



CREATIVE ARTS

ASSESSMENT TASK NOTIFICATION

YEAR 11 PRELIMINARY MUSIC

2020

Task Number: ONE

Topic/s: Methods of Notating Music

Weightings: Part A – Solo Performance 15% (20 marks)
Part B – Portfolio (Musicology) 10% (20 marks)
Part C – Written Aural Analysis (Aural) 10% (20 marks)

Due Date: Thursday 2nd April, Week 10, 2020

Time: Recess and Period 3

Part A (*solo performance*) will start at 11:00am (during recess) and continue into the timetabled music lesson period 3 concluding at 12:00pm. A timetable with specific performance times will be issued to students once pieces have been confirmed later in the term.

Parts B (*musicology*) and **C** (*written aural analysis*) are to be electronically submitted to the Music Prelim 2020 class STILE page before 8:45am on the due date.

Venue: Theatre performance and STILE upload

Outcomes to be Assessed:

P1: performs music that is characteristic of the music studied

P2: observes, reads, interprets and discusses simple musical scores characteristic of topics 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 topic

P9: performs as a means of self-expression and communication

P10: demonstrates a willingness to participate in performance, composition, musicology and aural activities

P11: demonstrates a willingness to accept and use constructive criticism

Please Note:

1. The College policy regarding malpractice, including cheating and plagiarism, late submission and absenteeism will apply. Please refer to moodle.pmaclism.catholic.edu.au (Assessment Tasks – Rules and Procedures). Stage 6 students should also refer to their *2020 Assessment Handbooks*.
2. Email is NOT an accepted form of assessment task submission.
3. If you are going to be away for any reason, including school based activities, you must fill in a "Planned Absence Notification" form and submit to the Assistant Principal Curriculum or the Leader of Curriculum. This form can be found at <http://moodle.pmaclism.catholic.edu.au/mod/page/view.php?id=17637>.

PART A – Performance (Solo) – 15%

Outcomes: P1,P9

Task Requirements

- Students will perform ONE substantial piece of music that represents the topic **Methods of Notating Music**. This can be achieved by presenting a score of the performance piece to the marker at the time of your assessment. NOTE: You must learn your piece from a notated score of some sort.
- Students must present a SOLO performance. Piano or guitar accompaniment is permitted for vocalists and instrumentalists. However, the performance is NOT to be accompanied by an ensemble. Backing tracks are permitted (if only one instrument) but not recommended.
- The maximum time limit is 5 minutes.
- The performance will be staged in a similar fashion to the HSC examination; there will be no audience other than the markers. A performance schedule will be drawn up closer to the exam date. You are required to be present at the examination venue 5 minutes prior to your allocated time.
- This piece must also be performed at the **Night of Stars** concert in Week 9 of Term Two (this performance will NOT be assessed).
- Your performance **MUST** be present to your teacher either live or via video recording for feedback at least THREE times before it is submitted for internal assessment.

MARKING CRITERIA

Students will be assessed on the following:

- Technical ability
- Stylistic understanding
- Sense of personal expression
- Understanding of solo techniques.

PART B – Musicology (Portfolio) – 10%

Outcomes: P2,P6

Task Requirements

- The Musicology Portfolio is a “working document” intended to assist in the preparation of your Solo Performance (Part A). The length of this portfolio will vary depending on the type of material you present in Performance. However, the portfolio **MUST** consist of the following:

1. An overview or summary page.
2. Small projects or written reports investigating selected aspects of musicological knowledge relevant to your Part A Performance piece. For example, background information on the piece and it's composer/performer.
3. Discussion and review centred on other versions or performances of your Part A Performance piece.
4. Annotated evaluation of your Part A Performance score containing points for performance and interesting features (the WHOLE score is to be presented). Included as part of this section must be some brief background information relating to the type and history of the notation used.
5. Inclusion of a Bibliography and Discography list.

- The portfolio is to be submitted as a PDF document (links to websites or YouTube clips might be included. Audio files can be submitted as isolated files on USB with this document). This is to be submitted at the time of your PART A Performance Piece
- The portfolio is to reflect your own ideas and work. Do not just cut and paste slabs of information from the internet into the document.

- The portfolio **MUST** be sighted by your teacher at least THREE times before it is submitted for internal assessment.

MARKING CRITERIA

Students will be assessed on the following:

- Organisation and structuring of material
- Topic understanding
- Understanding of the concepts of music relating to the repertoire
- Research analysis from primary sources

PART C – Aural Skills (Written Aural Analysis) – 10%

Outcomes: P4

Task Requirements

- Submit a written aural skills analysis of your solo performance (PART A) based on the concepts of music (*duration and pitch - as covered in class*).
- Your analysis **MUST** be sighted by your teacher at least THREE times before it is submitted for internal assessment

Your analysis **MUST** adhere to the following...

- Present in a formal manner taking into account correct spelling, grammar and sentence structure.
- Follow the overall structure of your performance piece. (It is not to be presented using 'concept' sub- headings).
- The expected length of your analysis is between **200 - 300 words** (single spaced 12 font, Calabri or Arial).

MARKING CRITERIA

Students will be assessed on the following:

- understanding of the way the concepts of music (duration and pitch) have been used
- the use of terminology and effectiveness of descriptions
- evidence of detailed analysis and support of observations
- clarity of ideas and structure of the answer

Electronic Submission Specifications: Part B and C

STEP 1:

- Open file
- Save or export as a PDF file
- Save to your device

STEP 2: Upload PDF file to STILE

- Open STILE – log in if asked
- Select Preliminary Music 1 2020
- Open the Assessment information folder
- Click on AT#1 Notification and Submission
- Scroll down to find the Part B musicology portfolio upload zone and part C aural skills analysis upload zone area and follow the instructions provided.

Reminder(s):

1. This electronic submission is to be completed by 8:45am on 2nd April 2020 Term 1 week 10). If you are absent, please upload this task from home.

Music 1 – Preliminary Course – Task 1- PART A –Performance

Marking Guidelines

Mark Range 1 – 4	Mark Range 5 – 8	Mark Range 9 – 12	Mark Range 13 - 16	Mark Range 17 - 20
Lack of technical fluency and facility.	Rudimentary display of technical fluency and facility.	Competent display of technical fluency and facility.	A proficient and confident performance that demonstrates technical fluency and facility at a high level.	Sophisticated technical mastery shown in performance, incorporating technical fluency, technical facility, articulation appropriate to the repertoire and excellent intonation.
Performance lacks self-expression and is obviously unprepared.	Rudimentary self-expression with limited musical sensitivity.	Competent performance displaying some consideration to expression and musicality.	A proficient and confident performance displaying self-expression and musical sensitivity.	Performance demonstrates a sophisticated degree of musical sensitivity and expression incorporating insightful and considered interpretive skills.
Lack of understanding of style demonstrated in performance..	Rudimentary understanding of stylistic interpretation demonstrated in performance.	Demonstrates a competent understanding of stylistic interpretation.	Proficient and confident stylistic interpretation shown with a clear understanding of the topic and solo instrument delivered.	Sophisticated stylistic interpretation demonstrating a highly developed understanding of the genre and solo instrument.
Demonstrates lack of understanding of solo performance techniques.	Rudimentary understanding of their role as a soloist.	Demonstrates competent skills as a soloist.	Proficient and confident understanding of solo skills delivered in performance.	Sophisticated solo skills resulting in a performance that captures and commands the attention of the audience.

Music 1 – Preliminary Course – Task 1 – PART B - Musicology

Marking Guidelines

Mark Range 1 – 4	Mark Range 5 – 8	Mark Range 9 – 12	Mark Range 13 - 16	Mark Range 17 - 20
Portfolio is limited in relevant content that is lacking in musical analysis, supported by inaccurate or inappropriate musical observations. Evidence of insightful research-based interpretation is therefore limited.	Portfolio contains rudimentary analysis, supported by some musical examples. Some evidence of research-based interpretation is present.	Portfolio contains competent analysis supported by relevant musical observations based on primary sources. Evidence of research-based interpretation is present.	Portfolio presents convincing analysis supported by comprehensive musical observations based on primary sources. Evidence of considered research-based interpretation is present.	Portfolio presents perceptive analysis supported by comprehensive musical observations based on primary sources. A sophisticated interpretation of the performance repertoire has been developed through thorough research and in-depth listening.
Demonstrates limited understanding of the chosen topic with a lack of reference to repertoire scores and annotations.	Demonstrates a rudimentary understanding of the chosen topic with some reference to repertoire scores and annotations.	Demonstrates a competent understanding of the chosen topic with a reference to repertoire scores and annotations.	Demonstrates a proficient understanding of the chosen topic with detailed reference to repertoire scores and annotations.	Demonstrates a sophisticated understanding of the chosen topic with a detailed and insightful reference to repertoire scores and annotations.
Demonstrates limited aural awareness and skill in discussing the musical concepts in the repertoire studied and how they can be used to develop a style appropriate interpretation in performance.	Demonstrates rudimentary aural awareness and skill in discussing the musical concepts in the repertoire studied and how they can be used to develop a style appropriate interpretation in performance.	Demonstrates competent aural awareness and ability to discuss the use of musical concepts in the repertoire studied and how they can be used to develop a style appropriate interpretation in performance.	Demonstrates proficient aural awareness and understanding of musical concepts in the repertoire studied and how they can be used to develop a style appropriate interpretation in performance.	Demonstrates sophisticated aural awareness and understanding of musical concepts in the repertoire studied and how they can be used to develop a style appropriate interpretation in performance.
Demonstrates lack of coherence through limited organisation and understanding of the material presented.	Demonstrates rudimentary organisation and understanding of the material presented.	Demonstrates competent organisation and structuring of material.	Demonstrates detailed organisation and structuring of material.	Demonstrates a sophisticated level of organisation and structuring of material.

Music 1 – Preliminary Course – Task 1 PART C – Aural Skills

Marking Guidelines

Mark Range 1 – 4	Mark Range 5 – 8	Mark Range 9 – 12	Mark Range 13 - 16	Mark Range 17 - 20
States the excerpt has/uses the focus concepts without any further clarification or support	Makes an attempt to describe the focus concepts and its relationship to the repertoire selected.	Describes some aspects of the focus concept and uses correct terminology in their discussion	Describes aspects of the focus concept in some detail and uses appropriate terminology in the discussion of the musical events in the excerpt	Demonstrates a clear understanding of the focus concepts and uses appropriate terminology and/or description in the discussion of the musical events within the excerpt
Provides limited use and understanding of appropriate musical terminology	Makes an attempt at using appropriate musical terminology in context	Demonstrates evidence of an understanding of how to use appropriate musical terminology	Demonstrates evidence of effective use of musical terminology	Demonstrates evidence of highly effective use of musical terminology
Provides limited musical analysis and supporting observations	Makes an attempt at providing musical analysis with supported observations	Demonstrates evidence of listening and musical analysis providing a number of well supported observations	Demonstrates evidence of careful listening and musical analysis providing a number of well supported observations	Demonstrates evidence of highly detailed listening and musical analysis providing a number of well supported observations
Provides limited organisation of ideas in the written analysis	Makes an attempt to show organisation of ideas and through the structure of the written analysis	Demonstrates some organisation of ideas and attention to the structure of the written analysis	Demonstrates organisation of ideas and attention to the structure of the written analysis	Demonstrates highly developed organisation of ideas and attention to the structure of the written analysis