



**Major Study: Performance
- what you need to know**

Conservatorium of Music

Dr Heather Monkhouse
Director of Classical Music
Director of Academic Programs

The GUIDEBOOK BRIEF

This guidebook is for University of Tasmania Conservatorium of Music Performance staff and students. It seeks to provide a very concise snapshot of the Major Study performance tasks.

Anyone entering a new community needs to know the written and unwritten rules: this guidebook seeks to provide information most useful for performance majors at the Conservatorium of Music.

CONSERVATORIUM COURSES

The Conservatorium offers opportunities for students to undertake performance units in the following courses:

Undergraduate

Diploma in Music Performance
Associate Degree in Music Studies
Bachelor of Music
Bachelor of Music with Honours

Post Graduate (Coursework)

Graduate Certificate in Music (Performance)
Graduate Diploma of Music (Performance)
Graduate Diploma of Professional Music Practice
Master of Music Studies (Performance)
Master of Music

Post Graduate (Research)

Master of Music (Research)
Doctor of Philosophy

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FYI:

Many forms will ask for unit codes, unit names and your course/purpose code. The table below indicates what is meant by these terms:

Unit code	Unit title	Course (Purpose) code	Course name
FCE107	Music Project 1	F2S	Diploma in Music Performance
FCP110	Foundation Practical Study	F2Q	Associate Degree in Music Studies
FCM101	Performance 1A	13K	Bachelor of Music
FCM415	Performance 4A	F4D	Bachelor of Music with Honours
FCA408	Orchestral or Vocal Studies B	F5L	Graduate Certificate in Music (Performance)
FCA501	Performance 1	F6L	Graduate Diploma of Music (Performance)
FCA502	Performance 2	F6H	Graduate Diploma of Professional Music Practice
FCA705	Advanced Performance 1	F7K	Master of Music Studies
FCA706	Advanced Performance 2	F7E	Master of Music

Useful contacts:

SUBDEANS

Ms Shan Deng
Email: Shan.Deng@utas.edu.au
Phone ext: 7305, room 407

Mr Alistair Dobson
Email: Alistair.Dobson@utas.edu.au
Phone ext: 7340, room 410

DIRECTORS

Dr Anne-Marie Forbes
Director of Graduate Research
Email: a.forbes@utas.edu.au
Phone ext.: 7351, room 109

Dr Glen Hodges
Acting Director of Contemporary Music
Email: Glen.Hodges@utas.edu.au
Phone ext.: 7328, room 410

Dr Heather Monkhouse
Director of Classical Music
Email: Heather.Monkhouse@utas.edu.au
Phone ext.: 7308, room 112

ACTING HEAD OF SCHOOL

Dr Andrew Legg
Please contact Ms Lee-ann Nazzari, the executive officer to arrange an appointment
Email: Lee-ann.Nazzari@utas.edu.au

Performance study information

ABSENCES

Absences may be approved:

- Students who wish to have their attendance excused on medical grounds are required to submit a *Notification of Absence* form, with the Medical Certificate attached;
- Students who wish to be absent from the Conservatorium for professional/personal commitments should seek permission prior to undertaking the activity by completing a *Request for Permission to Undertake Extra-Curricular Activities* form.

When illness has prevented a student from attending a performance activity the medical certificate should be shown to the student's practical teacher/ensemble coach prior to its submission with the Notification Form to the Director of Academic Programs.

Commitments, which clash with ensemble or class obligations, may not be approved and absences under those conditions will impact negatively on a student's attendance record.

Process:

The forms may be downloaded from the Conservatorium's website:

<http://www.utas.edu.au/music/internal/forms.html>

Completed forms with the accompanying paperwork should be submitted to Dr Monkhouse (undergraduate students) or Dr Forbes (postgraduate students).

Where there is a case of illness and lengthy absence (ie 3 or more weeks) the student will be advised to withdraw without academic penalty.

Students with an attendance record citing either three medical certificate absences or excused absences totalling three weeks in a given semester will be required to meet with the Director of Academic Programs.

ACCOMPANIMENT

The Conservatorium can organise piano accompaniment, when required, for classical students' performance exams. If you would like the Conservatorium to arrange for an accompanist for you, you must submit to the Director of Classical Music your assessment program by the **end of Week 6**. No changes will be permitted to your program after this date and you must provide copies of the music for the accompanist with your assessment proposal form. The Conservatorium will provide a set number of rehearsals, depending on your year level: should you require more, you will need to organise payment of any extra sessions.

NB: Should you need, and be granted, a deferral of assessment it may be that the original accompanist will not be available.

ATTENDANCE REQUIREMENTS

100% attendance is required. Performance staff members are required to notify the appropriate Director whenever a major study lesson does not eventuate in a given week.

For rehearsals you are expected to arrive at the rehearsal/performance venue no later than 15 minutes prior to the scheduled starting time and be prepared, equipped and ready to participate in the activity at the scheduled starting time.

AUDIENCE

Audiences are welcome for end of semester recitals. You should encourage family and friends to attend your recital. As a rule of thumb, if your end of semester exam is scheduled in the auditorium (G-16) you may invite an audience.

NB: Should you need, and be granted, a deferral of assessment it may be that your exam will be scheduled in a room other than G-16.

CONCERT MANAGEMENT

You are responsible for organising to have a stage manager for your recital and for printing programs for your audience. Should your concert require the movement of a piano, this will require a minimum of two people.

NB: Some units require the submission of a concert program. Please check the requirements of your unit and what you are required to provide to your examiners.

COPYRIGHT

All students should familiarize themselves with the rules of copyright and performance royalties. Information regarding these laws may be found on the APRA website, <http://www.apra.com.au/Copy/cpyIntro.htm>

NB: Only originals or authorized copies are permissible for performances at the Conservatorium, unless an exception to copyright applies, or the relevant music publisher has granted permission for an authorized copy. Students may provide the examination panels with photocopies: these copies will be destroyed after the examination.

DEFERRAL OF IN-SEMESTER PERFORMANCE EXAMINATIONS

Your performance teacher may recommend a deferred examination. A deferral is granted when serious circumstances prevent you performing for an in-semester performance exam. The request must be made within 3 working days, either before or after the scheduled date. A medical certificate or other documentary evidence must be produced at the time the deferral is requested.

Process:

You discuss with your teacher your situation (please remember to show medical and/or documentary evidence)

Your teacher emails the Unit Coordinator, Dr Heather Monkhouse, stating the circumstance and indicating when the deferred exam might take place;

You submit to Dr Monkhouse the required medical or documentary evidence

If approved, the deferred examination time will be confirmed and you and your teacher will be notified via email

NB: This process only applies to in-semester performance assessments. End of semester performance deferrals must be progressed through the main campus examination office's procedures. See the Current Students homepage (Examinations and Results) on the University's website for details of the process required should a deferral be required.

E-MAIL ACCOUNTS

All Students are issued with a university e-mail address upon enrolment. This is the **ONLY** address that will be used for University and Conservatorium messages. It is important that you check your e-mail on a regular basis (ie daily) as it is, outside of class times, a primary means of communication between staff and students

If you have a personal e-mail address you need to arrange to have your university e-mail forwarded to your private account by accessing the following link: <https://postoffice.sandybay.utas.edu.au/cgi-bin/forward/fmt.cgi>

END OF SEMESTER PERFORMANCE SCHEDULE

The timetable for practical assessments scheduled during the Examinations period will be posted on the Academic Noticeboard at the Conservatorium by the end of week 11.

NB: Students should prepare for their examination to occur on day 1 of the semester examination period.

ENROLMENT

Major study teachers are assigned only to students enrolled in a major study unit: if you have not enrolled your teacher cannot assign you a lesson time.

Please check your enrolment and ensure you are in the correct unit. If in doubt contact a sub-dean and ask for assistance.

ENSEMBLES

Students enrolled in major study performance units are assigned to school ensembles as part of the unit's work: you should check the Academic Noticeboards regularly for rehearsal schedules and performance dates.

EXAMINATION PANELS

Examination panels for end-of-semester recitals will normally be comprised of a 2-member panel. Your teacher is not normally on the final performance assessment panel.

FAILURES

If you fail a Major Study unit you will be placed on probation for the following semester's enrolment. Students whose progress is unsatisfactory will be invited to attend an interview with the relevant Director and teacher to discuss their situation. If you fail a unit twice you may be excluded from the course.

INTERVALS

All public examination performances longer than 40 minutes may have a 10-minute intermission. Please make sure you indicate on your program where you will be taking the interval.

LESSONS

You have 12 instrumental/vocal lessons each semester: in week one the teacher allocation will be determined and disseminated by the relevant Director. Once you know who will be teaching you for the semester you should contact her/him and set a regular time for your weekly lesson. You should also seek advice as to what material to prepare for the first session.

You have 13 performance classes each semester: in week one you should receive a copy of the unit outline. You should also make sure you have the correct contact details for your major study teacher. Undergraduate students should also make sure to obtain a log-book.

MEMORY REQUIREMENTS

All contemporary stream students are required to perform repertoire juries from memory; undergraduate classical singers and pianists are expected to perform at

least half their recital programs from memory; All post graduates are encouraged to perform some material from memory, singers and pianists are expected to perform at least 50% of their recital programs from memory.

MOBILE PHONES

Mobile phones should not be audible during practical activities. Please make sure they are either turned off, or switched to a silent setting for all rehearsals, lessons, classes and performances.

RECORDING YOUR PERFORMANCE

Undergraduates and Postgraduate examination recitals are recorded (DVD) and a copy is made available to students once exam results are released. To receive a copy you will need to pay a \$5.00 fee, payable when collecting your examination feedback comments.

All major study students will need to complete a *Consent to Film and Photograph* form, which may be downloaded from the website:

<http://www.utas.edu.au/music/internal/forms.html>

UNIT OUTLINES

Unit Outlines for all units taught during the semester will be distributed during lectures in week one of the semester. The information in the Unit Outline is the documentation of the agreement between the Conservatorium and students relating to the specific unit.

The Unit Outline information distributed in week one supersedes all previous information. Unit outlines may also be accessed and downloaded from the unit's MyLO site or from the Conservatorium's website from the following link: <http://www.utas.edu.au/music/quicklinks.html>

You must read your unit outline thoroughly: ignorance of its content is not an acceptable excuse for any missed assessment or deadline as stated therein.

UNDERGRADUATE PERFORMANCE UNITS

FCP110 Foundation Practical Study
FCP120 Advanced Practical Study

The Conservatorium offers two pre-Bachelor level solo performance units. These units credit into two Conservatorium courses: Diploma in Music Performance (F2S), and the Associate Degree in Music Studies (F2Q).

These units are optional: students do not have to take a solo performance unit to complete the Diploma in Music Performance or Associate Degree in Music Studies. The units are also available as elective units to students at the University. Any student interested in taking a performance unit pass an audition before enrolment may be approved.

Bachelor of Music (13K) performance units:

First year: FCM101 Performance 1A
FCM102 Performance 1B
Second year: FCM215 Performance 2A
FCM216 Performance 2B
Third year: FCM315 Performance 3A
FCM316 Performance 3B

In 2010 the Conservatorium introduced its redesigned Bachelor of Music (13K). Students must pass an audition to be offered a place in the course.

For performance major students all six units are required.

For Musicology majors the first two units of either performance or composition are required.

The old third year units are available **only** for students completing R3N and L3J courses:

FCM310 Orchestral Instruments 3A
FCM320 Orchestral Instrument 3B
FCM311 Keyboard 3A
FCM321 Keyboard 3B
FCM312 Guitar 3A
FCM322 Guitar 3B

ASSESSMENT TASKS

Professional music performance is not an easy endeavour; those with talent and aptitude who wish to pursue a performance career need high levels of determination and motivation, perseverance and persistence. Self-awareness, the ability to plan effectively, the desire to excel: these are all important attributes to develop and explore over time.

The undergraduate music performance units provide opportunities for you to develop your skills, build your self-confidence and self-awareness and to gain experience and practice in the art of performance. Every performance is a learning opportunity: every playing opportunity is a performance.

Major study units are assessed in three ways:

Teacher's mark (20%)

Ensemble work (30%)

Summative presentation/s (50%)

The purpose of each task varies:

Teacher's mark

The development of performance skill is an individual journey. What, how, when, where and why you do things are all issues that need your personal attention. It takes time, passion, commitment, determination, dedication and discipline. The major study teacher is your mentor, guide and active listener. What you bring to the lesson can be used, refined, challenged and developed. Practising well is a long-term, on-going aim: the teacher's mark is used to help develop your self-awareness of what is necessary to achieve your goals.

The teacher's mark focuses both on input and output:

Input: how committed and thorough is your work process, how curious are you about music and music performance, how effective are your problem-solving skills?

Output: how effective is your work process, how well do you sound, how consistently can you execute what you plan?

Ensemble work

As part of major study you are required to play in one or more of the Conservatorium's ensembles. Most musicians for some of their professional life work with other musicians: learning how to do this well is an important, employable skill. Performing in ensembles allows students to learn how to collaborate with others, how to blend, balance, phrase with others, follow direction and experience of repertoire and the expected professional conventions that can only be learnt in the ensemble instrumental/vocal setting.

The ensemble mark focuses on ensemble awareness skills and how your work affects others: preparedness, attendance, reliability, the ability to play your part accurately from the first rehearsal, dependability, collegiality and punctuality are all critical issues.

Summative presentation/s

Performances of prepared work allow you the opportunity to learn how well you play in a performance situation and how much you need to prepare to be confident of success. Summative presentations may take the form of technical exams, repertoire juries and/or recital performances. The task assesses output: how well is your performance of specific and prepared repertoire on the scheduled day?

This mark rewards your ability and the confidence you display when presenting musical ideas, to what degree you make your music sound convincing and spontaneous, your fluency, accuracy, your attention to style, detail, execution and presentation.

Contemporary repertoire exam (contemporary stream students only)

The contemporary repertoire exam (please see Major Study Repertoire List for specific unit requirements) is designed to test your ability to perform a set list of repertoire in each of the first three semesters of the contemporary stream in the Bachelor of Music degree. This is not a performance exam (with attendant audience and venue protocols): its main purpose is to test the memorization of all relevant repertoire components and appropriate/relevant practical improvisatory skills. Consequently the exam takes the form of a flexible and interactive jury.

ASSESSMENT TASK WEIGHTINGS & DURATIONS

Performance units in the Diploma (F2S) and Associate Degree in Music Studies (F2Q)				
Unit Code	Teachers' assessment	Ensemble work	End of Semester Assessment	
	Weighting	Weighting	Duration	Weighting
FCP110	20%	30%	15'	50%
FCP120	20%	30%	15'	50%

Performance units in the Bachelor of Music (13K)				
Unit Code	Teachers' assessment	Ensemble work	End of Semester Assessment	
	Weighting	Weighting	Duration	Weighting
FCP120	20%	30%	15'	50%
FCM101	20%	30%	15'	50%
FCM102	20%	30%	15-20'	50%
FCM215	20%	30%	15'	50%
FCM216	20%	30%	30-40'	50%
FCM315	20%	30%	Concerto/CD	50%
FCM316	20%	30%	40-50'	50%

Performance units in the Bachelor of Music (F3K)				
	Technical Assessment		End of Semester Assessment	
FCM310, FCM311, FCM312, FCM313	25'	30%	50'	70%
FCM320, FCM321, FCM322, FCM323	Concerto/CD project*	50%	50'	50%
*Concerto/ CD Project:	Concerto: approximately 20'		CD: 30-35'	

Concerto/CD Project

Bachelor students in their third year have a major performance project each semester. The projects are:

Solo Recital; and

Concerto (Song Cycle) or a CD Project

All performances will be scheduled to occur during the relevant end of semester examination period. The completed CD Project, required of all contemporary students, is due at the end of the study week of the final semester of study.

Expectations:

Concerto:

- The Concerto (Song Cycle) should be of approximately 15- 20 minutes duration
- Individual movements of larger works may be chosen instead of a complete concerto/song cycle
- Voice students should choose a work that was originally conceived in an orchestral setting
- The Concerto (Song Cycle) chosen cannot be one that has been previously used for assessment and may not be used in the final recital examination for this unit
- Students shall perform accurately, fluently and, as demanded by the specific discipline, from memory
- Students shall demonstrate a thorough understanding and capacity to explore the stylistic demands of the chosen work/s
- Voice students are expected to sing the work in the language in which it was originally composed
- Students must provide the examination panel with a copy of the score of the chosen work

CD Project

- The CD needs to consist of 30 to 35 minutes of music
- Students must do their own recording, mixing, and mastering
- The project should represent the student's skill as a performer, recording engineer and producer
- Students will need to book time in the studio suite by contacting Mr Stewart Long with their requested times
- To allow plenty of time to complete the project students are encouraged to commence the recording of their project repertoire in Semester 5.
- CD repertoire can include material that has been previously assessed, and should be representative of the students' best work.
- The CD must include a track order listing complete titles, composers and performers, for each work
- Two copies of the CD must be submitted: each CD must be clearly labelled, both the CD and the CD box please
- A cover page must be included with the CD project
- The completed CD Project should be submitted to the Director of Contemporary Music

CONTEMPORARY MAJOR STUDY REPERTOIRE LIST

Jazz performance and, to a lesser but still important degree, rock and pop performance assumes a mastery of certain standard repertoire (melody AND harmony), riffs and grooves. This material is uniformly recognized amongst professionals and artists as the basis of knowledge in the field and is invariably drawn on from memory in performance. This allows for more flexibility and facilitates the usual practice of extemporization and improvisation with and within the material. The Contemporary Major Study Repertoire List has been compiled with this in mind while allowing some flexibility for individual focus and interest by incorporating *compulsory* and *own choice* sections. The individual focus can be further developed in the final three semesters of the degree where there is a greater degree of opportunity for self expression and personal development in the selection of repertoire for the performance exams at the end of second and third year and the CD project (3rd year).

LOG BOOKS

All students are issued with a Major Study Log Book. This book is for you: to record the work you need to consider during the week, to have a place to reflect on what you did during the week, and to indicate any notes or issues you wish to take to your next lesson. The log-book is not assessed, rather it provides students with a tool to follow their progress and discover their best practice requirements.

Major Study is a personal journey of discovery: each student has a personal learning plan and the work that is to be studied and assessed each semester is devised and discussed between teacher and student before being recorded in the log-book. It is important that you are focussed on what are the small and large aims of improvement; it is important that assessment tasks and activities focus on the work that is undertaken during the relevant semester.

RECITAL REPERTOIRE EXPECTATIONS

- A diversity of style should be explored
- Individual movement/s of a multi-movement work is permitted
- Teachers are responsible for ensuring accurate timings (i.e. that the times represented by the student are acceptable for the chosen works)
- Student recitals may not run under/overtime so failing to play the entire approved program or present the required amount of material will be penalized:
 - Recitals 10% or more under time will be penalized by a reduction of 10 marks from the aggregated mark
 - Incomplete recitals will be penalized by a reduction of 10 marks from the aggregated mark
- You must bring to the examination your log-book: the repertoire must be signed off by your teacher (page 3)
- You may not substitute/include new material to your approved program
- Chamber music repertoire is not normally permitted

- Classical voice students enrolled in an FCM coded unit are expected to perform from memory
- Classical voice students: Italian, German, French & Latin song repertoire should be sung in the original language
- First and second year students may present up to 10 minutes of repertoire that has previously been assessed once before for each exam; in third year, in your solo recital you may present up to 15 minutes of previously assessed work
- Classical stream performance majors may only perform music from the classical canon; contemporary students may only perform contemporary genre works
- Major Study tutors may not perform with their students for assessed work
- Accompanying artists' work will not factor into the student's Major Study grade
- You must provide the panel with one copy of the score/chart of each work presented for assessment

UNDERGRADUATE ASSESSMENT

RECITAL PERFORMANCE CRITERIA

Materials:

Technical skills and musical materials used to sustain musical line, sound and texture

Musicality:

Skill in communicating emotive sense through sound

Performance presentation:

Stage-craft, posture and engagement with audience

NB: The weightings of criteria & expectations of standards change throughout the course of undergraduate study: you should refer to the following criteria/standards sheets for each year group before deciding an assessment grade.

PRE-REQUISITE NOTES

- The performance must be a programme approved by the student's performance teacher. The approved programme will be in the student's log-book on page 3. Students will make this available to the exam panel
- Students may not substitute/include new material in the recital as this material will not be assessed.
- Students are **required** to provide the examination panel with one copy of scores of all repertoire to be performed

MID SEMESTER ASSESSMENT CRITERIA & STANDARDS

FCP110 & FCP120: Mid-Semester Assessment Task*						Weighting 30%
Criteria	HD	DN	CR	PP	NN	
	In your work, you <i>consistently</i> :	In your work, you:	In your work, you:	In your work, you:	In your work, you:	In your work, you:
Teacher's mark: Planning and reflection: practice processes (what, how, why, effectiveness, what if, what else?), immersion in the discipline through focused practice Willingness to listen to suggestions and try new methods and ideas, listening to recordings Weighting 65%	<ul style="list-style-type: none"> Practice at times when body and mind are <i>alert</i> and ready for <i>focused</i> work <i>Analyse and describe</i> very clearly strengths and weaknesses <i>Plan</i> practice to cover all the work set for the week Listen very carefully and try new methods and ideas Listen to music, suggested and individual choices, attend masterclasses and concerts very regularly 	<ul style="list-style-type: none"> Practice at times when body and mind are <i>alert</i> and ready for work <i>Analyse and describe</i> clearly strengths and weaknesses <i>Plan</i> practice to cover all the work set for the week Listen carefully and willing to try new methods and ideas Listen to music, suggested and individual choices, attend suggested masterclasses and concerts regularly 	<ul style="list-style-type: none"> Practice mostly at times when body and mind are ready for work <i>Describe</i> most strengths and weaknesses <i>Plan</i> practice to cover all the work set for the week Listen and try new methods and ideas Listen to suggested music regularly and attend most suggested masterclasses and concerts 	<ul style="list-style-type: none"> Practice at least 70% of the time when body and mind are ready for work <i>Describe</i> some strengths and weaknesses <i>Plan</i> practice to cover most of the work set for the week Listen and try new methods and ideas Listen to suggested music Attend a masterclass and/or concert most weeks of the semester 	<ul style="list-style-type: none"> Practice sometimes in the manner advised by your teacher Practice sometimes when body and mind are ready for work Sometimes try new methods and ideas Sometimes listen to suggested music and attend some masterclasses and/or concerts 	
Materials: Technical skills and musical materials used to sustain musical line, sound and texture Weighting 20%	<ul style="list-style-type: none"> Shape musical material in an <i>individual</i> and <i>musically correct</i> manner React quickly to the unexpected 	<ul style="list-style-type: none"> Shape musical material in a <i>musically correct</i> manner Recover very quickly when the unexpected occurs 	<ul style="list-style-type: none"> Present the <i>required</i> shape in a <i>musically correct</i> manner Recover quickly when the unexpected occurs 	<ul style="list-style-type: none"> Present the <i>required</i> shape in a <i>musically correct</i> manner Recover when the unexpected occurs 	<ul style="list-style-type: none"> Present aspects of the required shape and these are <i>musically correct</i> only at times. 	
Musicality: Skill in communicating emotive sense through sound Weighting 15%	<ul style="list-style-type: none"> Use your instrument to express emotion by: – <i>Selecting</i> instrumental/vocal qualities that support the intended interpretation and <i>projecting</i> them throughout the presentation 	<ul style="list-style-type: none"> Use your instrument to express emotion by: – <i>Mostly selecting</i> instrumental/vocal qualities that support the intended interpretation and <i>projecting</i> them throughout the presentation 	<ul style="list-style-type: none"> Use your instrument to explore emotion by: – <i>Selecting</i> and <i>projecting</i> instrumental/ vocal qualities at times during the presentation 	<ul style="list-style-type: none"> Use your instrument to: – <i>Project</i> instrumental/vocal qualities at times during the presentation 	<ul style="list-style-type: none"> Play your part 	
*NB: it is recommended that you present some of the material you are planning to play in your End of Semester assessment task						

SUMMATIVE ASSESSMENT CRITERIA & STANDARDS

FCP110 & FCP120: Summative Assessment Task/s					Weighting 50%
*Classical stream: summative assessment task occurs during the end of semester exam period;					
Contemporary stream: summative assessment tasks occur in weeks 5, 10 and end of semester exam period.					
Criteria	HD	DN	CR	PP	NN
Materials: Technical skills and musical materials used to sustain musical line, sound and texture Weighting 50%	In your performance, you <i>consistently</i> : <ul style="list-style-type: none"> • Shape musical material in an <i>individual</i> and <i>musically correct</i> manner • React quickly to the unexpected 	In your performance, you: <ul style="list-style-type: none"> • Shape musical material in a <i>musically correct</i> manner • Recover very quickly when the unexpected occurs 	In your performance, you: <ul style="list-style-type: none"> • Present the <i>required</i> shape in a <i>musically correct</i> manner • Recover quickly when the unexpected occurs 	In your performance, you: <ul style="list-style-type: none"> • Present the <i>required</i> shape in a <i>musically correct</i> manner • Recover when the unexpected occurs 	In your performance, you: <ul style="list-style-type: none"> • Present aspects of the required shape and these are <i>musically correct</i> only at times.
Musicality: Skill in communicating emotive sense through sound Weighting 30%	Use your instrument to express emotion by: <ul style="list-style-type: none"> - <i>Selecting</i> instrumental/vocal qualities that support the intended interpretation and <i>projecting</i> them throughout the presentation 	Use your instrument to express emotion by: <ul style="list-style-type: none"> - <i>Mostly selecting</i> instrumental/vocal qualities that support the intended interpretation and <i>projecting</i> them throughout the presentation 	Use your instrument to explore emotion by: <ul style="list-style-type: none"> - <i>Selecting and projecting</i> instrumental/ vocal qualities at times during the presentation 	Use your instrument to: <ul style="list-style-type: none"> - <i>Project</i> instrumental/vocal qualities at times during the presentation 	Play your part
Performance presentation: Stage craft, posture and engagement with audience Weighting 20%	Approach the performance and presentation with flair by: <ul style="list-style-type: none"> - Presenting music <i>confidently</i> - <i>Maintaining</i> performance etiquette <i>with ease and engaging</i> with the audience throughout the performance 	Approach the performance and presentation with <i>a sense of command</i> by: <ul style="list-style-type: none"> - Presenting music <i>confidently</i> - <i>Maintaining</i> performance etiquette throughout the performance with the audience for most of the performance 	Approach the performance and presentation in a highly satisfactory manner by: <ul style="list-style-type: none"> - Presenting music <i>confidently</i> - <i>Maintaining</i> performance etiquette throughout the <i>engaging</i> with the audience 	Approach the performance and presentation in a satisfactory manner by: <ul style="list-style-type: none"> - Presenting material <i>confidently</i> - <i>Maintaining</i> performance etiquette throughout the performance 	Present material <i>confidently</i> Demonstrate awareness of performance etiquette requirements

FCM101 & FCM102: Summative Assessment Task/s*					Weighting 50%
*Classical stream: summative assessment task occurs during the end of semester exam period;					
Contemporary stream: summative assessment tasks occur in weeks 5, 10 and end of semester exam period.					
Criteria	HD	DN	CR	PP	NN
Materials: Technical skills and musical materials used to sustain musical line, sound and texture Weighting 40%	In your performance, you consistently: <ul style="list-style-type: none"> Shape musical material in an <i>imaginative</i> and <i>musically correct</i> manner React quickly to the unexpected 	In your performance, you: <ul style="list-style-type: none"> Shape musical material in a <i>musically correct</i> manner Recover very quickly when the unexpected occurs 	In your performance, you: <ul style="list-style-type: none"> Present the <i>required</i> shape in a <i>musically correct</i> manner Recover quickly when the unexpected occurs 	In your performance, you: <ul style="list-style-type: none"> Present the <i>required</i> shape in a <i>musically correct</i> manner Recover when the unexpected occurs 	In your performance, you: <ul style="list-style-type: none"> Present aspects of the required shape and these are <i>musically correct</i> only at times.
Musicality: Skill in communicating emotive sense through sound Weighting 30%	Use your instrument to express emotion by: <ul style="list-style-type: none"> <i>Integrating</i> instrumental/vocal qualities well and <i>projecting</i> them throughout the presentation 	Use your instrument to express emotion by: <ul style="list-style-type: none"> <i>Mostly integrating</i> instrumental/vocal qualities well and <i>projecting</i> throughout the presentation 	Use your instrument to explore emotion by: <ul style="list-style-type: none"> <i>Integrating</i> and <i>projecting</i> instrumental/vocal qualities at times during the presentation 	Use your instrument to: <ul style="list-style-type: none"> <i>Project</i> instrumental/vocal qualities at times during the presentation 	
Performance presentation: Stage craft, posture and engagement with audience Weighting 30%	Approach the performance and presentation with flair by: <ul style="list-style-type: none"> Presenting music <i>confidently</i> <i>Maintaining</i> performance etiquette <i>with ease</i> and <i>engaging</i> with the audience throughout the performance 	Approach the performance and presentation in a highly satisfactory manner by: <ul style="list-style-type: none"> Presenting music <i>confidently</i> <i>Maintaining</i> performance etiquette throughout the performance and <i>at times, engaging</i> with the audience 	Approach the performance and presentation in a highly satisfactory manner by: <ul style="list-style-type: none"> Presenting music <i>confidently</i> <i>Maintaining</i> performance etiquette throughout the performance 	Approach the performance and presentation in a satisfactory manner by: <ul style="list-style-type: none"> Presenting material <i>confidently</i> <i>Maintaining</i> performance etiquette throughout the performance 	Present material <i>confidently</i> Demonstrate awareness of performance etiquette requirements

FCM215 & FCM216: Summative Assessment Task/s*					Weighting 50%
*Classical stream: summative assessment task occurs during the end of semester exam period; Contemporary stream: summative assessment tasks occur in weeks 5, 10 and end of semester exam period.					
Criteria	HD	DN	CR	PP	NN
<p>Materials: Technical skills and musical materials used to create and sustain musical line, explore possibilities of sound and tonal colours, and manipulate texture Weighting 40%</p> <p>Musicality: Ability to use the music's design* to create and communicate emotive sense through sound *music's design – structure, style, compositional devices, composer's intentions Weighting 40%</p> <p>Performance presentation: Stage craft, posture and engagement with audience Weighting 20%</p>	<p>In your performance, you consistently:</p> <ul style="list-style-type: none"> Shape musical material in an <i>imaginative, individual</i> and <i>musically correct</i> manner React very quickly to the unexpected 	<p>In your performance, you:</p> <ul style="list-style-type: none"> Shape musical material in an <i>individual</i> and <i>musically correct</i> manner React quickly to the unexpected 	<p>In your performance, you:</p> <ul style="list-style-type: none"> Present the <i>required</i> shape at times in an <i>individual</i> and a <i>musically correct</i> manner Recover quickly when the unexpected occurs 	<p>In your performance, you:</p> <ul style="list-style-type: none"> Present the <i>required</i> shape in a <i>musically correct</i> manner Recover when the unexpected occurs 	<p>In your performance, you:</p> <ul style="list-style-type: none"> Present aspects of the required shape and these are <i>musically correct</i> only at times.
<p>Musicality: Ability to use the music's design* to create and communicate emotive sense through sound *music's design – structure, style, compositional devices, composer's intentions Weighting 40%</p> <p>Performance presentation: Stage craft, posture and engagement with audience Weighting 20%</p>	<p>Use your instrument to express emotion by:</p> <ul style="list-style-type: none"> <i>Integrating</i> instrumental/vocal qualities well and <i>projecting</i> them throughout the presentation Demonstrate to a high level ability to exploit the <i>music's design</i> 	<p>Use your instrument to express emotion by:</p> <ul style="list-style-type: none"> <i>Mostly integrating</i> instrumental/vocal qualities well and <i>projecting</i> throughout the presentation Demonstrate ability to exploit the <i>music's design</i> 	<p>Use your instrument to explore emotion by:</p> <ul style="list-style-type: none"> <i>Integrating</i> and <i>projecting</i> instrumental/vocal qualities at times during the presentation. Demonstrate ability to exploring the potential of the <i>music's design</i> 	<p>Use your instrument to explore emotion by:</p> <ul style="list-style-type: none"> <i>Projecting</i> instrumental/vocal qualities Demonstrate ability to exploring the potential of the <i>music's design</i> 	<p>Use your instrument to explore emotion by:</p> <ul style="list-style-type: none"> <i>Projecting</i> instrumental/vocal qualities Demonstrate ability to exploring the potential of the <i>music's design</i>
<p>Performance presentation: Stage craft, posture and engagement with audience Weighting 20%</p>	<p>Approach the performance and presentation with flair by:</p> <ul style="list-style-type: none"> Presenting music <i>confidently</i> <i>Maintaining</i> performance etiquette <i>with ease</i> and <i>engaging</i> with the audience throughout the performance 	<p>Approach the performance and presentation with a <i>sense of command</i> by:</p> <ul style="list-style-type: none"> Presenting music <i>confidently</i> <i>Maintaining</i> performance etiquette throughout the performance and <i>engaging</i> with the audience for most of the performance 	<p>Approach the performance and presentation in a highly satisfactory manner by:</p> <ul style="list-style-type: none"> Presenting music <i>confidently</i> <i>Maintaining</i> performance etiquette throughout the performance and <i>at times, engaging</i> with the audience 	<p>Approach the performance and presentation in a satisfactory manner by:</p> <ul style="list-style-type: none"> Presenting material <i>confidently</i> <i>Maintaining</i> performance etiquette throughout the performance 	<ul style="list-style-type: none"> Present material <i>confidently</i> Demonstrate awareness of performance etiquette requirements

FCM315 & FCM316: Summative Assessment Task/s*

Weighting 50%

***Classical stream: summative assessment task occurs during the end of semester exam period;**

Contemporary stream: summative assessment tasks occur in weeks 5, 10 and end of semester exam period.

Criteria	HD	DN	CR	PP	NN
	In your performance, you consistently:	In your performance, you:	In your performance, you:	In your performance, you:	In your performance, you:
Materials: Technical skills and musical materials used to create and sustain musical line, explore possibilities of sound and tonal colours, and manipulate texture Weighting 40%	<ul style="list-style-type: none"> Shape musical material in an <i>imaginative, individual and musically correct</i> manner React creatively and seamlessly to the unexpected 	<ul style="list-style-type: none"> Shape musical material in an <i>individual and musically correct</i> manner React seamlessly to the unexpected 	<ul style="list-style-type: none"> Present the <i>required</i> shape at times in an <i>individual and a musically correct</i> manner React very quickly to the unexpected 	<ul style="list-style-type: none"> Present the <i>required</i> shape in a <i>musically correct</i> manner Recover quickly when the unexpected occurs 	<ul style="list-style-type: none"> Play your part Recover when the unexpected occurs
Musicality: Ability to use the music's design* to enhance, create and communicate emotive sense through sound *Music's design – structure, style, compositional devices, composer's intentions Weighting 40%	<ul style="list-style-type: none"> Use your instrument to express emotion by: <ul style="list-style-type: none"> – <i>Selecting and integrating</i> instrumental/vocal qualities that enhance the creativity of the interpretation and <i>projecting</i> them throughout the presentation – Demonstrating to a high level ability to exploit the <i>music's design</i> 	<ul style="list-style-type: none"> Use your instrument to express emotion by: <ul style="list-style-type: none"> – <i>Integrating</i> instrumental/vocal qualities that enhance the individuality of the interpretation and <i>projecting</i> them throughout most of the presentation – Demonstrating ability to exploit the <i>music's design</i> 	<ul style="list-style-type: none"> Use your instrument to explore emotion by: <ul style="list-style-type: none"> – <i>Integrating and projecting</i> instrumental/vocal qualities throughout the presentation. – Demonstrating ability to exploring the potential of the <i>music's design</i> 	<ul style="list-style-type: none"> Use your instrument to explore emotion by: <ul style="list-style-type: none"> – <i>Projecting</i> instrumental/vocal qualities throughout the performance. – Demonstrating ability to exploring the potential of the <i>music's design</i> 	<ul style="list-style-type: none"> Use your instrument to: <ul style="list-style-type: none"> – <i>Projecting</i> instrumental/ vocal qualities
Performance presentation: Stage craft, posture and engagement with audience Weighting 20%	<ul style="list-style-type: none"> Approach the performance and presentation with flair by: <ul style="list-style-type: none"> – Presenting music <i>confidently</i> – <i>Maintaining</i> performance etiquette with <i>ease</i> and <i>engaging</i> with the audience throughout the performance 	<ul style="list-style-type: none"> Approach the performance and presentation with a <i>sense of command</i> by: <ul style="list-style-type: none"> – Presenting music <i>confidently</i> – <i>Maintaining</i> performance etiquette throughout the performance and <i>engaging</i> with the audience for most of the performance 	<ul style="list-style-type: none"> Approach the performance and presentation in a highly satisfactory manner by: <ul style="list-style-type: none"> – Presenting music <i>confidently</i> – <i>Maintaining</i> performance etiquette throughout the performance and <i>at times, engaging</i> with the audience 	<ul style="list-style-type: none"> Approach the performance and presentation in a satisfactory manner by: <ul style="list-style-type: none"> – Presenting material <i>confidently</i> – <i>Maintaining</i> performance etiquette throughout the performance 	<ul style="list-style-type: none"> Present material <i>confidently</i> Demonstrate awareness of performance etiquette requirements

TEACHER'S MARK CRITERIA & STANDARDS

FCP and FCM: Teacher's evaluation					Weighting 20%
Criteria	HD	DN	CR	PP	NN
<p>Planning and reflection: practice processes (what, how, why, effectiveness, what if, what else?), immersion in the discipline through focused practice</p>	<p>In your work, you consistently:</p> <ul style="list-style-type: none"> Analyse issues accurately and experiment <i>strategically</i> to effect improvement Practice at times when body and mind are <i>alert</i> and ready for <i>focused</i> work Analyse and describe very clearly strengths and weaknesses Plan practice to cover all the work set for the week and revise plans to accommodate unexpected issues 	<p>In your work, you:</p> <ul style="list-style-type: none"> Analyse problems accurately and experiment to effect improvement Practice at times when body and mind are <i>alert</i> and ready for work Analyse and describe clearly strengths and weaknesses Plan practice to cover all the work set for the week 	<p>In your work, you:</p> <ul style="list-style-type: none"> Describe problems and practice in the manner advised by your teacher Practice mostly at times when body and mind are ready for work Describe most strengths and weaknesses Plan practice to cover all the work set for the week 	<p>In your work, you:</p> <ul style="list-style-type: none"> Describe problems and mostly practiced in the manner advised by your teacher Practice at least 70% of the time when body and mind are ready for work Describe some strengths and weaknesses Plan practice to cover most of the work set for the week 	<p>In your work, you:</p> <ul style="list-style-type: none"> Practice sometimes in the manner advised by your teacher Practice sometimes when body and mind are ready for work
<p>Performance ability: how well your intentions are realised</p>	<ul style="list-style-type: none"> Perform all material to a very high level Demonstrate creativity and sensitivity and project musical phrasing 	<ul style="list-style-type: none"> Perform all material well Sometimes demonstrate creativity and sensitivity to project musical phrasing 	<ul style="list-style-type: none"> Perform most material well Demonstrate sensitivity in phrasing 	<ul style="list-style-type: none"> Perform some material well Demonstrate awareness of how to effect good phrasing 	<ul style="list-style-type: none"> Sometimes try new methods and ideas Sometimes listen to suggested music Attend some masterclasses and/or concerts
<p>Receptiveness: willingness to listen to suggestions and try new methods and ideas, listening to recordings</p>	<ul style="list-style-type: none"> Listen very carefully and are willing to try new methods and ideas Listen to music, suggested and individual choices, very regularly Attend all masterclasses and concerts, as well as other individual choices 	<ul style="list-style-type: none"> Listen carefully and are willing to try new methods and ideas Listen to music, suggested and individual choices, regularly Attend all suggested masterclasses and concerts 	<ul style="list-style-type: none"> Listen and are usually willing to try new methods and ideas Listen to suggested music regularly Attend most suggested masterclasses and concerts 	<ul style="list-style-type: none"> Listen and usually try new methods and ideas Listen to suggested music Attend a masterclass and/or concert most weeks of the semester 	<ul style="list-style-type: none"> Sometimes try new methods and ideas Sometimes listen to suggested music Attend some masterclasses and/or concerts
<p>Participation and commitment: attitude, attendance, punctuality, engagement in lessons and classes, supporting others in a positive manner</p>	<ul style="list-style-type: none"> Present a very positive attitude and always supportive of others, both when giving and receiving comments Pay attention and come to classes and lessons on time, warmed-up and ready to work Demonstrate unwavering commitment to producing quality work at all times 	<ul style="list-style-type: none"> Present a positive attitude and supportive of others, both when giving and receiving comments Pay attention and come to classes and lessons on time, warmed-up and ready to work Demonstrate commitment to producing quality work at all times 	<ul style="list-style-type: none"> Present a positive attitude Pay attention and come to classes and lessons on time, warmed-up and ready to work Demonstrate commitment to producing quality work 	<ul style="list-style-type: none"> Try to present a positive attitude Pay attention and come to classes and lessons on time, warmed-up and ready to work Demonstrate commitment to producing good work 	<ul style="list-style-type: none"> Try to present a positive attitude Pay attention and come to classes and lessons on time, warmed-up and ready to work Demonstrate commitment to producing good work
<p>NB: Each year criteria and standards do not change for the teachers' evaluation: the ability to practice effectively becomes ever more imperative each year due to more challenging and demanding material</p>					

ENSEMBLE ACTIVITIES CRITERIA & STANDARDS

FCP110, FCP120, FCM101 & FCM102: Ensemble Activities					Weighting 30%
Criteria	HD	DN	CR	PP	NN
<p>Ensemble skills: Listening, balancing, blending, projection</p> <p>Weighting 30%</p>	<p>In your ensemble activities, you consistently:</p> <ul style="list-style-type: none"> Blend and balance your sound to enhance the group sound Present and project instrumental/vocal qualities well 	<p>In your ensemble activities, you:</p> <ul style="list-style-type: none"> Blend and balance your sound to enhance the group sound Present and project instrumental/vocal qualities well 	<p>In your ensemble activities, you:</p> <ul style="list-style-type: none"> Balance your sound well in your section, and at times outside your section Present and project instrumental/vocal qualities 	<p>In your ensemble activities, you:</p> <ul style="list-style-type: none"> Balance your sound well in your section Present and project your part 	<p>In your ensemble activities, you:</p> <ul style="list-style-type: none"> Play your part
<p>Performance: Correct style & nuance, phrasing, timing, rhythm, tonal security, intonation, articulation, observing and reacting to the moment</p> <p>Weighting 30%</p>	<p>Shape musical material <i>musically correctly</i> and with confidence</p> <ul style="list-style-type: none"> Watch others and react quickly and well to the unexpected Maintain performance etiquette throughout performances 	<p>Shape musical material <i>musically correctly</i> and with confidence</p> <ul style="list-style-type: none"> Watch others and react well to the unexpected Maintain performance etiquette throughout performances 	<p>Present the <i>required</i> shape in a <i>musically correct</i> manner</p> <ul style="list-style-type: none"> Recover quickly when the unexpected happens Maintain performance etiquette throughout performances 	<p>Present the <i>required</i> shape in a <i>musically correct</i> manner</p> <ul style="list-style-type: none"> Recover when the unexpected happens Maintain performance etiquette throughout performances 	<p>Present aspects of the required shape and these are <i>musically correct</i> only at times.</p> <ul style="list-style-type: none"> Demonstrate awareness of performance etiquette requirements
<p>Rehearsal etiquette: Attitude, attendance, punctuality, warmed-up, paying attention throughout the rehearsal, supporting others in a positive manner</p> <p>Weighting 40%</p>	<p>Present a very positive attitude and always supportive of others, both when giving and receiving comments</p> <ul style="list-style-type: none"> Pay attention and come to classes and rehearsals on time, warmed-up and ready to work Demonstrate unwavering commitment to producing quality work at all times Rehearsal etiquette is observed and maintained throughout the semester 	<p>Present a positive attitude and supportive of others, both when giving and receiving comments</p> <ul style="list-style-type: none"> Pay attention and come to classes and rehearsals on time, warmed-up and ready to work Demonstrate commitment to producing quality work at all times Rehearsal etiquette is observed and maintained throughout the semester 	<p>Present a positive attitude</p> <ul style="list-style-type: none"> Pay attention and come to classes and rehearsals on time, warmed-up and ready to work Demonstrate commitment to producing quality work Rehearsal etiquette is observed and maintained throughout the semester 	<p>Mostly present a positive attitude</p> <ul style="list-style-type: none"> Pay attention and come to classes and rehearsals on time, warmed-up and ready to work Demonstrate commitment to producing good work Rehearsal etiquette is observed and maintained throughout the semester 	<p>Demonstrate awareness of rehearsal etiquette requirements</p> <ul style="list-style-type: none"> Arrive on time and attend regularly

FCM215 & FCM216: Ensemble Activities					Weighting 30%	
Criteria	HD	DN	CR	PP	NN	
Ensemble skills: Demonstrating ability to hear, project, balance and blend sound Weighting 30%	<ul style="list-style-type: none"> Blend and balance your sound to enhance the group sound <i>Present and project</i> instrumental/vocal qualities well Perform in a manner that helps others around you to play well 	<ul style="list-style-type: none"> Blend and balance your sound to enhance the group sound <i>Present and project</i> instrumental/vocal qualities well 	<ul style="list-style-type: none"> Blend and balance your sound well in your section, and at times outside your section <i>Present and project</i> instrumental/vocal qualities 	<ul style="list-style-type: none"> Blend and balance your sound well in your section, <i>Present and project</i> your part 	<ul style="list-style-type: none"> Play your part 	In your ensemble activities, you:
Performance: Attention to nuances of style, phrasing, timing, rhythm, tone, intonation, articulation, observes ensemble situation in the moment Weighting 30%	<ul style="list-style-type: none"> Integrate, select and shape music materials, creating a <i>musically correct</i> interpretation and perform with confidence Watch others, seamlessly adjusting ideas or prepared nuances when the unexpected occurs Maintain performance etiquette throughout performances 	<ul style="list-style-type: none"> Select and shape music materials to create a <i>musically correct</i> interpretation and perform with confidence Watch others and adjust quickly when the unexpected occurs Maintain performance etiquette throughout performances 	<ul style="list-style-type: none"> Shape music materials in a <i>musically correct</i> manner Play with confidence React quickly when the unexpected happens Maintain performance etiquette throughout performances 	<ul style="list-style-type: none"> Present the <i>required</i> shape in a <i>musically correct</i> manner and perform with confidence Recover quickly when the unexpected happens Maintain performance etiquette throughout performances 	<ul style="list-style-type: none"> Present aspects of the required shape and these are <i>musically correct</i> only at times. Demonstrate awareness of performance etiquette requirements 	In your ensemble activities, you:
Rehearsal etiquette: Attitude, attendance, punctuality, warmed-up, paying attention throughout the rehearsal, supporting others in a positive manner Weighting 40%	<ul style="list-style-type: none"> Present a very positive attitude and always supportive of others, both when giving and receiving comments Pay attention and come to classes and rehearsals on time, warmed-up and ready to work Demonstrate unwavering commitment to producing quality work at all times Rehearsal etiquette is observed and maintained throughout the semester 	<ul style="list-style-type: none"> Present a positive attitude and supportive of others, both when giving and receiving comments Pay attention and come to classes and rehearsals on time, warmed-up and ready to work Demonstrate commitment to producing quality work at all times Rehearsal etiquette is observed and maintained throughout the semester 	<ul style="list-style-type: none"> Present a positive attitude Pay attention and come to classes and rehearsals on time, warmed-up and ready to work Demonstrate commitment to producing quality work Rehearsal etiquette is observed and maintained throughout the semester 	<ul style="list-style-type: none"> Mostly present a positive attitude Pay attention and come to classes and rehearsals on time, warmed-up and ready to work Demonstrate commitment to producing good work Rehearsal etiquette is observed and maintained throughout the semester 	<ul style="list-style-type: none"> Demonstrate awareness of rehearsal etiquette requirements 	In your ensemble activities, you:

FCM315 & FCM316: Ensemble Activities					Weighting 30%	
Criteria	HD	DN	CR	PP	NN	
	In your ensemble activities, you consistently:	In your ensemble activities, you:	In your ensemble activities, you:	In your ensemble activities, you:	In your ensemble activities, you:	In your ensemble activities, you:
Ensemble skills: Demonstrating ability to hear, project, balance and blend sound Weighting 30%	<ul style="list-style-type: none"> Blend and balance your sound to enhance the group sound <i>Present</i> and <i>project</i> instrumental/vocal qualities well Perform in a manner that helps others around you to play well 	<ul style="list-style-type: none"> Blend and balance your sound to enhance the group sound <i>Present</i> and <i>project</i> instrumental/vocal qualities well 	<ul style="list-style-type: none"> Blend and balance your sound in a manner that supports the group sound <i>Present</i> and <i>project</i> instrumental/vocal qualities 	<ul style="list-style-type: none"> Blend and balance your sound well in your section, and mostly with other sections <i>Present</i> and <i>project</i> your part 	<ul style="list-style-type: none"> Play your part Recover when the unexpected occurs 	
Performance: Ability to demonstrate nuances of style, phrasing, timing, rhythm, tone, intonation, articulation, stays in the moment Weighting 30%	<ul style="list-style-type: none"> Integrate, select and shape music materials, creating a <i>musically stylish</i> interpretation and perform with confidence Watch other players and be alert to other parts, seamlessly adjusting ideas or prepared nuances when the unexpected occurs Maintain performance etiquette throughout performances 	<ul style="list-style-type: none"> Select and shape music materials to create a <i>musically stylish</i> interpretation and perform with confidence Watch other players and be aware of other parts by adjusting quickly when the unexpected occurs Maintain performance etiquette throughout performances 	<ul style="list-style-type: none"> Shape music materials in a <i>musically correct</i> manner and play with confidence Be aware of other parts and when the unexpected happens Maintain performance etiquette throughout performances 	<ul style="list-style-type: none"> Present the <i>required</i> shape in a <i>musically correct</i> manner and play with confidence Be aware of other players and recover quickly when the unexpected happens Maintain performance etiquette throughout performances 	<ul style="list-style-type: none"> Present aspects of the required shape and these are <i>musically correct</i> only at times. Play with confidence Demonstrate awareness of performance etiquette requirements 	
Rehearsal etiquette: Attitude, attendance, punctuality, warmed-up, paying attention throughout the rehearsal, supporting others in a positive manner Weighting 40%	<ul style="list-style-type: none"> Present a very positive attitude and always supportive of others, both when giving and receiving comments Pay attention and come to classes and rehearsals on time, warmed-up and ready to work Demonstrate unwavering commitment to producing quality work at all times Rehearsal etiquette is observed and maintained throughout the semester 	<ul style="list-style-type: none"> Present a positive attitude and supportive of others, both when giving and receiving comments Pay attention and come to classes and rehearsals on time, warmed-up and ready to work Demonstrate commitment to producing quality work at all times Rehearsal etiquette is observed and maintained throughout the semester 	<ul style="list-style-type: none"> Present a positive attitude Pay attention and usually come to classes and rehearsals on time, warmed-up and ready to work Demonstrate commitment to producing quality work Rehearsal etiquette is observed and maintained throughout the semester 	<ul style="list-style-type: none"> Mostly present a positive attitude Pay attention and come to classes and rehearsals on time, warmed-up and ready to work Demonstrate commitment to producing good work Rehearsal etiquette is observed and maintained throughout the semester 	<ul style="list-style-type: none"> Demonstrate awareness of rehearsal etiquette requirements Arrive on time and attend regularly 	

HONOURS & POSTGRADUATE UNITS

FCM415 Performance 4A
FCM416 Performance 4B

FCA501 Performance 1
FCA502 Performance 2
FCA705 Advanced Performance 1
FCA706 Advanced Performance 2

ASSESSMENT CRITERIA

Mastery of music materials
Interpretative skill
Performance craft

PRE-REQUISITE NOTES

- The performance must be of an approved programme and must be within 10% of the designated recital length, or a proportional penalty will be applied.
- Concert proposals must be submitted to the Director of Graduate Research by the due dates given above. You will be contacted only if there is a query or change needed.
- No changes may be made after the proposal deadline unless requested by the Director of Graduate Research and students may not substitute/include new material in the recital as this material will not be assessed.
- A concert program with program notes must be submitted in hard copy to your assessment panel, using the template available from the Conservatorium website.
- Students are **required** to provide the examination panel with one copy of scores of all repertoire to be performed
- In accordance with expectations of the profession, all postgraduate pianists and singers are required to give 50% of their 50min recital **from memory**.
- The assessment programs should be chosen to highlight your solo performance skills.
- No more than 15-20 minutes may be of chamber music.
- Contemporary performers: it is expected in a solo recital that you will be accompanied by a rhythm section

STANDARDS FOR PERFORMANCE ASSESSMENT

High Distinction – demonstrates consistently, and to a very high level, ability to use the instrument to express emotive sense: interpretation and exploration of tonal qualities demonstrate individuality and mastery to shape musical material in a creative, well proportioned and stylistically correct manner. The approach to performance and presentation evidences flair and command: music is presented confidently, accurately and effortlessly throughout the presentation; performance etiquette is maintained with ease throughout the performance; overall presentation is highly engaging; program notes are informative, planned to provide information appropriate for the occasion and well written.

Distinction – demonstrates consistently, and to a high level, ability to use the instrument to express emotive sense: interpretation and exploration of tonal qualities demonstrate individuality and ability to shape musical material in a creative, well proportioned and stylistically correct manner. The approach to performance and presentation evidences a sense of command: music is presented confidently, accurately and with a sense of ease throughout the presentation; performance etiquette is maintained throughout the performance; overall presentation is engaging; program notes are informative and well written.

Credit – demonstrates consistently, ability to use the instrument to express emotive sense: interpretation and exploration of tonal qualities demonstrate ability to shape musical material in a well proportioned and stylistically correct manner. The approach to performance and presentation is highly satisfactory: music is presented confidently and accurately throughout the presentation; performance etiquette is maintained throughout the performance; program notes are informative and mostly well written.

Pass – demonstrates ability to use the instrument to express emotive sense: interpretation and exploration of tonal qualities demonstrate ability to shape musical material in a stylistically correct manner. The approach to performance and presentation is satisfactory: music is presented confidently and mostly accurately throughout the presentation; performance etiquette is maintained throughout the performance; program notes are informative.

Fail - the music is presented; instrumental/vocal concerns are evident. Interpretation demonstrates an understanding of the shape required of the musical material to be stylistically correct; the performance demonstrates understanding of performance etiquette requirements

