## PICNIC POINT HIGH SCHOOL
### HSC ASSESSMENT TASK NO. 3a NOTIFICATION

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>TEACHER</th>
<th>DATE ISSUED</th>
<th>DATE DUE</th>
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<tbody>
<tr>
<td>Music</td>
<td>L. Gourlay</td>
<td>Thursday 9 May 2019</td>
<td>Week 10B Wednesday 3 July 2019</td>
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### TYPE OF TASK
Composition

### TOPIC
Topic Three

### TASK WEIGHT
10%

### COMPONENT WEIGHTS
Core Composition 10%

### OUTCOMES
- **H3** improvises and composes music using the range of concepts for familiar sound sources reflecting the cultural and historical contexts studied
- **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
- **H10** demonstrates a willingness to participate in performance, composition, musicology and aural activities.
- **H11** demonstrates a willingness to accept and use constructive criticism

### TASK DESCRIPTION
Create a composition reflecting the style of the topic chosen for Topic Three. Your composition should show consideration of all 6 music concepts (tone colour, structure, dynamics & expressive techniques, texture, duration, pitch). This must be demonstrated in your composition process diary. The composition must be no longer than 4 minutes.

Your composition must be presented as an audio file on either CD or USB.

Your logbook must be a comprehensive account of the steps and thought process you went through to achieve the final composition. This could include chord progressions, lyrics, melody and rhythm ideas etc. Students should outline how they have incorporated the six concepts of music as a part of their composition process diary. Log entries can also be presented as recordings – using you ‘voice memo’ on your phone is a handy way to record your ideas.

The Composition Process Diary should include the following:

1. **Evidence of the Music Concepts in the Composition**
   - tone colour
   - structure
   - dynamics & expressive techniques
   - texture
   - duration
   - pitch

2. **Composition Process and Ideas**
   - The process you undertook to complete this task
   - Chord progressions
   - Lyrics
   - Melody and rhythm ideas
   - Recorded Voice memo recording of your draft work
| **PREPARATION** | • Students will have one lesson per week to work on this task in class.  
• Students are expected to allocate time outside of class to prepare this task.  
• Students should record their composition and submit on USB or CD. |
| **SUBMISSION DETAILS** | **Students must read and be familiar with the rules for completing/submitting tasks outlined in the Assessment Guide that has been issued.**  

**DRAFT COMPOSITION DUE DATE** – Week 7A Tuesday 11 JUNE 2019  
Students are to have 50% of their logbook completed. The logbook should outline a clear structure of the composition. Some sections of the composition should be completed at this time.

**FINAL COMPOSITION SUBMISSION** - Week 10B Wednesday 3 July 2019  
• The composition and logbook is to be handed in on the due date.  
• The Composition Process Diary must be completed in the Topic Book.  
• A USB or CD of the recorded composition should be submitted. |
## COMPOSITION

- Composes a work that successfully and coherently represents the chosen topic, demonstrating a perceptive understanding of style
- Demonstrates high level skills in organising ideas into musical structures
- Demonstrates considered use of Tone Colour and incorporates a wide range of effects and layers as appropriate to the composition
- Presents an original composition that successfully represents own or given storyboard

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| 17-20 | Demonstrates a high level of understanding of the concepts of music and demonstrates this in the composition
| 13-16 | Demonstrates a sound understanding of the concepts of music with some reference to this in the composition
| 9-12  | Demonstrates a basic understanding of the concepts of music with little reference to this in the composition
| 5-8   | Demonstrates a limited understanding of the concepts of music with little or no reference to this in the composition

## COMPOSITION PROCESS DIARY

- Demonstrates a high level of understanding of the concepts of music and demonstrates this in the composition
- Provides detailed and well considered logbook entries
- Completes all composition preparatory class work to a high standard
- All components of the Compositional Process Diary have been well considered and completed with detail

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| 13-16 | Demonstrates a good understanding of the concepts of music and demonstrates this in the composition
| 9-12  | Demonstrates a sound understanding of the concepts of music with some reference to this in the composition
| 5-8   | Demonstrates a basic understanding of the concepts of music with some reference to this in the composition
| 1-4   | Demonstrates a limited understanding of the concepts of music with little or no reference to this in the composition

- Provides logbook entries though may lack detail
- Completes composition preparatory class work to a sound standard
- The Compositional Process Diary has been presented to a sound standard

- Provides logbook entries though lacks detail
- Completes composition preparatory class work to a basic standard
- A minimum requirement of the Compositional Process Diary has been presented

- Provides little or no logbook entries
- Completes a limited amount of composition preparatory class work
- A limited amount of the Compositional Process Diary has been presented
### PICNIC POINT HIGH SCHOOL

**HSC ASSESSMENT TASK NO 3b NOTIFICATION**

<table>
<thead>
<tr>
<th>Music</th>
<th>L. Gourlay</th>
<th>Thursday 9 May 2019</th>
<th>Term 2, Week 10 (as per student’s individual time)</th>
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- **TYPE OF TASK**
  Elective Three

- **TOPIC**
  Elective Three

- **TASK WEIGHT**
  15%

- **COMPONENT WEIGHTS**
  Elective Three 15%

- **OUTCOMES**
  - H1 performs stylistically, music that is characteristic of topics studied, 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

- **TASK DESCRIPTION**
  Elective Three can be a Viva Voce OR Performance OR Composition. Students are to present ONE of these choices as an elective option. This elective must represent Topic Three.

  *The information below outlines the expectations of the Performance and the Viva Voce*

**Viva Voce**

Students are to present a 10 minute Viva Voce.

A Viva Voce is:

- A 10-minute conversation between a student and the teacher on a musical topic of the student’s choosing, within the area of study/topic.
- Summarised on an ‘outline summary sheet’ (included in this task). Students must have two copies of this sheet – a copy for the examiner and a copy for the student.
- Guided by the outline summary sheet that contains an organised summary of what will be discussed.
- A demonstration of students’ knowledge of the musical concepts (pitch, duration, structure, texture, dynamics and expressive techniques and tone colour) by answering questions on the topic of choice that is outlined on the summary sheet.
- A demonstration of students’ knowledge of the musical concepts by answering questions from the teacher based on the music that is played or the points that are discussed.
- Well prepared and rehearsed to ensure that there is the right amount of information to fill the ten minutes whilst demonstrating depth of understanding.

Students may also use musical scores and recorded examples to help support their discussion. Recorded examples must be on either on phone/laptop/iPod/CD. **Use of the internet is not permitted during the examination, students will be required to demonstrate the device is in Flight Mode.** Anything that students bring into the examination room must be presented to the examiner prior to the viva voce commencing.

**Performance**

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Students are to present a performance that must be representative of the chosen topic that was selected for TOPIC TWO. Each performance must not exceed the 5 minute time limit.

The performance must:
- Be well rehearsed
- Use the necessary accompaniment
- Highlight students’ skills as performers
- Allow students the opportunity to demonstrate their strengths in performance
- Represent the correct topic

Students are able to bring in other instrumentalists to accompany them. Students must ensure that their contribution to the performance highlights them as the solo performer/ensemble leader.

Students using a backing track can present this on a phone, CD, iPod or laptop. Use of the internet is not permitted during the examination, students will be required to demonstrate the device is in Flight Mode.

**Composition**

Students are to create and submit a notated composition. For the purpose of the Higher School Certificate, the term ‘Composition’ applies to original works. The composition should be of a musically substantial nature and should reflect an understanding of the stylistic features of the topic that it represents.

To fulfill the requirements of Composition Task as an Elective submission, students must;
- Create an original composition with a maximum length of 4 minutes
- Create a ‘Composition Portfolio’
- Submit a written score (Traditional and/or non-traditional is acceptable)
- Submit a recording (The recording is used as a guide to the intentions of the composer, and therefore the technical quality will not be taken into consideration)

**PREPARATION**

**Performance**

Students should select a performance piece that is suitable for their instrument, level of performance skill and stamina. This song/piece should be regularly practised. Students should isolate parts of the song that require attention and practice them until fully developed and confident.

Students must time their performance of the piece/song to ensure that it does not exceed the maximum time limit of 5 minutes. Rehearse with your accompaniment to ensure that the performance is cohesive.

**Viva Voce**

Students are to carefully read through the information that they have been given on how to develop a Viva Voce.

Students that have elected to present a Viva Voce have already had their topic and research area confirmed with their teacher. Students should use the structure as already discussed to select musical concepts and features to focus on during the Viva Voce. Spend time developing the Viva Voce outline and practise talking it through in a variety of ways. The Viva Voce outline must be a clear summary of the points that will be discussed in the Viva Voce.

Students should consider the advice that they have already been given throughout the year on developing a successful Viva Voce. Students must make sure that they have appropriate musical examples that are easily accessible, it is not acceptable to fast-forward and rewind through the whole song. Remember, students can play instruments and demonstrate the music themselves. It is strongly advised that all students have a timer so that they can keep track of the Viva Voce’s timing.
**Composition**
Students will complete lessons with a learning focus on ‘Composition’ in during Composition and Musicology lessons. Students should also make a time to consult with the teacher on the progress of their composition during Performance Practical Lessons.
Students will be given a scaffold to assist with ideas and to develop each student’s composition based on their individual level of music theory knowledge and also relevant to the topic that it represents.
Students should be using their performances pieces, aural analysis and viva voce study to influence their composition.

**SUBMISSION DETAILS**
*Students must read and be familiar with the rules for completing/submitting tasks outlined in the Assessment Guide that has been issued.*

The Presentation of Elective Three will take place in A6 as per the timetable. This component is **Music Practical**. The timetable outlining the structure of the day will be issued to all students in Wk7.

**Performance**
Students must present 2 pieces based on their chosen topic.
The Performance Assessment will occur as per the HSC Half-Yearly Examination Timetable (Music Practical) A scheduled timetable will be issued to students in Week 7.

**Viva Voce**
All students presenting a Viva Voce as part of their HSC program must have two copies of the Viva Voce outline – one copy for themselves and one copy for the examiners. The Viva Voce outline must be presented on the attached page. It can be hand written or typed as long as it is in the same format as the one provided. Students must also have their recorded examples, musical scores or any other resources that support the Viva Voce.

**Composition**
All components of the composition are to be handed in on the due date during the Half Yearly Practical Examination.
The Composition Portfolio must be completed submitted.
The composition must be notated and a paper copy must be submitted.
A USB or CD should be submitted with any composition ideas AND a recording of the finished composition.

Any student who will be absent (work placement, school sport etc.) must submit/present the task **before** the due date.
Students who are absent due to illness will complete/submit the task on the very next day that they are at school (see Ms Gourlay even if there is not a Music class on that day). Students who are absent due to illness must provide a Doctor’s Certificate.
# PERFORMANCE MARKING GUIDELINES

<table>
<thead>
<tr>
<th>Marks</th>
<th>Description</th>
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<tbody>
<tr>
<td>17–20</td>
<td>Demonstrates highly-developed technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to the chosen repertoire. Demonstrates perceptive stylistic understanding through performing repertoire using articulation, dynamics and expressive techniques. Performs with a well-developed sense of personal expression, demonstrated by the use of appropriate expressive techniques and a sensitivity to the chosen style. Demonstrates a highly-developed understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance.</td>
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<tr>
<td>13–16</td>
<td>Demonstrates developed technical skills incorporating technical fluency, technical facility, intonation and articulation appropriate to the chosen repertoire. Demonstrates stylistic understanding through performance of the chosen repertoire using articulation, dynamics and expressive techniques. Performs with a sense of personal expression, demonstrated by the use of expressive techniques and sensitivity to the chosen style. Demonstrates a developed understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance.</td>
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<tr>
<td>9–12</td>
<td>Demonstrates competent technical skills. Some problems in maintaining technical fluency and technical facility are evident as are inconsistencies in intonation. Demonstrates a sense of stylistic understanding through performance of the chosen repertoire. The articulation and/or dynamics and/or expressive techniques may not be consistently appropriate to the chosen style. Performs the chosen repertoire with a sense of musical expression, with an attempt to incorporate expressive techniques appropriate to the chosen style. Demonstrates a competent, although not consistent understanding of solo/ensemble techniques including understanding of the role of soloist/ensemble member, communication with accompanist/ensemble and issues of balance.</td>
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<tr>
<td>5–8</td>
<td>Demonstrates some basic technical skill, although there are frequent inconsistencies in technical fluency, technical facility, and intonation. Demonstrates a basic stylistic understanding. Articulation and/or dynamics and/or expressive techniques are not consistently appropriate to the chosen style. Performs the chosen repertoire with little sense of musical expression. Demonstrates a limited awareness of the performer’s role as a soloist/ensemble member, which may be evident through lack of communication and balance in the ensemble or with the accompanist.</td>
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<tr>
<td>1–4</td>
<td>Demonstrates very limited technical skills. Demonstrates little evidence of stylistic understanding of the chosen style. Performs the chosen repertoire with little or no sense of musical expression. Demonstrates little or no awareness of the performer’s role as a soloist/ensemble member.</td>
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## COMMENTS:

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