



## SAMPLE ASSESSMENT TASKS

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MUSIC – CONTEMPORARY  
ATAR YEAR 12

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## Sample assessment task

### Music – Contemporary – ATAR Year 12

#### Task 12 – Unit 4

#### Assessment type: Aural

The paper will consist of eight questions and will cover the following concepts:

- identification of scales/modes and intervals
- chord progression
- recognition of tonality and modulation
- rhythmic and melodic dictations
- rhythm and pitch discrepancy
- aural analysis.

#### Conditions

Time for the task: 60 minutes

Formal in-class assessment, Week 14

#### Task weighting

8% of the school mark for this pair of units

Name: \_\_\_\_\_ (80 marks)

Question 1: Interval recognition (9 marks)

(a) Melodic intervals

Identify the four bracketed intervals in the following excerpt. Provide the missing notes on the staff and write the resulting intervals on the lines provided underneath the score.

1. 2.

3. 4.

(i) \_\_\_\_\_ (ii) \_\_\_\_\_ (iii) \_\_\_\_\_ (iv) \_\_\_\_\_

(8 marks)

## (b) Harmonic intervals

Identify the harmonic interval formed between the final two notes of the following two-part extract. Place a tick (✓) next to the correct answer. (1 mark)

(✓)	
	Major 3 <sup>rd</sup>
	Minor 3 <sup>rd</sup>
	Major 6 <sup>th</sup>
	Minor 6 <sup>th</sup>
	Minor 7 <sup>th</sup>
	Perfect 4 <sup>th</sup>
	Aug 4 <sup>th</sup> /Dim 5/Tritone
	Perfect 5 <sup>th</sup>

**Question 2: Scale recognition****(3 marks)**

(a) Identify the scale which best fits the following excerpts (i) and (ii).

(i) \_\_\_\_\_ (1 mark)

(ii) \_\_\_\_\_ (1 mark)

(b) Identify which mode best fits the extract performed. Place a tick (✓) next to the correct answer. (1 mark)

(✓)	
	dorian
	ionian
	aeolian
	mixolydian

**Question 3: Rhythm****(12 marks)****(a) Irregular rhythms**

Each of the following extracts is an example of irregular metre or mixed metre.

- (i) **Extract 1:** Match the extract with the correct repeating pattern. Place a tick in the box next to the correct answer. (1 mark)

- (ii) **Extract 2:** Identify and describe the use of time signature in this mixed metre extract. (2 marks)

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## (b) Rhythmic dictation

(9 marks)

Complete the following eight bar rhythmic dictation, adding rests and rhythm to the given pitches. The dictation will be played as follows with a 30 second pause between each playing:

- the complete excerpt
- the first phrase of the excerpt played twice
- the second phrase of the excerpt played twice
- the complete excerpt played again.

Prior to the commencement of this excerpt, one bar containing the tonic triad will be played and a second bar with three beats will be heard.

**Question 4: Recognition of tonality and modulation****(3 marks)**

The following excerpt consists of 15 bars and contains two modulations. The first modulation [a] occurs in bars 8–9 and the second modulation [b] occurs in bars 10–11. Listen carefully to the extract and select from the following options to describe the modulations at these points.

Name the tonality and select from the following modulations:

- to the relative major
- to the relative minor
- to the dominant
- to the subdominant.

Tonality: \_\_\_\_\_

(1 mark)

Modulation [a] \_\_\_\_\_

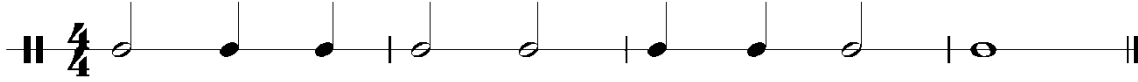
(1 mark)

Modulation [b] \_\_\_\_\_

(1 mark)

**Question 5: Harmonic/chord progressions****(8 marks)**

- (a) Complete the following harmonic analysis. Identify the ten chords that are underlined using Roman numerals or chord names, indicating inversions and sevenths, if required.



I     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_

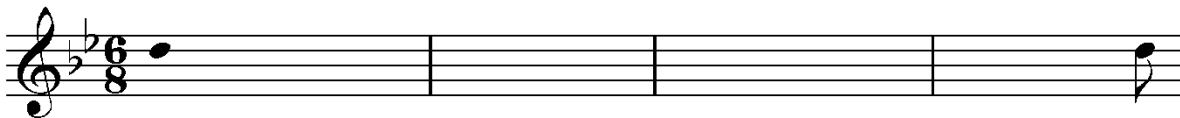
A     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_     \_\_\_\_\_

**Question 6: Melodic dictation****(9 marks)**

Complete the following melodic dictation, providing the missing pitch and rhythm. The dictation will be played as follows with a 30 second pause between each playing:

- the complete excerpt
- the first phrase of the excerpt played twice
- the second phrase of the excerpt played twice
- the complete excerpt played again.

Prior to the commencement of this excerpt, one bar containing the tonic triad will be played and a second bar with three beats will be heard.



**Question 7: Pitch and rhythm discrepancies****(6 marks)**

There are **two** pitch errors and **two** rhythmic errors in the following melody. Circle each error and write the **corrections only** on the staff below.

**Question 8: Aural analysis****(30 marks)**

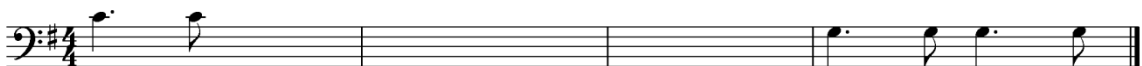
(a) Example One

(i) Circle three terms from the table below that best suit the music you hear. **(3 marks)**

Pedal point	Moderate tempo	Fast/Allegro
Minor 7 <sup>th</sup> chords	Ostinato	Modulation
Syncopation	Chromaticism	Compound time

(ii) Name the two chords used in the verse **(2 marks)**

\_\_\_\_\_ and \_\_\_\_\_

(iii) Fill in the missing notes of the bass line of the chorus. **(4 marks)**

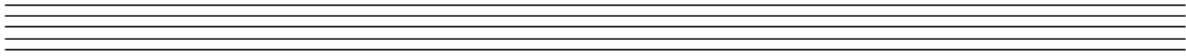
(iv) Name the interval between the two vocalists when the female voice enters in the third verse.

\_\_\_\_\_ **(1 mark)**



## (b) Example Two

- (i) Write out the first bar of the drum kit part in the introduction. (2 marks)

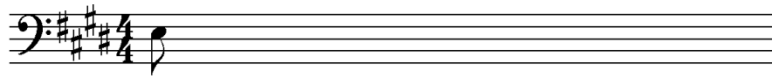


- (ii) Which instrument is playing the bass line? \_\_\_\_\_ (1 mark)

- (iii) What is the name of the compositional technique exemplified by this bass line?

\_\_\_\_\_ (1 mark)

- (iv) Write out the first bar of the bass line below. (4 marks)



- (v) Which instrument is playing the first improvisation? (1 mark)

(✓)	
	trumpet
	alto saxophone
	trombone
	baritone saxophone

- (vi) Which instrument is playing the second improvisation? (1 mark)

(✓)	
	trumpet
	alto saxophone
	trombone
	baritone saxophone

- (vii) Which instrument is playing the third improvisation? (1 mark)

(✓)	
	trumpet
	alto saxophone
	trombone
	baritone saxophone

(viii) Describe the timbre of the third soloist's improvisation and state how this sound is achieved.

(2 marks)

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(ix) What scale or mode is this piece of music based on?

(1 mark)

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(x) Describe the form of this piece of music.

(2 marks)

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(xi) This music was the theme music for a television series named *Peter Gunn*, which aired on NBC and later ABC television networks from 1958 to 1961. The original soundtrack was written by Henry Mancini although the track in this test was recorded by the Blues Brothers later. What two musical styles do you think are the main influences on this music? (2 marks)

- \_\_\_\_\_
- \_\_\_\_\_

Why?

(2 marks)

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## Marking key for sample assessment task 12 – Unit 4

Name: \_\_\_\_\_

(80 marks)

**Question 1: Interval recognition**

(9 marks)

(a) Melodic intervals



Description	Mark
(i) minor 7 <sup>th</sup>	1
(ii) minor 2 <sup>nd</sup>	1
(iii) minor 6 <sup>th</sup>	1
(iv) minor 2 <sup>nd</sup>	1
1 mark for each pair of correct notes	1–4
<b>Total</b>	<b>/8</b>

(b) Harmonic intervals

Description	Mark
(i) Diminished 5 <sup>th</sup> /Augmented 4 <sup>th</sup> /Tritone	1
<b>Total</b>	<b>/1</b>

**Question 2: Scale recognition**

(3 marks)

(a) Scale

Description	Mark
(i) Blues	1
(ii) melodic minor	1
<b>Total</b>	<b>/2</b>

(b) Mode

Description	Mark
dorian mode	1
<b>Total</b>	<b>/1</b>

## Question 3: Rhythm

(12 marks)

## (a) Irregular rhythms

[Use a recording of Sting's *Mercury falling* ('I hung my head', 0.00–0.21)]

- (i) **Extract 1:** Match the extract with the correct repeating pattern. Place a tick in the box next to the correct answer. (1 mark)

	
	
✓	
	

- (ii) **Extract 2:** Identify and describe the use of time signature in this mixed metre extract.

(2 marks)

[Use a recording of Bernstein's *West Side Story* ('America', 3:05–3:41)]This extract alternates between two time signatures:  $\frac{6}{8}$  and  $\frac{3}{4}$ .

(b) Rhythmic dictation

(9 marks)

- 1 mark for each correct beat (33 notes); divide the total by three for a mark out of 11
- 3 marks for 8–9 correct barlines, 2 marks for 6–7 correct barlines, 1 mark for 4–5 correct barlines, 0 marks for three or less correct barlines (3 marks)
- 2 marks for all beats correctly grouped, 1 mark for 1–2 rhythmic grouping errors, 0 marks for three or more errors in rhythmic grouping (2 marks)
- 1 mark for each correct triplet (2 marks)
- total mark out of 18, divide by two for a mark out of nine

Question 4: Recognition of tonality

(3 marks)

Description	Mark
Tonality: minor	1
Modulation [a]: to the relative major	1
Modulation [b]: to the dominant	1
<b>Total</b>	<b>/3</b>

Question 5: Harmonic/chord progressions

(8 marks)

I Ib IV ii V vi ii V<sup>7</sup> I

(1 mark per chord: chord quality and position must be correct)

Question 6: Melodic dictation

(9 marks)



- 1 mark for each correct note (33 notes); divide the total by three for a mark out of 11
- 1 mark for each correct rhythm (32 notes); divide the total by eight for a mark out of four
- 1 mark for each correct accidental, for a mark out of three
- total mark out of 18, divide by two for a mark out of nine

Question 7: Pitch and rhythm discrepancies

(6 marks)



Description	Mark
1 mark for each correction	4
2 marks for correctly circling four errors	2
1 mark for correctly circling 2–3 errors	1
0 marks for circling 0–1 errors	0
<b>Total</b>	<b>/6</b>

**Question 8: Aural analysis**

**(30 marks)**

(a) Example One (use a recording of Angus and Julia Stone’s *Mango tree*)

Description	Mark
(i) any three of the following: moderate tempo, ostinato, syncopation, minor 7 <sup>th</sup> chords	3
(ii) I and vi	2
(iii) 1 mark for bar 2, and then 1 mark for each remaining beat to be completed (see bass line below)	4
(iv) thirds	1
<b>Total</b>	<b>/10</b>

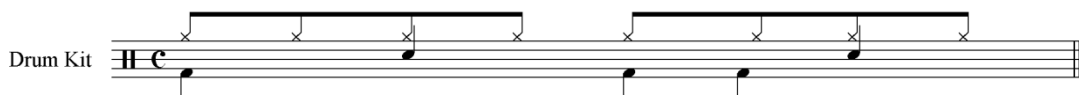
(iii)



(b) Example Two (use a recording of the Blues Brothers version of Henry Mancini’s *Peter Gunn* theme)

Description	Mark
(i) see score excerpt below	2
(ii) bass guitar	1
(iii) ostinato	1
(iv) 1 mark per beat, both notes to be correct	1–4
(v) alto saxophone	1
(vi) trombone	1
(vii) trumpet	1
(viii) provides an appropriate description of the sound quality/timbre	1
provides a clear and accurate explanation of how it has been achieved	1
(ix) accept blues scale or mixolydian mode	1
(x) verse form – all instruments playing the main theme at start, then various combinations improvising. 16-bar verses. Accept any reasonable answer...	2
(xi) (a) Jazz and (b) Blues	2
Why? The form is very common in both styles, improvisation, use of blues scale etc.	2
<b>Total</b>	<b>/20</b>

(i)



(iv) [For copyright reasons, the bass riff from the *Peter Gunn* theme cannot be reproduced in this document.]

## Sample assessment task

### Music – Contemporary – ATAR Year 12

#### Task 4 – Unit 3

**Assessment type: Theory and composition** (Melody and accompaniment writing)

The paper will consist of three parts and will cover the following concepts:

- Rhythmic scansion and word setting
- Melody writing
- Accompaniment writing: piano or guitar, bass and drum-set.

**Conditions**

Time for the task: three weeks

Task to be distributed in Week 7 and then submitted and performed in Week 12

**Task weighting**

4% of the school mark for this pair of units

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Name: \_\_\_\_\_

(40 marks)

This task consists of three parts. Using the text and manuscript provided, respond to each of the following parts to create a Contemporary melody and accompaniment in a Pop style.

**Overall considerations**

- You need to ensure your composition incorporates stylistically suitable Contemporary and Pop compositional devices and techniques.
- Your work must be presented using staff notation and an accurate score which includes stylistically appropriate scoring conventions and performance directions, idiomatic notation, terminology and techniques.
- You will need to arrange to have your composition recorded using an audio file or you may select to perform your work by yourself to the class.

**Part One: Rhythmic scansion**

(9 marks)

You will be given two lines of text to use as the basis of a rhythmic scansion. You must include the following:

- an appropriate time signature and correct bar lines
- a range of note values and correctly grouped rhythms
- effective word scansion.

**Part Two: Melody writing**

(13 marks)

Using your rhythmic scansion as a basis, you are to write a suitable melody in a Pop style. You must include the following:

- effective melodic contour and climax
- range and suitability for the selected voice type
- appropriate tempo, dynamics and articulation to convey a suitable Pop style
- effective word painting.



**Part Three: Accompaniment writing**

(18 marks)

You will write a suitable accompaniment for your melody in a Pop style, using piano or guitar, bass and drum-set. Provide appropriate chords to fit your melody and make sure your accompaniment fits the selected chords. You must include the following:

- appropriate chords for the melody
- clear relationship to the selected chords
- range and technical capability for the piano or guitar, bass and drum set
- stylistically appropriate accompaniment part for piano or guitar
- stylistically appropriate bass and drum set parts
- appropriate dynamics, articulation and score indications
- neat and accurate score.

## Marking key for sample assessment task 4 – Unit 3

Standards of Achievement	Marks	Score
<b>Part One: Rhythmic scansion</b>		
<b>Time signature and bar lines</b>		
Selects an appropriate time signature to fit the given text and all bar lines are correct	3	/3
Selects an appropriate time signature for the given text, but not all bar lines are correct	1–2	
Selects an inappropriate time signature and bar lines are inconsistent or mostly incorrect	0	
<b>Range of note values and correctly grouped rhythms</b>		
Effectively uses a wide range of note values and all rhythms are correctly grouped	3	/3
Uses a reasonable range of note values and most rhythms are correctly grouped	1–2	
Uses a limited range of note values with several incorrect rhythmic groupings	0	
<b>Word scansion</b>		
Rhythms are appropriate for the words, with correctly placed accents and effective scansion, and some imaginative use of rhythm to enhance the text	3	/3
Rhythms are mostly appropriate for the words, with minor inconsistencies in accent placement and effective scansion	2	
Rhythms are sometimes inappropriate for the words, with some incorrectly placed accents and occasionally ineffective scansion	1	
Rhythms are mostly inappropriate for the words, with several incorrectly placed accents and mostly ineffective and/or inappropriate scansion	0	
<b>Total Part One</b>		<b>/9</b>
<b>Part Two: Melody writing</b>		
<b>Melodic contour and climax</b>		
Establishes and maintains effective melodic contour throughout and incorporates a clear and well-structured climax	4–5	/5
Establishes and mostly maintains suitable melodic contour throughout and incorporates a climax	2–3	
Melodic contour is inconsistent and sometimes ineffective and does not incorporate a suitable climax	1	
Melodic contour is limited and mostly ineffective and there is no evidence of a climax	0	
<b>Range and suitability</b>		
The melody is entirely within range and is suitable for the selected voice type	2	/2
The melody is mostly within range and suitability for the selected voice type	1	
The melody is not within range and is not suitably written for the selected voice type	0	
<b>Tempo, dynamics and articulation</b>		
Demonstrates effective use of tempo, dynamics and articulation to convey a suitable Pop style	3	/3
Demonstrates appropriate use of tempo, dynamics and articulation to convey a mostly suitable Pop style	2	
Demonstrates inconsistent and sometimes ineffective use of tempo, dynamics and articulation and Pop style	1	
Demonstrates minimal or mostly ineffective use of tempo, dynamics and articulation and Pop style	0	
<b>Word painting</b>		
Incorporates effective examples of word painting	3	/3
Incorporates some effective examples of word painting	2	
Incorporates minimal and mostly ineffective examples of word painting	1	
Does not incorporate any examples of word painting	0	
<b>Total Part Two</b>		<b>/13</b>

Standards of Achievement	Marks	Score
<b>Part Three: Accompaniment</b>		
<b>Chord selection</b>		
Selects appropriate and correct chords for the melody	2	/2
Selects chords that are mostly appropriate for the melody	1	
Selects several chords that are inappropriate for the melody	0	
<b>Relationship to selected chords</b>		
The accompaniment demonstrates a clear relationship to the selected chords	3	/3
The accompaniment demonstrates a relationship to the selected chords, with occasionally incorrect notes	2	
The accompaniment demonstrates some relationship to the selected chords with several incorrect notes	1	
The accompaniment demonstrates little relationship to the selected chords with mostly incorrect notes	0	
<b>Range and technical capability</b>		
The accompaniment is entirely within the range and technical capability of all accompanying instruments	2	/2
The melody is mostly within the range and technical capability of all accompanying instruments, or one or more parts are incorrect	1	
The melody is not within the range and technical capability for any of the accompanying instruments, or there are several errors in most parts	0	
<b>Piano or guitar accompaniment</b>		
The piano or guitar accompaniment is stylistically appropriate and effectively supports the melody throughout	3	/3
The piano or guitar accompaniment is mostly stylistically appropriate and provides some support for the melody	2	
The piano or guitar accompaniment is stylistically inconsistent and offers minimal support for the melody	1	
The piano or guitar accompaniment is stylistically inconsistent and mostly incorrect, and offers no support for the melody	0	
<b>Bass and drum set parts</b>		
The bass and drum set parts are stylistically appropriate, correctly notated and effectively support the melody throughout	3	/3
The bass and drum set parts are mostly stylistically appropriate and correctly notated and provide some support for the melody	2	
The bass and drum set parts are stylistically inconsistent, contain some errors in notation and offer minimal support for the melody	1	
The bass and drum set parts are stylistically inconsistent and mostly incorrect, and offer no support for the melody	0	
<b>Dynamics, articulation and score indications</b>		
Demonstrates effective use of dynamics articulation and score indications to convey a suitable Pop style	3	/3
Demonstrates appropriate use of dynamics articulation and score indications to convey a mostly suitable Pop style	2	
Demonstrates inconsistent and sometimes ineffective use of dynamics articulation and score indications and a Pop style	1	
Demonstrates minimal or mostly ineffective use of dynamics articulation and score indications and a Pop style	0	
<b>Neat and accurate score</b>		
Produces a neat and accurate score	2	/2
Produces a mostly neat score with some inconsistencies and errors in scoring	1	
Produces an untidy and poorly presented score with several errors	0	
<b>Total Part Three</b>		<b>/18</b>
<b>Final total</b>		<b>/40</b>

## Sample assessment task

### Music – Contemporary – ATAR Year 12

#### Task 6 – Unit 4

**Assessment type: Practical – Performance**

Students will present a selection of technical work to the class which has been selected in consultation with their instrumental/vocal teacher.

**Conditions**

Formal in-class assessment, Semester 2, Week 5

**Task weighting**

5% of the school mark for this pair of units

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Name \_\_\_\_\_

(27 marks)

**Technical work**

A selection of technical work, consisting of ten items, or a technical study is to be performed (refer to the technical work support material outlined in the *Music Resource package for the practical component*).

Options:

- a variety of 10 scales or technical items must be presented, with at least one of every scale type or item represented
- a technical study or studies
- a combination of scales and study

The final list of technical work/repertoire assessment must be signed by your instrumental/vocal teacher prior to your assessment and submitted on the day of your performance.

You will be marked on accuracy, technique and musicianship, tone quality and control. A copy of the marking key will be provided for you as a checklist when practising.

## Marking key for sample assessment task 6 – Unit 4

Technical Work Assessment			
Accuracy	Marks	Technique and Musicianship	Marks
Performs all scales/technical items with complete accuracy in pitch and intonation	10	Performs all scales/technical items with confidence, consistently demonstrating excellent control and accuracy of rhythm, tempo, phrasing and articulation. Applies appropriate dynamics and technique	10
Performs scales/technical items with only very slight and infrequent blemishes or hesitations in pitch/intonation	8–9	Performs scales/technical items confidently, maintaining control and accuracy of rhythm, tempo, phrasing and articulation. Applies appropriate dynamics and technique	8–9
Performs scales/technical items competently, and recovers well from occasional blemishes or hesitations in pitch/intonation	6–7	Performs scales/technical items with confidence, generally maintaining control and accuracy of rhythm, tempo, phrasing and articulation. Application of dynamics and technique is reasonably consistent	6–7
Performs scales/technical items competently; however, some blemishes and hesitations in pitch/intonation reduce the overall fluency	4–5	Performs scales/technical items with some confidence, generally maintaining control and accuracy of rhythm, tempo, phrasing and articulation. Inconsistently applies dynamics and technique	4–5
Demonstrates limited competence in performing scales/technical items, with a number of blemishes and hesitations in pitch/intonation adversely affecting the fluency of presentation	2–3	Performs scales/technical items with limited confidence; however, is able to demonstrate some control and accuracy of rhythm, tempo, phrasing and articulation. Application of dynamics and technique is limited	2–3
Demonstrates minimal competence in performing scales/technical items, with significant blemishes and hesitations in pitch/intonation greatly affecting the fluency of presentation	1	Demonstrates minimal confidence in performing scales/technical items, reflecting limited or no application, resulting in very little or no control of rhythm, tempo, phrasing and articulation. Application of dynamics and technique is seldom evident	1
<b>Tonal quality and control</b>			
Consistently performs with excellent tonal quality and control across all registers and dynamic ranges			4
Performs with proficient tonal quality and control with only slight and infrequent lapses			3
Performs with inconsistent tonal quality and control, but recovers well from minor lapses			2
Performs with significant and frequent lapses in tonal quality and control			1
<b>Correct number and range of scales</b>			
Plays the correct number of scales/technical items, and includes a range of different scale types/technical items and articulations/bowings			2
Plays the correct number of scales/technical items, but does not include a range of different scale types/technical items and articulations/bowings			1
Does not play the correct number of scales/technical items and does not include a range of different scale types/technical items and articulations/bowings			0
<b>List signed and approved by instrumental/vocal teacher</b>			
Provides a signed list of technical work approved by the instrumental/vocal teacher			1
<b>Total mark</b>			<b>/27</b>

## Sample assessment task

### Music – Contemporary – ATAR Year 12

#### Task 9 – Unit 4

**Assessment type: Cultural and historical analysis**

The paper contains three sections and will cover the following concepts: aural and visual analysis questions based on the works studied this semester, identifying the work, composer; section; instrumentation; use of musical elements; form; compositional devices and programmatic features.

**Conditions**

Time for the task: 60 minutes

Formal in-class assessment, Semester 2, Week 8

**Task weighting**

4% of the school mark for this pair of units

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Name \_\_\_\_\_ (50 marks)

**Comparative aural and visual analysis**

You will be provided with three Pop music excerpts in different formats covering a range of styles.

**Extract One:** Aural analysis of a recorded excerpt (15 marks)

**Extract Two:** Visual analysis of a score excerpt (15 marks)

**Excerpt Three:** Aural and visual analysis of an audio-visual excerpt (20 marks)

You will be required to address the following criteria for each excerpt:

- identify the decade and style represented for each excerpt
- identify a possible artist/s for each excerpt
- identify the form of each excerpt
- address a minimum of four criteria for each excerpt, writing at least two sentences to justify your response
- refer to specific bars or sections within the score or sections in the audio-visual footage to support each criteria selected
- identification of at least four of the following:
  - type of voice/s and vocal style
  - instrumentation
  - tempo, metre and rhythm
  - tonality, melodic and harmonic elements
  - textural features
  - dynamics and articulations
  - compositional devices
  - instrumental and vocal timbres and colouristic effects.

**E Excerpt Three: Audio-visual:** In addition to the above criteria, you will also be expected to comment on the use of staging, sound and production techniques in your analysis, explaining how these factors correlate with or support and enhance the role and use of the listed elements of music.

*For copyright reasons, copies of the scores cannot be provided. Teachers should select a range of Pop music excerpts, representing different artists and styles.*

*(The student response can be in any form or a number of different forms depending on the example and the cohort. The response could be as part of a table that correlates with the marking key, as a series of short paragraphs or dot points, an extended response, specific questions related to the dot points or a combination of responses across the three excerpts.)*

## Marking key for sample assessment task 9 – Unit 4

Description	Marks
<b>Aural analysis – recorded excerpt</b>	
<b>Identification of decade and style</b>	<b>/2</b>
Correctly identifies decade and style	2
Correctly identifies decade or style	1
Incorrectly identifies decade and style	0
<b>Identification of possible artist/s</b>	<b>/1</b>
Correctly identifies possible artist/s	1
Incorrectly identifies possible artist/s	0
<b>Identification of form</b>	<b>/1</b>
Correctly identifies form	1
Incorrectly identifies form	0
<b>Criteria</b>	<b>/8</b>
Addresses at least four criteria, providing detailed and insightful discussion for each	7–8
Addresses at least four criteria, providing detailed discussion for most	5–6
Addresses only 2–3 criteria, providing some discussion for most	3–4
Addresses only 1–2 criteria, providing minimal discussion	1–2
Does not address or incorrectly addresses criteria, providing minimal, incorrect or no discussion	0
<b>Evidence from the recording</b>	<b>/3</b>
Provides several examples of evidence from the recording to support analysis	3
Provides some examples of evidence from the recording that mostly supports analysis	2
Provides minimal evidence from the recording that is mostly unsupportive	1
Provides no evidence from the recording or provides evidence that is incorrect and unsupportive	0
<b>Total for Aural analysis</b>	<b>/15</b>
<b>Visual analysis – score excerpt</b>	
<b>Identification of decade and style</b>	<b>/2</b>
Correctly identifies decade and style	2
Correctly identifies decade or style	1
Incorrectly identifies decade and style	0
<b>Identification of possible artist/s</b>	<b>/1</b>
Correctly identifies possible artist/s	1
Incorrectly identifies possible artist/s	0
<b>Identification of form</b>	<b>/1</b>
Correctly identifies form	1
Incorrectly identifies form	0
<b>Criteria</b>	<b>/8</b>
Addresses at least four criteria, providing detailed and insightful discussion for each	7–8
Addresses at least four criteria, providing detailed discussion for most	5–6
Addresses only 2–3 criteria, providing some discussion for most	3–4
Addresses only 1–2 criteria, providing minimal discussion	1–2
Does not address or incorrectly addresses criteria, providing minimal, incorrect or no discussion	0
<b>Evidence from the score</b>	<b>/3</b>
Provides several examples of evidence from the score to support analysis	3
Provides some examples of evidence from the score that mostly supports analysis	2
Provides minimal evidence from the score that is mostly unsupportive	1
Provides no evidence from the score or provides evidence that is incorrect and unsupportive	0
<b>Total for Visual analysis</b>	<b>/15</b>



Description	Marks
<b>Aural and Visual analysis – audio visual excerpts</b>	
<b>Identification of decade and style</b>	<b>/2</b>
Correctly identifies decade and style	2
Correctly identifies decade or style	1
Incorrectly identifies decade and style	0
<b>Identification of possible artist/s</b>	<b>/1</b>
Correctly identifies possible artist/s	1
Incorrectly identifies possible artist/s	0
<b>Identification of form</b>	<b>/1</b>
Correctly identifies form	1
Incorrectly identifies form	0
<b>Criteria</b>	<b>/8</b>
Addresses at least four criteria, providing detailed and insightful discussion for each	7–8
Addresses at least four criteria, providing detailed discussion for most	5–6
Addresses only 2–3 criteria, providing some discussion for most	3–4
Addresses only 1–2 criteria, providing minimal discussion	1–2
Does not address, or incorrectly addresses criteria, providing minimal, incorrect or no discussion	0
<b>Use of staging, sound and production techniques</b>	<b>/5</b>
Provides detailed discussion, explaining how the staging, sound and production techniques correlate with or support and enhance the role and use of music elements	5
Provides some discussion, explaining how the staging, sound and production techniques correlate with or support and enhance the role and use of music elements	3–4
Provides minimal discussion, explaining how the staging, sound and production techniques correlate with or support and enhance the role and use of music elements	1–2
Provides no discussion, or provides discussion that is incorrect	0
<b>Evidence from the audio visual footage</b>	<b>/3</b>
Provides several examples of evidence from the audio visual footage to support analysis	3
Provides some examples of evidence from the audio visual footage that mostly supports analysis	2
Provides minimal evidence from the audio visual footage that is mostly unsupportive	1
Provides no evidence from the audio visual footage or provides evidence that is incorrect and unsupportive	0
<b>Total for Aural and Visual analysis</b>	<b>/20</b>
<b>Final total for all analysis examples</b>	<b>/50</b>