

| Compositional process: Use of Music elements | | | | | | | Mark /17 |
|---|--|---|--|---|---|---|----------|
| Criterion 1: Use and application of music elements | | | | | | | |
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
| Demonstrates inadequate skills in the selection and application of music elements and relationships within the work. | Demonstrates limited skills in the selection and manipulation of music elements and relationships within the work. | Demonstrates some skill in the selection and manipulation of music elements, but inconsistently and ineffectively applies these within the work. | Demonstrates skill in the selection and manipulation of music elements and relationships within the work. | Demonstrates competent skills in the selection and manipulation of music elements and relationships within the work. | Demonstrates highly competent skills in the selection and manipulation of music elements and relationships within the work. | Demonstrates outstanding skills in the selection, integration and manipulation of music elements and relationships within the work. | |
| Criterion 2: Creativity | | | | | | | |
| 0 | 1 | 2 | 3 | 4 | 5 | | |
| Little or no evidence of consistency and development of material. Relies completely on existing frameworks and musical ideas to produce a composition. | Shows limited evidence of consistency and development of material. Mostly utilises existing ideas and frameworks rather than generating original musical ideas. | Shows evidence of consistency and development of material. Establishes a few musical ideas although sometimes relies on existing ideas and frameworks. | Shows clear evidence of a degree of creativity, consistency and development when establishing and sustaining musical ideas. | Shows evidence of a high degree of creativity, competently establishing, developing and sustaining musical ideas. | Demonstrates independence of thought and an outstanding degree of creativity, consistently establishing, developing, refining and sustaining musical ideas. | | |
| Criterion 3: Balance, structure and use of expressive elements | | | | | | | |
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
| No evidence of balance or contrast and an ineffective and inappropriate use of form, texture and expressive elements. | Little evidence of balance or contrast, but some attempt has been made to use form, texture and/or expressive elements. | Evidence of inconsistent balance or contrast resulting from an ineffective use of form, texture and/or expressive elements. | Incorporates some balance and contrast through an inconsistent use of form, texture and/or expressive elements. | Achieves balance and contrast through the satisfactory use of form, texture and expressive elements. | Maintains effective balance, contrast and musical interest, capably using form, texture and expressive elements. | Consistently maintains outstanding balance, contrast and musical interest through a sophisticated application of form, texture and expressive elements. | |
| Conceptual and stylistic considerations | | | | | | | Mark /11 |
| Criterion 4: Personal style | | | | | | | |
| 0 | 1 | 2 | 3 | 4 | 5 | | |
| Produces ineffective, inappropriate and/or incomplete formulaic, pre-conceived works. | Generates limited original or creative concepts, producing formulaic, pre-conceived works with little evidence of any creative or original ideas. | Generates original or creative concepts, which are not always well developed or realised, but display inconsistent evidence of some personal expression. | Generates original and creative concepts which are mostly well realised, displaying evidence of personal expression. | Generates original and creative concepts which are effectively realised, displaying an emerging personal style. | Generates unique and creative concepts which are effectively and convincingly realised, displaying a personal style and perceptive sensitivity. | | |
| Criterion 5: Contextual application | | | | | | | |
| 0 | 1 | 2 | 3 | 4 | 5 | 6 | |
| Inappropriately applies or displays no evidence of contextually stylistic conventions. | Ineffectively applies stylistic conventions, some of which are contextually inappropriate. | Inconsistently applies stylistic conventions which are contextually inappropriate or poorly integrated into the chosen style or genre. | Applies a range of simple stylistic conventions some of which are contextually appropriate to the chosen style or genre. | Appropriately applies a range of common stylistic conventions to create a contextually appropriate representation of a style or genre. | Adeptly applies a range of contextually appropriate stylistic conventions to create an effective representation of a style or genre. | Innovatively applies a range of contextually appropriate stylistic conventions to create a well-integrated and convincing representation of a style or genre. | |
| Notation/Orchestration | | | | | | | Mark /8 |
| Criterion 6: Score presentation | | | | | | | |
| 0 | 1 | 2 | 3 | 4 | | | |
| Produces a mostly inaccurate and/or incomplete score. Shows a limited application of relevant scoring conventions and performance directions for the context, style and/or genre, infrequently or inappropriately incorporating idiomatic notation, terminology and techniques. | Produces a partially complete score and/or a score with several inconsistencies. Shows some correct application of relevant scoring conventions and performance directions for the context, style and/or genre, incorporating some idiomatic notation, terminology and techniques. | Produces a complete score, demonstrating a satisfactory application of relevant scoring conventions and performance directions for the context, style and/or genre, competently incorporating idiomatic notation, terminology and techniques. | Produces an accurate and complete score, with a strong application of relevant scoring conventions and performance directions for the context, style and/or genre, appropriately incorporating idiomatic notation, terminology and techniques. | Produces a coherent, accurate and complete score. Shows a sophisticated application of relevant scoring conventions and performance directions for the context, style and/or genre, effectively incorporating idiomatic notation, terminology and techniques. | | | |
| Criterion 7: Instrumentation/Orchestration | | | | | | | |
| 0 | 1 | 2 | 3 | 4 | | | |
| Selects instruments or sound sources most of which are inappropriate. Demonstrates a lack of timbral and textural sensitivity and produces a poorly balanced sound. | Selects instruments or sound sources which are mostly appropriate. Demonstrates some evidence of timbral and textural sensitivity with balance occasionally achieved. | Selects appropriate instruments or sound sources satisfactorily utilising timbral and textural qualities to produce a balanced sound. | Selects appropriate instruments or sound sources demonstrating suitable timbral and textural sensitivity to achieve a well-balanced sound. | Selects appropriate instruments or sound sources that demonstrate a high degree of timbral and textural sensitivity in order to achieve optimum balance. | | | |

| Marking process: | |
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| <ul style="list-style-type: none"> • Mark each composition submitted using criteria 1–7. • Add up the marks awarded for each composition to get a total mark. • Divide the total mark by the number of compositions submitted to derive a composition mark out of 36. • Convert the composition mark out of 36 to a mark out of 40. | |

Composition mark /36 —→ Converted composition mark /40

Music ATAR course Practical (composition portfolio) marking key 2016

| Composition portfolio requirements | | | Mark /10 |
|---|---|--|----------|
| Criterion 8: Style, genre and instrumentation requirements | | | |
| 0 | 1 | 2 | |
| The portfolio of compositions is all in one style, genre or instrumental type/combination. | The portfolio contains compositions with minimal contrast in style, genre or instrumentation. | The portfolio contains a variety of compositions contrasting in style, genre and instrumentation. | |
| Criterion 9: Presentation | | | |
| 0 | 1 | 2 | |
| Presents a portfolio which is poorly organised and formatted, and does not provide working notes/commentary. | Presents work in an adequately organised and mostly coherent format, providing working notes/commentary but omitting or incorrectly using referencing/acknowledgments in instances where they are required. | Presents work in a well-organised and coherent format providing working notes/commentary and correctly using referencing/acknowledgments in instances where they are required. | |
| Criterion 10: Composition requirements | | | |
| 0 | 1 | | |
| The portfolio does not contain the minimum number and/or the required types of original compositions and/or arrangements. | The portfolio contains the minimum number and required types of original compositions and/or arrangements. | | |
| Criterion 11: Time requirements | | | |
| 0 | 1 | | |
| Compositions do not meet the minimum combined time requirements. | Compositions meet the minimum combined time requirements. | | |
| Criterion 12: Rationale | | | |
| 0 | 1 | 2 | |
| Does not provide a rationale. | Provides a rationale. | Provides an effective and supportive rationale. | |
| Criterion 13: Recording requirements | | | |
| 0 | 1 | 2 | |
| Does not provide recordings of the submitted compositions. | Provides recordings for some of the submitted compositions. | Provides recordings for all of the submitted compositions. | |

Composition portfolio requirements mark /10

Marking process:

- Add the Converted composition mark /40 and the Composition portfolio requirements mark /10 to get a total mark out of 50.

Music Practical (composition portfolio)

| Converted composition mark | Composition portfolio requirements mark | Total mark |
|----------------------------|---|------------|
| /40 | /10 | /50 |