

KIMEA

COMPOSITION COMPETITION

Teacher's Packet

2021-2022



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Welcome

Introduction



The KIMEA Composition Competition was established in 2019 to promote composition in membership schools across Korea. The competition has continued to gain momentum and we are excited for our third competition. As students are offered the opportunity to create, we have no doubt that it is a reflection of the outstanding music instruction that takes place throughout our member schools.

As we continue to teach amid uncertainty and circumstances that challenge large group performances, we will continue to persevere and work to provide our students with a meaningful music education. We are hopeful that you will use our Composition Competition as a purposeful outlet to foster creativity in your classrooms. Recognizing that the old ways of living have been challenged, we are adapting to a new lifestyle. With this in mind, we are excited to announce that the theme of this year's competition is: The Old Meets the New.

As you encourage your students to consider entering the competition, we hope the resources included are beneficial and can be incorporated into your curriculum. You will find the addition of student prompt worksheets, guiding questions, reflection templates, and scoring rubrics included in this handbook. We really anticipate and look forward to receiving entries from your students. Additionally, your queries, feedback, comments, and ideas are always welcome. Let the composing commence!

Karissa Van Liew
KIMEA President-Elect



Using the Materials

Introduction



Poster: Please display and share the poster with students and around your department. Even if you don't plan on using the competition as part of your curriculum, students may want to participate. Without access to the information, they might miss out on the opportunity.

Teacher Guidelines: The teacher guidelines cover all you need to know for participating in the competition. It has been condensed to a single page so that you have the information handy at a glance. If you are planning on entering students into the competition, it is incredibly important that you familiarize yourself with its content, particularly the submission guidelines and deadlines.

Student Guides/Prompts: These are provided simply to give students a stimulus for starting their compositions. The prompts can act as a discussion starter, areas to explore, concepts to learn, or the springboard for imagination. Students are not required to use them in order to submit work to the competition. However, use of the guiding questions found on the student guides may prove formative in shaping student work into a solid competition entry.

Composition Reflection Template: Templates have been provided to support the written reflection component of the competition. As it can be challenging for students to articulate their process and meaning of their composition, the prompt is intended to act as a platform to reflect. The reflection is also beneficial for the judges.



KIMEA COMPOSITION COMPETITION

**Compose a piece of
music on the theme:**

"The Old Meets the New"

ENTRIES:

- ES Division
- MS Division
- HS Division

SUBMISSION DEADLINE:

- December 3, 2021

INFORMATION:

- Talk to your music teacher
for more information.

Compositions may have the
chance to be featured at the
National Honor Festival!

www.kimeaonline.org



Composition Competition

Submission Guidelines



Eligibility

- Student compositions must be submitted through their school music director.
- Music directors must be a current KIMEA member in order to submit a student's composition.
- Students may only participate in the division to which their grade level belongs.
- Students may submit a composition as an individual or as a group, but only one submission per person is allowed.
- All compositions must be original, and not an arrangement of another composition.
- Non-Original text may not be used
- Choosing not to use the provided prompts or theme will not be a disadvantage. ***Submissions will be judged against the shared rubrics only.***
- **All submissions must include a 10,000 KRW fee.**
- No late submissions will be accepted. The **deadline is December 3rd, 2021, 11:59pm.**

Elementary Division

Here are some general guidelines for the types of submissions expected at the ES Level:

- Any genre or style **1-3 Minutes** in length. Either:
 - Clearly conceived and structured single melody line for any instrument (including voice), or,
 - An ensemble or duet demonstrating interaction between voices
 - **Teacher must indicate where they have provided an accompaniment**
- Submissions must include either a notated score, graphic notation, live recording, or MIDI (Or both notation and an audio file)
- Students must complete a 1 paragraph reflection using the template provided.

Middle School Division

Here are some general guidelines for the types of submissions expected at the MS Level:

- Any genre or style **2-4 Minutes** in length. Either:
 - Melody (solo) and accompaniment, or,
 - Larger Ensemble Composition
- Accompaniments
 - Must be composed by the students
 - Must be rhythmic, harmonic, or both
- Submissions must include either a notated score, graphic notation, live recording, or MIDI (Or both notation and an audio file)
- Students must complete a reflection using the template provided.
- The winning composition may be performed by select students or teachers at a future KIMEA Festival.

High School Division

Here are some general guidelines for the types of submissions expected at the HS Level:

- Any genre or style **3-5 Minutes** in length. Either:
 - Melody (solo) and accompaniment, or,
 - Larger Ensemble Composition
- Accompaniments
 - Must be composed by the student
 - Must be rhythmic, harmonic, or both
- Submissions must include either a notated score, graphic notation, live recording, or MIDI (Or both notation and an audio file)
- Students must complete a reflection using the template provided.
- The winning composition may be performed by select students or teachers at a future KIMEA Festival

Marking Criteria: Questions to guide your students:

IDEAS:

- What makes a good melody?
- How do we add contrast?

STRUCTURE:

- What makes my music organized?
- How can I connect my ideas?

RESOURCES:

- What instruments work well together?
- How do they interact?

TECHNIQUE:

- How can I extend an idea?
- How can I combine ideas?

PRESENTATION:

- How can my music be reproduced by others?

Students must carefully follow the directions specified by KIMEA.

Submissions must be uploaded by the student's Director, who will also certify that the composition is original.

Submissions must be uploaded through the KIMEA website by December 3, 2021

Submissions fees must also be transferred by December 3, 2021 in order for submissions to be eligible.

Decisions and judging will be completed by January 14, 2022.

Submission Guidelines



HS Guidelines

KIMEA Composition Competition



Guidelines

- Any genre or style 3-5 Minutes in length. Either:
 - Melody (solo) and accompaniment, or, Larger Ensemble Composition
- Accompaniments
 - Must be composed by the student and may be rhythmic, harmonic, or both
- Submissions must include either a notated score, graphic notation, live recording, or MIDI (Or both notation and an audio file)
- Quotations of older music may be used, however, it must not span more than 25% of the composition. The student must identify the measure numbers that were quoted in their written reflection.
- Students must complete a reflection using the template provided.
- All submissions must include a 10,000 KRW fee.**
- Turn in the composition to your teacher by **December 3rd, 2021**.

Theme:

The Old Meets the New



Directions:

Compose a 3-5 minute composition based on the theme of "The Old Meets the New." You can compose freely, or you might want to use our inspiration prompts for ideas. How about you take 2-3 ideas from here and see how you can combine, develop, and extend them? Use the questions below to guide you.



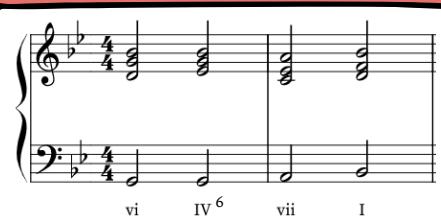
[Quote a classical piece of music]

(Make sure you identify the measure numbers in your written reflection and do not span more than 25% of your composition)

C - Em - Dm - Gsus²



[Traditional Korean rhythms]



Retrograde
(Backwards)

Inversion
(Upside down)

Retrograde Inversion



Largo & Allegro

Summer/Winter
Dawn/Sunset
Sour/Sweet
Simple/Complex

Double check, have you:

- 1) Registered?
- 2) Made a recording?
- 3) Created Notation?
- 4) Completed the written Reflection
- 5) Submitted by Dec. 3rd?

What are the judges looking for?

Check if you're on the right track by asking yourself these questions:

IDEAS:

- Is there a catchy melody?
- Is there variety and contrast?
- Is there some originality?

STRUCTURE:

- Is the music organized?
- Are there any patterns?
- Are there any connections between sections?

RESOURCES:

- Do the instruments work well in this combination?
- Can the instruments play what is written?
- Do the instruments balance and interact well?

TECHNIQUE:

- Do ideas get extended and developed?
- Is harmony created and used well?
- Are ideas combined in anyway?

PRESENTATION:

- Is the notation clear?
- Is the notation or recording effective?
- Is there enough detail included?



HS Guidelines (Blank)

KIMEA Composition Competition



Guidelines

- Any genre or style 3-5 Minutes in length. Either:
 - Melody (solo) and accompaniment, or, Larger Ensemble Composition
- Accompaniments
 - Must be composed by the student and may be rhythmic, harmonic, or both
- Submissions must include either a notated score, graphic notation, live recording, or MIDI (Or both notation and an audio file)
- Quotations of older music may be used, however, it must not span more than 25% of the composition. The student must identify the measure numbers that were quoted in their written reflection.
- Students must complete a reflection using the template provided.
- **All submissions must include a 10,000 KRW fee.**
- Turn in the composition to your teacher by **December 3rd, 2021.**

Theme:

The Old Meets the New



Directions:

Compose a 3-5 minute composition based on the theme of "The Old Meets the New." You can compose freely, or you might want to use our inspiration prompts for ideas. How about you take 2-3 ideas from here and see how you can combine, develop, and extend them? Use the questions below to guide you.

Double check, have you:

- 1) Registered?
- 2) Made a recording?
- 3) Created Notation?
- 4) Completed the written Reflection
- 5) Submitted by Dec. 3rd?

What are the judges looking for?

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- Is the music organized?
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RESOURCES:

- Do the instruments work well in this combination?
- Can the instruments play what is written?
- Do the instruments balance and interact well?

TECHNIQUE:

- Do ideas get extended and developed?
- Is harmony created and used well?
- Are ideas combined in anyway?

PRESENTATION:

- Is the notation clear?
- Is the notation or recording effective?
- Is there enough detail included?



MS Guidelines

KIMEA Composition Competition



Guidelines

- Any genre or style 2-4 Minutes in length. Either:
 - Melody (solo) and accompaniment, or, Larger Ensemble Composition
- Accompaniments
 - Must be composed by the student and may be rhythmic, harmonic, or both
- Submissions must include either a notated score, graphic notation, live recording, or MIDI (Or both notation and an audio file)
- Quotations of older music may be used, however, it must not be more than 25% of the composition. The student must identify the measure numbers that were quoted in their written reflection.
- Students must complete a reflection using the template provided.
- All submissions must include a 10,000 KRW fee.**
- Turn in the composition to your teacher by **December 3rd, 2021**.

Theme:

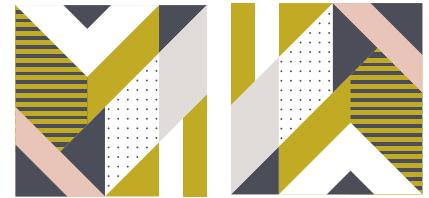
The Old Meets the New



Directions:

Compose a 3-5 minute composition based on the theme of "The Old Meets the New." You can compose freely, or you might want to use our inspiration prompts for ideas. How about you take 2-3 ideas from here and see how you can combine, develop, and extend them? Use the questions below to guide you.

Fire/Ice
Black/White
Include/Exclude
Excited/Calm
Flexible/Solid



[Quote a classical piece of music]
(Make sure you identify the measure numbers in your written reflection and do not span more than 25% of your composition)

ABAB Form

Use only two chords for one section, then change keys.



[Traditional Korean rhythms]



Double check, have you:

- 1) Registered?
- 2) Made a recording?
- 3) Created Notation?
- 4) Completed the written Reflection
- 5) Submitted by Dec. 3rd?

What are the judges looking for?

Check if you're on the right track by asking yourself these questions:

IDEAS:

- Is there a melody?
- Have I added contrasting ideas?

STRUCTURE:

- Is the story I'm creating clear to my audience?
- Have I made some patterns and repetitions?

RESOURCES:

- Do all my instruments/parts have a clear role?
- Will people be able to play this?
- Can you hear all the parts?

TECHNIQUE:

- Have I tried to develop my first idea? How?
- Do my layers sound good?
- Do my chords work?

PRESENTATION:

- Is the notation clear?
- Is the notation or recording effective?
- Is there enough detail included?



MS Guidelines (Blank)

KIMEA Composition Competition



Guidelines

- Any genre or style 2-4 Minutes in length. Either:
 - Melody (solo) and accompaniment, or, Larger Ensemble Composition
- Accompaniments
 - Must be composed by the student and may be rhythmic, harmonic, or both
- Submissions must include either a notated score, graphic notation, live recording, or MIDI (Or both notation and an audio file)
- Quotations of older music may be used, however, it must not be more than 25% of the composition. The student must identify the measure numbers that were quoted in their written reflection.
- Students must complete a reflection using the template provided.
- **All submissions must include a 10,000 KRW fee.**
- Turn in the composition to your teacher by **December 3rd, 2021**.

Theme:

The Old Meets the New



Directions:

Compose a 3-5 minute composition based on the theme of "The Old Meets the New." You can compose freely, or you might want to use our inspiration prompts for ideas. How about you take 2-3 ideas from here and see how you can combine, develop, and extend them? Use the questions below to guide you.

Double check, have you:

- 1) Registered?
- 2) Made a recording?
- 3) Created Notation?
- 4) Completed the written Reflection
- 5) Submitted by Dec. 3rd?

What are the judges looking for?

Check if you're on the right track by asking yourself these questions:

IDEAS:

- Is there a melody?
- Have I added contrasting ideas?

STRUCTURE:

- Is the story I'm creating clear to my audience?
- Have I made some patterns and repetitions?

RESOURCES:

- Do all my instruments/parts have a clear role?
- Will people be able to play this?
- Can you hear all the parts?

TECHNIQUE:

- Have I tried to develop my first idea? How?
- Do my layers sound good?
- Do my chords work?

PRESENTATION:

- Is the notation clear?
- Is the notation or recording effective?
- Is there enough detail included?



ES Guidelines

KIMEA Composition Competition



Guidelines

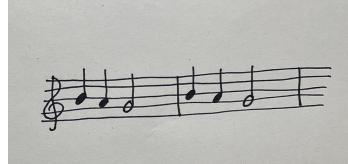
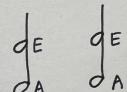
- Any genre or style **1-3 Minutes** in length. Either:
 - Clearly conceived and structured single melody line for any instrument (including voice), or,
 - An ensemble or duet demonstrating interaction between voices, or,
 - A computer-generated composition (ie, with Chrome Music Lab)
- Teacher must indicate where they have provided an accompaniment**
- Submissions must include either a notated score, graphic notation, live recording, or MIDI (Or both notation and an audio file)
- Students must complete a 1 paragraph reflection using the template provided.
- Students may quote older music, but, it must not be more than 25% of the composition. The student must identify the measure numbers that were quoted in their written reflection.
- All submissions must include a 10,000 KRW fee.**
- Turn in the composition to your teacher by **December 3rd, 2021**.

Theme: The Old Meets the New



Directions: Compose a 1-3 minute composition based on "The Old Meets the New." Take some of the ideas given and build from there, or compose freely.

ABA Form



Remix a folk song

Double check, have you:

- 1) Registered?
- 2) Made a recording?
- 3) Created Notation?
- 4) Completed the written Reflection
- 5) Submitted by Dec. 3rd?

What are the judges looking for?

Check if you're on the right track by asking yourself these questions:

IDEAS:

- I have a simple idea that I like.
- I have some different or contrasting parts in my music.

STRUCTURE:

- I tried to make some patterns.
- I've repeated some ideas.

RESOURCES:

- My song tells a story or follows a pattern.

TECHNIQUE:

- I use loud and quiet notes.

PRESENTATION:

- I write out my ideas using notes or drawings.



ES Guidelines (Blank)

KIMEA Composition Competition



Guidelines

- Any genre or style **1-3 Minutes** in length. Either:
 - Clearly conceived and structured single melody line for any instrument (including voice), or,
 - An ensemble or duet demonstrating interaction between voices, or,
 - A computer-generated composition (ie, with Chrome Music Lab)
- **Teacher must indicate where they have provided an accompaniment**
- Submissions must include either a notated score, graphic notation, live recording, or MIDI (Or both notation and an audio file)
- Students must complete a 1 paragraph reflection using the template provided.
- Students may quote older music, but, it must not be more than 25% of the composition. The student must identify the measure numbers that were quoted in their written reflection.
- **All submissions must include a 10,000 KRW fee.**
- Turn in the composition to your teacher by **December 3rd, 2021**.

Theme: The Old Meets the New



Directions: Compose a 1-3 minute composition based on "The Old Meets the New." Put some ideas in the boxes and build from there, or compose freely.

Double check, have you:

- 1) Registered? 2) Made a recording? 3) Created Notation?
4) Completed the written Reflection 5) Submitted by Dec. 3rd?**

What are the judges looking for?

Check if you're on the right track by asking yourself these questions:

IDEAS:

- I have a simple idea that I like.
- I have some different or contrasting parts in my music.

STRUCTURE:

- I tried to make some patterns.
- I've repeated some ideas.

RESOURCES:

- My song tells a story or follows a pattern.

TECHNIQUE:

- I use loud and quiet notes.

PRESENTATION:

- I write out my ideas using notes or drawings.



KIMEA Composition Competition HS Composition Reflection

Name of Song

To write your reflection, you must select three of the areas listed below. Begin writing your reflection by answering the questions provided. You should aim to write 100-150 words for each question. Where possible, include examples from your song. You can do this by quoting measure numbers, or by citing a time reference from an audio recording you have submitted.

IDEAS	<i>What is the main melodic idea of your composition? What process did you follow to come up with that idea? How did you try to add contrast and variety to this idea? What makes it effective?</i>
STRUCTURE	<i>What is the structure of your composition and why did you decide to follow that plan? How did you create a connection between contrasting sections in your composition?</i>
RESOURCES	<i>Why did you select those instruments? What were the roles of each instrument? How difficult do you think your music is for others to play? Why?</i>
TECHNIQUE	<i>In what ways did you change your main melodic ideas so that it developed over time? How did you decided what harmony to use? How did you go about layering parts together?</i>
PRESENTATION	<i>Why did you decided to present your work in this way? (notation vs. audio recording) What kind of details did you add to your notation/recording and why were they important?</i>

You can write your response in a separate document and submit it with your composition files. Handwritten (if neat and clear) or typed are acceptable.



KIMEA Composition Competition MS Composition Reflection

Name of Song

To write your reflection, you must select two of the areas listed below. Begin writing your reflection by answering the questions provided. You should aim to write 100 words for each question.

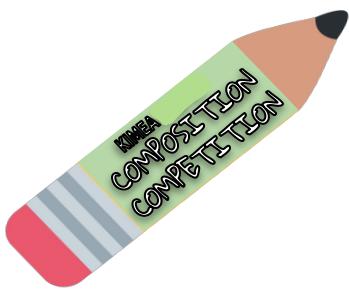
IDEAS	<i>How did you create your melody? What did you find difficult about creating it? What makes it a good idea?</i>
STRUCTURE	<i>What structure does your composition follow? Why did you choose that structure? What makes the structure effective?</i>
RESOURCES	<i>Why did you select those instruments? What was difficult about writing or creating music for those instruments? What did you learn about those instruments that you didn't know before?</i>
TECHNIQUE	<i>How did you develop your main idea? What was difficult about combining instruments and ideas? What compositional tricks or tools did you use? Or, How did you explore the elements of music in your composition?</i>
PRESENTATION	<i>Why is it important to write down/or share your music using notation or audio recordings? How and why did you choose to present your music (notation or audio) in the way you did?</i>

You can write your response in a separate document and submit it with your composition files. Handwritten (if neat and clear) or typed are acceptable.



KIMEA Composition Competition

ES Composition Reflection



My song is called...

My song is about...



I like my song because...



One thing that I'd like to change about my song is...





Scoring Rubrics



The following scoring rubrics are provided so that teachers can advise and guide students in ways that allow students to present works that align with the objectives of the judging criteria. The scoring rubrics are tightly connected with the guiding questions provided in both the teacher and student guides/prompts. When using the scoring rubrics, consideration should and will be given to the age range of the student so that general criteria be applied within a suitable realm of expectation. For example, students in HS divisions will be expected to demonstrate much more sophisticated and nuanced handling of material than works submitted by MS students.





KIMEA Composition Competition

HS/MS Scoring Rubric

(adapted from iGCSE composition rubric)

IDEAS:

This criterion is concerned with basic elements of composing: the quality of melodic writing and the effectiveness of rhythm. In basic terms this area deals with the 'raw materials' of a composition rather than the use made of them by the candidate. Handling of ideas (referred to in the following descriptors) concerns the way in which candidates use the ideas within a composition. Is there sufficient variety and contrast between ideas? Is the quality of invention consistent throughout the composition?

5	4	3	2	0
Musical and imaginative ideas that suggest a keen sense of aural awareness and are handled in a convincing and intelligent manner.	Some imaginative musical ideas, showing a secure sense of musical inventiveness, but perhaps lacking in range. Handling of materials may display some weakness and/or inconsistency.	Reasonable musical ideas displaying some aspects of inventiveness, but not always securely or consistently handled.	Only a small range of simple ideas displayed, showing awkwardness in the handling of material.	No creditable musical ideas.

STRUCTURE:

This criterion concerns candidates' abilities to use the ideas they have produced to create a coherent and organised composition. Credit should be given for clear evidence that important features of structure have been understood in terms of sectional contrasts, links between sections and the conception of a broad overview of each composition. In this area, all aspects of structure should be considered: the small-scale aspects (relationships between phrase lengths, for example) and the broader view (the overall structures and coherence of the composition).

5	4	3	2	0
Clear and appropriate structure, with inventive use of elements creating contrast and continuity in the composition as a whole.	Effective in overall structure, with good attention to aspects of contrast and continuity, although showing some imbalance between sections.	Reasonable attention to structure, although perhaps over-reliant on repetition and limited in its sense of the overall concept.	Structure evident in some clear sections, but with obvious imbalances, and a limited use of contrast and continuity.	No creditable structure

RESOURCES:

This criterion concerns the ways in which candidates make use of instrumental resources – candidates' selection of sounds and their handling of different textures within the composition. Aspects to be assessed include candidates' choice of resources; writing for specific instrumental combinations; selection of sounds and evidence of aural awareness revealed in the composition. Candidates are expected to have some sense of the appropriateness of what they write for the instruments/ voices they have chosen to use. Care should be taken to ensure that the range of instrumental/vocal parts does not exceed the normal range of the instrument/voice concerned. It is vital for candidates to hear what they have written down because it provides them with opportunities to translate written notation into sound. Compositions that maintain a single musical texture without variety will often display a lack of compositional understanding, and it is expected that most candidates should be able to appreciate the need to vary the texture within the pieces of music that they compose.

5	4	3	2	0
Idiomatic use of resources throughout, displaying strong aural awareness and revealing a broad range of inventive and varied textures.	Effective use of resources overall, and displaying a good range of textures, although lacking elements of imagination and/or invention in places.	Reasonable use of resources; a fair range of workable textures, with some consideration of detail, but with notable impracticalities in balance or occasional passages of awkward writing	Some evidence of awkwardness in the use of resources, and keeping to very simple textures and narrow registers, with restricted use of textural variety	No creditable use of resources



KIMEA Composition Competition

HS/MS Scoring Rubric

TECHNIQUE:

This criterion assesses the ways in which candidates make use of the basic 'raw material' of music in their compositions. Aspects to be assessed include candidates' understanding of the ways in which basic ideas can be extended, developed and combined; the exploration and utilisation of standard composing devices such as sequence, inversion, drones, and the manipulation of techniques on a broader scale to produce an aesthetically pleasing composition. Judges must also consider the element of harmony, whether explicit (as in the piano accompaniment to an instrumental melody) or implicit (as in the case of an unaccompanied song or solo instrumental line). Aspects of harmonic appropriateness in relation to the melodic line and the progression of chords can provide evidence of candidates' aural awareness of the relationship between linear (melodic) and vertical (harmonic) aspects of their compositions.

5	4	3	2	0
Fully appropriate harmonisation; inventive and confident use of techniques to extend, develop and connect ideas.	Appropriate harmonisation; effective use of techniques to develop and connect ideas, showing good aural familiarity across a range of relevant techniques.	Moderately successful harmonisation; reasonable and generally secure use of techniques to extend and/or develop ideas, although perhaps using stock devices across a limited range.	Less successful harmonisation; some attempt to use techniques to develop or extend ideas, but revealing only a limited aural imagination across a relatively narrow range of techniques	No creditable compositional technique.

PRESENTATION:

In all scores, performance indications should be clear and precise. Judges should credit work that displays evidence of a careful and intelligent attempt to notate musical ideas and which pays close attention to details of performance, regardless of the notation medium; they should assess how effectively candidates are able to record their aural imagination in terms of written signs and symbols. In regards to audio recordings, the judge should consider the quality of the recording and the application of digital mastering techniques, such as EQ, Compression, and Panning that contribute to a more expressive and clear recording.

5	4	3	2	0
Clear, articulate and well-presented score/audio with few mistakes or omissions, showing consistent attention to musical detail.	Coherent and clear score/audio, but missing some detail, and perhaps with occasional ambiguities, inaccuracies or omissions.	Mostly accurate score/audio, but lacking attention to detail (e.g. omitted dynamics) and to clear presentation (poor clarity, clumsy arrangement of details).	Mostly accurate score/audio, but with frequent ambiguities in rhythm, pitch and layout. Poor attention paid to performance instructions	No creditable score presentation

REFLECTION:

The written reflection should demonstrate the student's understanding of the compositional process and the choices they made. Judges should not allow poor grammar, spelling or handwriting to influence their score. Only reflections that are illegible or beyond the scope of reasonable comprehension should be penalised. Judges should also bear in mind that students are responding to questions provided in the reflection template. Answers that do not address the questions posed in the template should be discredited.

5	4	3	2	0
The written reflective statement consistently demonstrates effective communication of the compositional process and decisions made by the student.	The written reflective statement mostly demonstrates effective communication of the compositional process and decisions made by the student.	The written reflective statement partially demonstrates effective communication of the compositional process and decisions made by the student.	The written reflective statement demonstrates poor communication of the compositional process and decisions made by the student.	A reflection is not provided. Or. The reflection does not tackle the questions outlined in the reflection template



KIMEA Composition Competition

ES Scoring Rubric

IDEAS:

This criterion is concerned with basic elements of composing: the quality of melodic writing and the effectiveness of rhythm. In basic terms this area deals with the 'raw materials' of a composition rather than the use made of them by the candidate. Handling of ideas (referred to in the following descriptors) concerns the way in which candidates use the ideas within a composition. Is there sufficient variety and contrast between ideas? Is the quality of invention consistent throughout the composition?

5	4	3	2	0
The work consistently shows highly effective development of musical ideas	The work consistently shows mostly effective development of musical ideas	The work partially shows highly effective development of musical ideas	The work shows some effective development of musical ideas	No creditable musical ideas.

STRUCTURE:

This criterion concerns candidates' abilities to use the ideas they have produced to create a coherent and organised composition. Credit should be given for clear evidence that important features of structure have been understood in terms of sectional contrasts, links between sections and the conception of a broad overview of each composition. In this area, all aspects of structure should be considered: the small-scale aspects (relationships between phrase lengths, for example) and the broader view (the overall structures and coherence of the composition).

5	4	3	2	0
The work is clearly structured and organised. Contrasting ideas are effective.	The work shows elements of structure and being organised. There is an attempt at adding contrast.	The work shows an attempt to add structure and organisation.	The work shows little to no attempts at adding structure and organisation.	No creditable structure

RESOURCES:

This criterion concerns the ways in which candidates make use of instrumental resources – candidates' selection of sounds and their handling of different textures within the composition. Aspects to be assessed include selection of sounds and evidence of aural awareness revealed in the composition; student's understanding of the technical capabilities of the chosen instruments, voices, or software.

5	4	3	2	0
The work consistently demonstrates very good understanding of the chosen instrument/s	The work demonstrates good understanding of the chosen instrument/s	The work demonstrates satisfactory understanding of the chosen instrument/s	The work demonstrates some understanding of the chosen instrument/s	No creditable use of resources

TECHNIQUE:

This criterion assesses the ways in which candidates make use of the basic 'raw material' of music in their compositions. Aspects to be assessed include candidates' understanding of the ways in which basic ideas can be extended, developed and combined; the exploration and utilisation of standard composing devices such as sequence, inversion, drones, and the manipulation of the musical elements on a broader scale to produce an aesthetically pleasing composition.

5	4	3	2	0
The work consistently shows well focused control of the musical elements and ideas are extended and developed effectively.	The work shows focused control of the musical elements and ideas are mostly extended and developed effectively.	The work shows partial control of the musical elements and ideas are sometimes extended and developed.	The work shows very little control of the musical elements and ideas are rarely extended or developed.	No creditable compositional technique.



KIMEA Composition Competition

ES Scoring Rubric

PRESENTATION:

In all scores, performance indications should be clear and precise. Judges should credit work that displays evidence of a careful and intelligent attempt to notate musical ideas and which pays close attention to details of performance, regardless of the notation medium; they should assess how effectively candidates are able to record their aural imagination in terms of written signs and symbols. In regards to audio recordings, the judge should consider the quality of the recording and the application of digital mastering techniques, such as EQ, Compression, and Panning that contribute to a more expressive and clear recording.

5	4	3	2	0
Clear, articulate and well-presented score/audio with few mistakes or omissions, showing consistent attention to musical detail.	Coherent and clear score/audio, but missing some detail, and perhaps with occasional ambiguities, inaccuracies or omissions.	Mostly accurate score/audio, but lacking attention to detail (e.g. omitted dynamics) and to clear presentation (poor clarity, clumsy arrangement of details).	Mostly accurate score/audio, but with frequent ambiguities in rhythm, pitch and layout. Poor attention paid to performance instructions	No creditable score presentation

REFLECTION:

The written reflection should demonstrate the student's understanding of the compositional process and the choices they made. Judges should not allow poor grammar, spelling or handwriting to influence their score. Only reflections that are illegible or beyond the scope of reasonable comprehension should be penalised. Judges should also bear in mind that students are responding to questions provided in the reflection template. Answers that do not address the questions posed in the template should be discredited.

5	4	3	2	0
The written reflective statement consistently demonstrates effective communication of the compositional process and decisions made by the student.	The written reflective statement mostly demonstrates effective communication of the compositional process and decisions made by the student.	The written reflective statement partially demonstrates effective communication of the compositional process and decisions made by the student.	The written reflective statement demonstrates poor communication of the compositional process and decisions made by the student.	A reflection is not provided. Or. The reflection does not tackle the questions outlined in the reflection template



Consent Form



KIMEA would like to create a collection of student compositions that are visible to the KIMEA community. These compositions will be used as examples for teachers and students to see past competition entries. We would like to gather a range of proficiency in the compositions, rather than just the winning pieces. If the student is willing to have their composition potentially visible to the KIMEA community and part of next year's composition packet, please have them read the consent statements below and sign. This is completely optional and has no bearing on the student's entry. The notation will only be referenced for the following year. If a student agrees, the form may be submitted with the the composition.

Consent Form

KIMEA would like to gather a collection of student compositions to display to teachers and students in the KIMEA community. We would like to share examples from ES, MS, and HS. By signing this form, you agree to allow your notation to be visible in the composition packet for the following year. This is completely optional and has no bearing on your entry. Thank you for considering.

I, _____, agree to let KIMEA have access to display my composition notation to the KIMEA community. I understand that my notation will be used as an example for a composition suitable for ES, MS, or HS.

Date

Signature