

**FAIRVALE HIGH - HSC MUSIC COURSE  
ASSESSMENT TASK #2 : Composition Core (10%)**

**COMPOSITION CORE**

**TERM 4 COMPOSITION CORE**

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**TASK: COMPOSITION ( 8 BARS ) - 10% weighting**

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**Due Date:** \_\_\_\_\_ (Outcomes: H2, H3, H5, H7 )

**Assessment criteria**

Candidates will be assessed on how well they demonstrate:

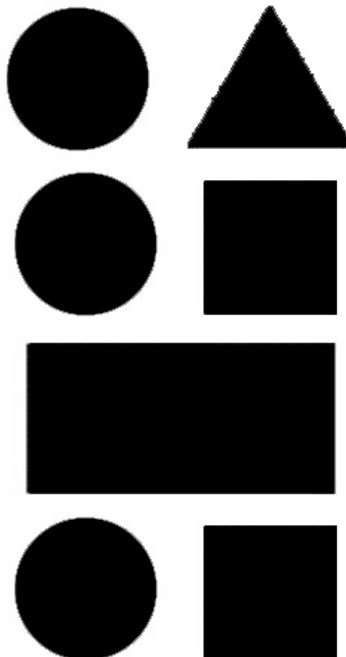
- Stylistic understanding and topic representation
- Understanding of musical concepts and the relationships between them
- Knowledge of score conventions and performance directions



CENTER FOR AMERICAN  
MUSIC, U. OF PITTSBURGH

*Stephen Foster was the first great American songwriter. His melodies are so much a part of American history and culture that most people think they're folk tunes. All in all he composed some 200 songs, including "Oh! Susanna" "Jeanie with the Light Brown Hair," and "Camptown Races." Though he virtually invented popular music as we recognize it today, Foster's personal life was tragic and contradiction-riddled. His marriage was largely unhappy, he never made much money from his work and he died at the age of 37 a nearly penniless alcoholic on the Bowery in New York.*

**STEPHEN FOSTER'S MELODY MICRO STRUCTURE**



## BOSTES Marking guidelines

Criteria	Marks
<ul style="list-style-type: none"> <li>• Composes a work that successfully and coherently represents the chosen topic, demonstrating perceptive and accomplished understanding of style, the concepts of music, and the relationships between the concepts</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>	<b>9-10</b>
<ul style="list-style-type: none"> <li>• Composes a work that successfully and coherently represents the chosen topic, demonstrating a thorough understanding of the style, the concepts of music, and the relationships between the concepts</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>	<b>7-8</b>
<ul style="list-style-type: none"> <li>• Composes a work that represents the chosen topic, demonstrating an understanding of the style, the concepts of music, and the relationships between the concepts</li> <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>	<b>5-6</b>
<ul style="list-style-type: none"> <li>• Composes a work that is a basic representation of the chosen topic, demonstrating some understanding of the style, the concepts of music, and the relationships between the concepts</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>	<b>3-4</b>
<ul style="list-style-type: none"> <li>• Composes a work that is a limited representation of the chosen topic, demonstrating little understanding of the style, the concepts of music, and the relationships between the concepts</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>	<b>1-2</b>

# HOW TO MEET THE THREE CRITERIA IN YOUR COMPOSITION

- a. The student uses the 'Stephen Foster' Melody formula correctly and follows the composition rules as set out in the Class Composition, Partner Composition and then applies that knowledge for their own composition
- b. The student makes obvious use of key cadence points and chord recommendations as explained by their teacher.
- c. The student starts the CIRCLE section in C Major
- d. The Triangle Section should finish on a G Major Chord (to sound unfinished)
- e. The square section sounds finished using a C Major Chord.
- f. The student modulates in the Rectangle section to either F Major or G Major and ends the section on G Major
- g. The student successfully uses a 'Sequence' in the composition
- h. The student is musically aware of what a harmonious or catchy 'Melodic Contour' is and achieves this.
- i. The student follows the CIRCLE, TRIANGLE, CIRCLE, SQUARE, RECTANGLE, CIRCLE, SQUARE melody formula and this is replicated in the final score
- j. The student successfully creates a NOTEFLIGHT Account and shares their composition to their teacher before the due date. Noteflight can be accessed on the Faculty iPads at school.
- k. NOTEFLIGHT USERS GUIDE:  
[www.noteflight.com/guide](http://www.noteflight.com/guide)