; determine the value of
- **Outline**: indicate the main features of
- **Recall**: present remembered ideas, facts or experiences
Vive Voce Outline Summary Sheet

This sheet must be completed and submitted to the class teacher just before you give your Viva Voce. You may keep a copy for yourself and use this during the Viva Voce as a point of reference.

<table>
<thead>
<tr>
<th>Title of Viva Voce</th>
<th>Course Topic Represented</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Outline Summary:

……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………………………………………………………………..
……………………………………………………………………………………………………………………..
# HSC MUSIC 1: ASSESSMENT CRITERIA TASK 2
## MUSICOLOGY ELECTIVE

## VIVA VOCE

Through the completion of this assessment task, you have demonstrated the ability to:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Description</th>
<th>E (1-4)</th>
<th>D (5-8)</th>
<th>C (9-12)</th>
<th>B (13-16)</th>
<th>A (17-20)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Present a Viva Voce which:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- identifies the musicological focus area</td>
<td>Present a Viva Voce which:</td>
<td></td>
<td>Present a Viva Voce which:</td>
<td>Present a Viva Voce which:</td>
<td>Present a Viva Voce which:</td>
</tr>
<tr>
<td></td>
<td>- demonstrates an understanding of one aspect of the chosen topic, although there may be some inaccuracies</td>
<td>• describes the musicological focus area and refers to it in a section of the discussion</td>
<td>• demonstrates an understanding of at least one aspect of the chosen topic, although there may be some inaccuracies</td>
<td>• describes the musicological focus area and sustains this sometimes through the discussion</td>
<td>• demonstrates an understanding of some aspects of the chosen topic, although there may be some inaccuracies</td>
<td>• describes the musicological focus area and sustains this mostly through the discussion</td>
</tr>
<tr>
<td></td>
<td>- identifies some of the uses of the concepts of music or stylistic features in musical examples within the chosen topic</td>
<td>• describes some of the uses of the concepts of music or stylistic features in musical examples within the chosen topic</td>
<td>• describes some of the uses of the concepts of music or stylistic features in musical examples within the chosen topic</td>
<td>• analyses some of the uses of the concepts of music/stylistic features in musical examples within the chosen topic</td>
<td>• analyses most of the uses of the concepts of music/stylistic features in musical examples within the chosen topic</td>
<td>• analyses the use of the concepts of music/stylistic features in musical examples within the chosen topic</td>
</tr>
<tr>
<td></td>
<td>- applies a musical example</td>
<td>• applies some musical examples</td>
<td>• applies some relevant musical examples to support the discussion</td>
<td>• applies a range of mostly relevant musical examples to support the discussion</td>
<td>• applies a range of relevant musical examples to support the discussion</td>
<td>• applies a range of relevant musical examples to support the discussion</td>
</tr>
<tr>
<td></td>
<td>- demonstrates responding to questions</td>
<td>• demonstrates an accurate response to a question</td>
<td>• demonstrates some accurate responses to questions</td>
<td>• demonstrates mostly accurate responses to questions</td>
<td>• demonstrates accurate responses to all questions</td>
<td>• demonstrates accurate responses to all questions</td>
</tr>
</tbody>
</table>
### HSC MUSIC 1: ASSESSMENT CRITERIA TASK 2
**PERFORMANCE ELECTIVE**

Through the completion of this assessment task, you have demonstrated the ability to:

<table>
<thead>
<tr>
<th>E</th>
<th>D</th>
<th>C</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-4</td>
<td>5-8</td>
<td>9-12</td>
<td>13-16</td>
<td>17-20</td>
</tr>
</tbody>
</table>

**Elementary Achievement**

Perform repertoire with:
- mostly pauses in technical skills, fluency, articulation and intonation and/or consistent repetition in the piece
- some use of dynamics
- a sensitive moment
- the application of solo and/or ensemble technique

**Basic Achievement**

Perform repertoire with:
- many pauses in maintaining technical skills and/or fluency and/or articulation and/or intonation and/or much repetition in the piece
- an awareness of style through the application of an appropriate expressive technique and/or some dynamics
- some sensitivity which is sometimes sustained throughout the piece
- the application of an appropriate solo and/or ensemble technique including some understanding of the role of the soloist/ensemble member, communication and issues of balance

**Sound Achievement**

Perform repertoire with:
- sometimes maintained technical skills and/or fluency and/or articulation and/or intonation. Some repetition may also be evident in the piece
- some stylistic interpretation through the application of some appropriate expressive techniques or dynamics
- some personal expression and sensitivity which is sometimes sustained throughout the piece
- the application of some appropriate solo and/or ensemble techniques including some understanding of the role of the soloist/ensemble member, communication and issues of balance

**High Achievement**

Perform repertoire with:
- mostly maintained technical skills, fluency, articulation and intonation
- stylistic interpretation through the application of some appropriate expressive techniques and dynamics
- personal expression and sensitivity mostly sustained throughout the piece
- the application of mostly appropriate solo and/or ensemble techniques including understanding of the role of the soloist/ensemble member, communication and issues of balance which are mostly sustained throughout the piece

**Excellent Achievement**

Perform repertoire with:
- maintained technical skills, fluency, articulation and intonation
- appropriate stylistic interpretation through the effective application of expressive techniques and dynamics
- personal expression and sensitivity sustained throughout the piece
- the sustained application of appropriate solo and/or ensemble techniques including understanding of the role of the soloist/ensemble member, communication and issues of balance
**HSC MUSIC 1: ASSESSMENT CRITERIA TASK 2**
**COMPOSITION ELECTIVE**

Through the completion of this assessment task, you have demonstrated the ability to:

<table>
<thead>
<tr>
<th>E 1-4</th>
<th>D 5-8</th>
<th>C 9-12</th>
<th>B 13-16</th>
<th>A 17-20</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Elementary Achievement</strong></td>
<td><strong>Basic Achievement</strong></td>
<td><strong>Sound Achievement</strong></td>
<td><strong>High Achievement</strong></td>
<td><strong>Excellent Achievement</strong></td>
</tr>
<tr>
<td>Compile a composition portfolio which:</td>
<td>Compile a composition portfolio which:</td>
<td>Compile a composition portfolio which:</td>
<td>Compile a composition portfolio which:</td>
<td>Compile a composition portfolio which:</td>
</tr>
<tr>
<td>documents and records at least one compositional exercise</td>
<td>documents and records at least one compositional exercise, and describes some of your skills and abilities to compose</td>
<td>documents and records some compositional exercises, and evaluates some of your skills and abilities to compose</td>
<td>documents and records compositional exercises, and evaluates your skills and abilities to compose</td>
<td>thoroughly documents and records compositional exercises, and evaluates in detail, your skills and abilities to compose</td>
</tr>
<tr>
<td>keeps some records of the development of the composition</td>
<td>summarises some background compositional information and keeps some records of the development of the composition</td>
<td>summarises some background compositional information and keeps a journal of the development of the composition</td>
<td>summarises background compositional information and keeps an ongoing journal of the development of the composition</td>
<td>thoroughly summarises background compositional information and keeps a detailed ongoing journal of the development of the composition</td>
</tr>
<tr>
<td>outlines some changes made in the development of the composition</td>
<td>discusses some changes made in the development of the composition, supported with at least one annotation</td>
<td>discusses some changes, experimentations and improvisations made in the development of the composition, supported with some annotations</td>
<td>discusses changes, experimentations and improvisations made in the development of the composition, supported with annotations</td>
<td>thoroughly discusses changes, experimentations and improvisations made in the development of the composition, supported with detailed annotations</td>
</tr>
<tr>
<td>evaluates a resolution made to solve a problem in the development of the composition</td>
<td>evaluates at least one resolution made to solve a problem in the development of the composition, supported with at least one annotation</td>
<td>evaluates some of the resolutions made to solve problems in the development of the composition, supported with some annotations</td>
<td>evaluates the resolutions made to solve problems in the development of the composition, supported with annotations</td>
<td>thoroughly evaluates the resolutions made to solve problems in the development of the composition, supported with detailed annotations</td>
</tr>
<tr>
<td>evaluates one aspect of your composition or the compositions of others</td>
<td>evaluates at least one aspect of your composition and the compositions of others</td>
<td>evaluates some aspects of your composition and the compositions of other composers</td>
<td>evaluates your composition and the compositions of other composers</td>
<td>thoroughly evaluates your composition and the compositions of other composers</td>
</tr>
<tr>
<td>Describes at least two compositions’ use of at least one of the concepts of music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Composers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>aurally <strong>describes</strong> at least two compositions’ use of some of the concepts of music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>describes at least two scores in reference to some of the concepts of music, compositional techniques, score conventions and performance directions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>outlines the composition’s intent and influences</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Composers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>aurally <strong>analyses</strong> at least two compositions’ use of some of the concepts of music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>analyses at least two scores in reference to some of the concepts of music, compositional techniques, score conventions and performance directions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>describes some of the composition’s intent and influences, supported by some annotated background reading</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Composers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>aurally <strong>analyses</strong> at least two compositions’ use of the concepts of music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>analyses at least two scores in reference to the concepts of music, compositional techniques, score conventions and performance directions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>describes the composition’s intent and influences, supported by annotated background reading</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Composers</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>aurally <strong>analyses</strong> in detail at least two compositions’ use of the concepts of music</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>analyses at least two scores in detail, in reference to the concepts of music, compositional techniques, score conventions and performance directions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>describes in detail the composition’s intent and influences, supported by annotated background reading</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>