



SAMPLE ASSESSMENT TASKS

MUSIC

GENERAL YEAR 11

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Sample assessment task

Music – General Year 11

Task 3 (written)

Assessment type

Aural and theory

This paper consists of six questions and covers the following concepts:

- scales and intervals
- chords and chord progressions
- rhythmic and melodic dictations.

Conditions

Time for the task: 55 minutes

Formal in-class assessment, Semester 1, Week 15

Task weighting

6% of the school mark for this pair of units

Aural and theory test **(33 marks)**

Question 1 **(5 marks)**

(a) Scale recognition: name the scales on which these excerpts are based. (3 marks)

(i) _____ (ii) _____ (iii) _____

(b) Scale writing: write an F major pentatonic scale in treble clef. (2 marks)

Question 2 **(4 marks)**

Interval recognition: identify the following intervals, selecting from the following options.

min 2nd, maj 2nd, min 3rd, maj 3rd, perf 4th, perf 5th, perf 8^{ve}

(a) _____ (b) _____ (c) _____ (d) _____

Marking key for sample assessment task 3 (written)

Aural and theory test (33 marks)

Question 1 (5 marks)

(a) Scale recognition: listen to the excerpts and name the scale which they are based on. (3 marks)



Description	Marks
One mark per correct answer	1–3
Total	/3
Answers could include	
<ul style="list-style-type: none"> (i) Major pentatonic (ii) Major (iii) Major pentatonic 	

(b) Scale writing: write an F major pentatonic scale in treble clef. (2 marks)



Description	Marks
Scale written correctly	2
Total	/2

Question 2 (4 marks)

Interval recognition: identify the following intervals, selecting from the following options.

min 2nd, maj 2nd, min 3rd, maj 3rd, perf 4th, perf 5th, perf 8^{ve}

Description	Marks
One mark per correct answer	1–4
Total	/4
Answers could include	
<ul style="list-style-type: none"> (i) major 3rd (ii) perfect 4th (iii) major 2nd (iv) minor 3rd 	

Question 3

(7 marks)

- (a) Chord progressions: identify the four chords in the following progression, providing the correct Roman numeral. The following chords may be used: I, IV and V. The tonic chord will be heard before the progression is played. (4 marks)

Description	Marks
One mark per correct answer	1–4
Total	/4
Answers could include	
<ul style="list-style-type: none"> • (i) IV • (ii) I • (iii) V • (iv) I 	

- (b) Chord writing: write the following chords in the clefs specified. (3 marks)



Note: key signatures not required.

Description	Marks
One mark per chord	1–3
Total	/3

Question 4

(3 marks)

Time signatures: Identify the correct time signature for the following excerpts, selecting from the following options. $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$

Description	Marks
One mark per correct time signature	1–3
Total	/3
Answers could include	
<ul style="list-style-type: none"> • (i) $\frac{3}{4}$ • (ii) $\frac{4}{4}$ • (iii) $\frac{3}{4}$ 	

(b) What is the form of this example?

Description	Marks
Ternary	1
Total	/1

Sample assessment task

Music – General Year 11

Task 6 (written)

Assessment type

Composing and arranging

This paper consists of two questions and covers the following concepts:

- melody writing in ternary form
- harmonisation.

Conditions

Time for the task: 55 minutes

Formal in-class assessment, Semester 2, Week 5

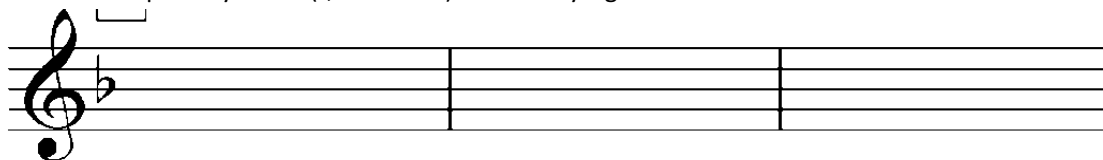
Task weighting

5% of the school mark for this pair of units

Harmonisation and melody writing**(18 marks)**

The following melodic excerpt represents the A section of a piece in ternary form. Follow these instructions to complete a 12-bar ternary form melody and provide a suitable harmonic outline:

- compose a contrasting 4 bar 'B' melody
- repeat the 4 bar 'A' melody, altering the ending (at least the last bar) to finish on the tonic chord
- include appropriate tempo and dynamics
- write out the primary triads (I, IV and V) for the key signature indicated below



- harmonise the complete melody (including the A section) by writing suitable chord symbols above the staff. This can be done before or after you write your melody, or the melody and harmony can be worked out at the same time.

A

B

A'

Marking key for sample assessment task 6 (written)

Harmonisation and melody writing

(18 marks)

Description	Marks
Music ideas and elements	
Demonstrates excellent skills in developing, establishing and maintaining musical ideas and melodic shape Establishes a clear and well-supported climax, and maintains a clear sense of tonality	4
Demonstrates sound skills in developing, establishing and maintaining musical ideas and melodic shape Includes a climax and maintains a clear sense of tonality	3
Demonstrates some skills in developing, establishing and maintaining musical ideas and melodic shape Demonstrates some evidence of a climax, but it is not well prepared or supported. Mostly maintains tonality throughout	2
Demonstrates little or no evidence of developing, establishing and maintaining musical ideas and melodic shape Little evidence of, or ineffective use of, a climax with an inconsistent sense of tonality	1
Subtotal	/4
Final A section	
Alters the final A section of the melody to clearly finish on the tonic	1
Subtotal	/1
Expressive elements	
Demonstrates effective use of dynamics and articulation	3
Demonstrates an inconsistent and sometimes ineffective use of dynamics and articulation	2
Demonstrates little and/or inappropriate use of dynamics and articulation	1
Subtotal	/3
Tempo indication	
Includes an appropriate tempo indication	1
Subtotal	/1
Primary triads	
Provides three correct primary triads for the given key on the manuscript provided	3
Provides two correct primary triads for the given key on the manuscript provided	2
Provides one correct primary triad on the manuscript provided	1
Subtotal	/3
Harmonisation	
Provides appropriate chords for all sections of the completed melody	4
Provides mostly appropriate chords for all sections of the completed melody	3
Provides some appropriate chords for all or most sections of the completed melody	2
Provides mostly inappropriate chords for most sections of the completed melody	1
Subtotal	/4
Score	
Presents a clear and accurate score	2
Produces a mostly incomplete and/or inaccurate score	1
Subtotal	/2
Total	/18

Sample assessment task

Music – General Year 11

Task 4 (written)

Assessment type	Investigation and analysis This paper contains two sections and consists of the following: <ul style="list-style-type: none"> • general questions about program music, composers and works studied • aural and visual analysis questions based on the works studied this semester identifying the work, composers, section and instrumentation, use of musical elements, form, compositional devices and programmatic features.
Conditions	Time for the task: 55 minutes Formal in-class assessment, Semester 1, Week 15
Task weighting	6% of the school mark for this pair of units

Aural and visual analysis test: program music (70 marks)

Question 1 (10 marks)

(a) Define program music. (1 mark)

(b) Name three different types of program music, providing a representative work and composer for each. (9 marks)

Type of program music	Work	Composer

Question 2**(7 marks)**

- (a) Two of the set works feature themes of death and witchery. Name the works and composers, and state the instrument which tolls midnight to signify the beginning of the witching hour.

(6 marks)

Work	Composer	Instrument

- (b) In one of the set works, the witching hour is halted by the approaching dawn. Which instrument signifies the dawn breaking in one of the above works? **(1 mark)**

Question 3**(4 marks)**

What is meant by thematic transformation? Select one of the works studied this semester and discuss how this concept has been used to reflect the programmatic features of the work from movement to movement.

Question 4**(8 marks)**

Two of the works studied this term are based on themes of nature or depict the surrounding countryside. Name the two pieces and their composers, and provide two ways in which the composer has used the music to reflect these natural themes.

Work	Composer	Natural themes
		<ul style="list-style-type: none"> • •
		<ul style="list-style-type: none"> • •

Aural analysis

Listen to the music recordings and answer the following questions.

Example 1 (8 marks)

(a) Name the title, composer and section of the piece portrayed in this excerpt. (3 marks)

Title: _____

Composer: _____

Section: _____

(b) What is the time signature for this excerpt and why is it appropriate for the music being played? (2 marks)

(c) Name the percussion instrument featured in this excerpt. (1 mark)

(d) What is the tonality of this excerpt? (1 mark)

(e) Who wrote the literary material that this work is based on? (1 mark)

Example 2 (9 marks)

(a) Name the title, composer and section of the music that is represented in this example. (3 marks)

Title: _____

Composer: _____

Section of music represented: _____

(b) Give two examples that explain how the composer has used music to represent the character portrayed. (2 marks)

(c) Who wrote the original poetry used as the basis of this work? (1 mark)

(d) This particular section is based on a well-known piece of music. Name the piece, state how it has been used in this excerpt and why it is an interesting choice of repertoire for this section.

(3 marks)

Example 3 (9 marks)

(a) Name the title, composer and section of the piece portrayed in this excerpt. (3 marks)

Title: _____

Composer: _____

Section: _____

(b) Briefly outline the program for this section and discuss two ways in which the composer uses the instrumentation and music to enhance the program at this point. (2 marks)

(i) _____

(ii) _____

(c) Using two examples, describe how the composer changes and develops the thematic material from the first section to the final section of this work to reflect programmatic developments. (4 marks)

(i) _____

(ii) _____

Score analysis

Examine the given score excerpts and answer the following questions.

Example 1

(6 marks)

(a) What piece of music does this excerpt come from? (1 mark)

(b) Who is the composer of this work? (1 mark)

(c) Which instrument plays the given fragment? (1 mark)

(d) What is happening at this point in the piece programmatically? (1 mark)

(e) This piece shares similar thematic features with another work by the same composer. Name the other work and discuss the suitability and similarity of the thematic material. (2 marks)

Example 2**(9 marks)**

(a) Name the work from which this excerpt is taken.

(1 mark)

(b) Name the composer.

(1 mark)

(c) What is the title of this section in the work?

(1 mark)

(d) How does the composer use the instrumentation and music to enhance the programmatic features of this section?

(2 marks)

(e) (i) What form is this piece in?

(1 mark)

(ii) Mark the sections on the score using letter names.

(3 marks)

Marking key for sample assessment task 4 (written)

Aural and visual analysis test: program music

(70 marks)

Question 1

(10 marks)

(a) Define program music.

(1 mark)

Description	Marks
Defines program music correctly	1
Total	/1

Answers could include

- Music that tells a story, depicts a picture or mood, or characteristics of a place or culture. Program music can be written for a play, ballet or film and can take the form of a one-movement work or be attached to an existing musical form, such as symphony or chamber music.

(b) Name three different types of program music, providing a representative work and composer for each. (9 marks)

Description	Marks
One mark per correct program music	3
One mark per correct representative work	3
One mark per correct composer	3
Total	/9

Answers could include

- **Type of program music:** Incidental music, **Work:** *Peer Gynt*, **Composer:** Grieg
- **Type of program music:** Program symphony, **Work:** *Symphonie Fantastique*, **Composer:** Berlioz
- **Type of program music:** Symphonic poem, **Work:** *Die Moldau*, **Composer:** Smetana

Accept other relevant answers.

Question 2

(7 marks)

(a) Two of the set works feature themes of death and witchery. Name the works and composers, and state the instrument which tolls midnight to signify the beginning of the witching hour.

(6 marks)

Description	Marks
One mark per correct works	2
One mark per correct composer	2
One mark per correct instrument	2
Total	/6

Answers could include

- (i) **Work:** *Danse Macabre*, **Composer:** Saint-Saëns, **Instrument:** Harp or French horn
- (ii) **Work:** *Symphonie Fantastique*, **Composer:** Berlioz, **Instrument:** Tubular bells

- (b) In one of the set works, the witching hour is halted by the approaching dawn. Which instrument signifies the dawn breaking in one of the above works? (1 mark)

Description	Marks
<i>Danse Macabre</i> – oboe	1
Total	/1

Question 3 (4 marks)

What is meant by thematic transformation? Select one of the works studied this semester and discuss how this concept has been used to reflect the programmatic features of the work from movement to movement.

Description	Marks
Definition of thematic transformation	1
Correct use of terminology for the work represented	1
Discussion of the transformation of the theme in each movement according to the program	1–2
Total	/4

Answer could include, but is not limited to:

Thematic transformation is the idea of a recurring theme or motif in a musical work that alters or transforms according to a program. This can be done through instrumentation or key, or rhythmic, melodic or harmonic features.

Berlioz uses an *idée fixe* representing the lover/woman throughout all five movements of *Symphonie Fantastique*. The first two movements have the strings depicting the woman with dance-like characteristics; the third depicts the theme in a pastoral setting, played by the flute and oboe; the fourth is a brief melody on the clarinet before the artist's head comes off after he dreams he has murdered his lover; and the fifth is played by the piccolo clarinet in Eb, depicting a shrieking witch, with the woman coming back from the dead to haunt and taunt the artist at his funeral.

Beethoven uses the fate motif throughout his fifth symphony to represent his struggle with deafness and thoughts of death, 'the hand of fate knocking at the door'. The first movement is governed by the four-note motif, with even the second subject devolving into it; the second movement offers some relief with a flowing set of variations; the third movement, a *scherzo*, uses the rhythm of the fate motif disappearing into almost nothing before exploding into the fourth movement in C major, representing his triumph over death. There is a brief return to the more ominous features of the third before the coda features variants of the opening motif in a joyous conclusion.

Question 4 (8 marks)

Two of the works studied this term are based on themes of nature or depict the surrounding countryside. Name the two pieces and their composers that do this and provide two ways in which the composer has used the music to reflect these natural themes.

Description	Marks
Composer	1–2
Program piece	1–2
Description of programmatic natural features	1–4
Total	/8

Answer could include, but is not limited to:**Work:** *Die Moldau* **Composer:** Smetana

- Bubbling brook at the opening, flute playing swirling passages representing the movement of the water
- Full orchestra at the end and major tonality to represent the river at its widest, coursing through the city and out to the ocean

Work: *Symphony no 6 (pastoral)* **Composer:** Beethoven

- Use of percussion to represent the thunder and lightning of the storm
- Percussive use of instruments to represent rain and increase in numbers and types of instruments and dynamics to represent different aspects of the storm

Aural analysis**Example 1****(8 marks)**

- (a) Name the title, composer and section of the piece portrayed in this excerpt.
- (3 marks)**

Description	Marks
Title: <i>Peer Gynt</i>	1
Composer: Grieg	1
Section: 'Anitra's Dance'	1
Total	/3

- (b) What is the time signature for this excerpt and why is it appropriate for the music being played?
- (2 marks)**

Description	Marks
Time signature: $\frac{3}{4}$, simple triple	1
Reflects the dance-like characteristics	1
Total	/2

- (c) Name the percussion instrument featured in this excerpt.
- (1 mark)**

Description	Marks
Triangle	1
Total	/1

- (d) What is the tonality of this excerpt?
- (1 mark)**

Description	Marks
Minor	1
Total	/1

- (e) Who wrote the literary material that this work is based on?
- (1 mark)**

Description	Marks
Henrik Ibsen	1
Total	/1

Example 2**(9 marks)**

(a) Name the title, composer and section of the music that is represented in this example.

(3 marks)

Description	Marks
Title: <i>Carnival of the Animals</i>	1
Composer: Saint-Saëns	1
Section: 'Tortoises'	1
Total	/3

(b) Give two examples that explain how the composer has used music to represent the character portrayed.

(2 marks)

Description	Marks
One mark for each correct example	2
Total	/2
Answers could include	
Slow tempo, low register of strings, <i>legato</i> melody, soft dynamics, parody of can-can theme.	

(c) Who wrote the original poetry used as the basis of this work?

(1 mark)

Description	Marks
Ogden Nash	1
Total	/1

(d) This particular section is based on a well-known piece of music. Name the piece, discuss how it has been used in this excerpt and why it is an interesting choice of repertoire for this section.

(3 marks)

Description	Marks
One mark for naming the piece	1
One mark for discuss how it has been used in this excerpt	1
One mark for explaining why it is an interesting choice of repertoire for this section	1
Total	/3
Answers could include	
Can-can theme, usually a fast-paced high-spirited dance associated with high leg kicking dancers and not really appropriate for slow moving tortoises. Tempo is slowed right down, the theme is played in a <i>legato</i> manner in the lower registers of the strings, and the rhythm feels cleverly displaced with the piano playing a triplet ostinato pattern against a simple time melody. Occasional deliberate dissonances to represent the clumsy nature of tortoises, and perhaps one falling over in the attempt.	

Example 3

(9 marks)

(a) Name the title, composer and section of the piece portrayed in this excerpt. **(3 marks)**

Description	Marks
Title: <i>Die Moldau</i>	1
Composer: Bedrich Smetana	1
Section: Part 3 – ‘The Hunt’	1
Total	/3

(b) Briefly outline the program for this section and discuss **two** ways in which the composer uses the instrumentation and music to enhance the program at this point. **(2 marks)**

Description	Marks
One mark for each explanation of way in which the composer uses the instrumentation and music to enhance the program at this point	2
Total	/2
Answers could include	
Depicts hunters on horseback pursuing their prey through the forests lining the river. The brass represents the hunting calls and the dotted rhythms, and the energetic strings depict the galloping horses.	

(c) Using two examples, describe how the composer changes and develops the thematic material from the first section to the final section of this work to reflect programmatic developments. **(4 marks)**

Description	Marks
Correctly provides an example of how the composer changes and develops thematic material to reflect programmatic developments in the opening section	1–2
Correctly provides an example of how the composer changes and develops thematic material to reflect programmatic developments in the closing section	1–2
Total	/4
Answers could include	
(i) Opening section: two springs, represented by two flutes, meet to form the Moldau. They play lightly, quickly, like the two streams coursing towards each other. The quiet nature and rippling runs in the flutes of this section emphasise the small beginnings of the great river high in the mountains. Closing section: the whole orchestra plays, with the brass featured to depict the grandeur and the regal beauty of Prague as the river courses through the city. The dynamic level is louder, the orchestra has increased in size and the piece has modulated to a major key for the final celebratory section.	

Score analysis

Note: for copyright reasons, score excerpts cannot be provided.

Example 1 (Opening 9 bars of the score) (6 marks)

(a) What piece of music does this excerpt come from? (1 mark)

Description	Marks
<i>Danse Macabre</i>	1
Total	/1

(b) Who is the composer of this work? (1 mark)

Description	Marks
Saint-Saëns	1
Total	/1

(c) Which instrument plays the given fragment? Violin (1 mark)

Description	Marks
Violin	1
Total	/1

(d) What is happening at this point in the piece programmatically? (1 mark)

Description	Marks
Death is tuning his violin to urge the skeletons to rise up and dance.	1
Total	/1

(e) This piece shares similar thematic features with another work by the same composer. Name the other work and discuss the suitability and similarity of the thematic material. (2 marks)

Description	Marks
The motif played by the xylophones representing the dancing rattling bones is also featured in 'Fossils' from <i>Carnival of the Animals</i> .	2
Total	/1

Example 2 (9 marks)

(Complete score for 'The Elephant' section of *Carnival of the Animals*, bars 1–52)

(a) What piece of music does this excerpt come from? (1 mark)

Description	Marks
<i>Carnival of the Animals</i>	1
Total	/1

(b) Who is the composer of this work? (1 mark)

Description	Marks
Saint-Saëns	1
Total	/1

(c) What is the title of this section in the work? (1 mark)

Description	Marks
'The Elephant'	1
Total	/1

(d) How does the composer use the instrumentation and music to enhance the programmatic features of this section? (2 marks)

Description	Marks
One mark for each correct example	2
Total	/2
Answers could include	
Low register of the double bass, forte dynamics, big piano chords to communicate a sense of size, breadth and weight. Clear beat and simple, clear rhythms and accents to emulate the elephant's slow cumbersome movements and heavy tread.	

(e) (i) What form is this piece in? Ternary form (1 mark)

Description	Marks
Ternary form	1
Total	/1

(ii) Mark the sections on the score using letter names. (3 marks)

Description	Marks
A: bars 1–20	1
B: bars 21–36	1
A: bars 37–52	1
Total	/3

Sample assessment task

Music – General Year 11

Task 2a (written)

Assessment type	Investigation and analysis
	This task involves researching a style of music and presenting this research to the class.
	Note: for Task 2b you will be required to compose or arrange a melody in the context and style researched, using available technology to notate and record your ideas. You will then perform your composition or arrangement to the class in Week 10 (Performance Task 3).
Conditions	Time for the task: three weeks, to be submitted in Semester 1, Week 9
Task weighting	6% of the school mark for this pair of units

Investigation task: rock music of the 1970s

(17 marks)

You are to research the development of one of the following 1970s rock styles:

- progressive rock
- blues-based British rock
- hard rock
- disco
- glam rock
- singer/songwriter
- punk
- new wave.

You will be given one class session in the library to research the chosen rock style and will complete the rest of the assignment at home. You will present a slide show summary of your research to the class that includes:

- details about the development of a rock style in the 1970s
- details about social and historical characteristics of the time that influenced the rock style
- discussion of the significance and contribution of at least two performing artists/bands to the development of the style
- detailed reference to at least four music elements
- a bibliography that includes both text and online sources and can include audio references to enhance your presentation.

Music elements:

- duration and rhythm (metre, drum part)
- pitch (melodic and harmonic elements, e.g. key, scale, chords)
- texture
- timbre

- expression and articulation (instrumental technique)
- lyrics
- form (length of songs, use of improvisation, song structure etc.)

Sociohistorical context:

- important social issues and events at the time
- attitudes, fashion, recording technology etc.

Reference to songwriters/performers in the style:

- refer to at least two important songs/songwriters and discuss their significance and contribution to the development of the style they represent.

Marking key for sample assessment task 2a (written)

Investigation task: rock music of the 1970s

Description	Marks
Description of musical characteristics	
Provides a detailed and accurate description of relevant musical characteristics of the chosen style	4
Provides a relatively detailed description of relevant musical characteristics of the chosen style	3
Provides a description of some relevant musical characteristics of the chosen style	2
Provides a limited description of some relevant musical characteristics of the chosen style, some of which may be incorrect or irrelevant	1
Subtotal	/4
Analysis of music elements	
Makes detailed reference to several music elements and outlines their use in the music style being discussed	3
Makes some reference to a few music elements, inconsistently outlining their use in the music style being discussed	2
Makes limited reference to music elements, inappropriately and/or incorrectly outlining their use in the music style being discussed	1
Subtotal	/3
Description of sociohistorical context	
Provides detailed and relevant information about the sociohistorical context of the chosen style	4
Provides detailed information about the sociohistorical context of the chosen style	3
Provides some details and mostly relevant information about the sociohistorical context of the chosen style	2
Provides limited details or includes mostly irrelevant and/or incorrect information about the sociohistorical context of the chosen style	1
Subtotal	/4
Use of musical examples to illustrate style	
Refers to and includes examples of at least two important songs/songwriters, effectively discussing the contribution they made to the development of a music style	4
Refers to and includes examples of at least two important songs/songwriters, provides a mostly effective discussion of the contribution they made to the development of a music style	3
Refers to and includes examples of at least two important songs/songwriters. Discusses with some inaccuracies, or a lack of detail, the contribution they made to the development of a music style	2
Refers to two musical examples with significant inaccuracies or lack of detail, or refers to only one example	1
Subtotal	/4

Presentation	
Delivers a structured and coherent presentation with good use of audio and visual material to illustrate an understanding of the style	2
Delivers a mostly coherent with some use of audio and visual material to illustrate an understanding of the style	1
Subtotal	/2
Total	/17

Sample assessment task

Music – General Year 11

Task 2b (written)

Assessment type	Composing and arranging
	This task involves melody writing/arranging in the style researched for Task 2a.
Conditions	Time for the task: three weeks
	To be submitted in Semester 1, Week 9 and performed in class in Week 10
Task weighting	5% of the school mark for this pair of units

Melody writing/arranging

(16 marks)

You are to compose and arrange a melody in the context and style you researched for Task 2a. You can use available technology to notate and record your ideas, using appropriate notation to suit the selected context. For example, you could use slash notation/TAB notation for a guitar part, and must use drum set notation if writing for drum kit. You will be given some class time to complete and practise this task.

You must ensure:

- your melody is 12 bars in length with a clear melodic contour (and if your melody is to be harmonised, it must clearly fit the chord structure)
- you write the melody within the range and technical capability of the instrument/s and/or voice/s you are writing for
- you include an appropriate tempo indication, dynamics and articulation, including any additional expressive devices and timbral effects that might be stylistically suitable such as scoops, bends, hammer-ons, pull-offs, *glissando* etc.
- your melody is stylistically appropriate and reflects the context and style researched in Investigation Task 2a
- your score is neat, legible and demonstrates correct score layout, alignment and appropriate notation.

Marking key for sample assessment task 2b (written)

Melody writing/arranging

Description	Marks
Music ideas and elements	
Establishes and maintains a clear sense of tonality and demonstrates excellent skills in developing, establishing and maintaining musical ideas and melodic contour (and clearly fits chords if used)	4
Maintains tonality and demonstrates sound skills in developing, establishing and maintaining musical ideas and melodic contour (fitting most of the chords if used)	3
Mostly maintains tonality throughout and demonstrates some skills in developing, establishing and maintaining musical ideas and melodic contour (fitting some chords)	2
Inconsistently maintains tonality and demonstrates little evidence of developing, establishing and maintaining musical ideas and melodic contour (fitting few chords)	1
Subtotal	/4
Range and technical capability	
Correctly writes within the range and capability of the chosen instrument/s and/or voice/s	2
Mostly writes within the range and capability of the chosen instrument/s and/or voice/s with some errors	1
Subtotal	/2
Dynamics and articulation	
Demonstrates effective use of dynamics and articulation	3
Demonstrates an inconsistent and sometimes ineffective application of dynamics and articulation	2
Demonstrates little and/or inappropriate use of dynamics and articulation	1
Subtotal	/3
Additional expressive devices	
Incorporates additional expressive devices that enhance the overall style	2
Incorporates some additional expressive devices, some of which are stylistically ineffective and/or inappropriate	1
Subtotal	/2
Stylistically appropriate	
Produces a melody that is stylistically appropriate and effectively reflects the context and style researched in Investigation Task 2a	2
Produces a melody that is mostly stylistically appropriate and reflects the context and style researched in Investigation Task 2a	1
Subtotal	/2
Tempo indication	
Includes an appropriate tempo indication	1
Subtotal	/1

Score presentation	
Presents a clear and accurate score	2
Presents a score that is mostly complete and accurate	1
Subtotal	/2
Total	/16

Sample assessment task

Music – General Year 11

Task 3 (practical)

Assessment type	Performance
	This task involves performing the melody/arrangement composed in Task 2b.
Conditions	Time for the task: three weeks To be performed in class in Semester 1, Week 10
Task weighting	3% of the school mark for this pair of units

Performance of composition

You will be scheduled a time to perform your composition (Task 2b) to the class in Week 10. Time will be allocated in class to practise your composition and you will need to organise rehearsals with other classmates if you require them for your performance.

You will be assessed according to the following criteria:

- technique
 - rhythm and fluency
 - pitch and tonal control
- style and expression
 - phrasing and melodic line
 - overall effectiveness
 - performance etiquette.

On the day of the performance:

- check the schedule and note your position in the order of performances
- organise any equipment (e.g. stand, microphone, amp)
- check your tuning
- remember to use appropriate performance etiquette.

You will be expected to provide constructive criticism for the performances of all class members.

Marking key for sample assessment task 3 – (practical)

Description	Marks
Technique	
Rhythm and fluency	
Performs with excellent technical skills and a high degree of rhythmic accuracy	4
Performs with competent technical fluency and moderate rhythmic accuracy	3
Performs with basic technical fluency and limited rhythmic accuracy	2
Performs with inadequate technical fluency and minimal rhythmic accuracy	1
Subtotal	/4
Pitch and tonal control	
Performs with accurate pitch and intonation, appropriate and consistent articulation and tonal control	4
Performs with mostly accurate pitch and intonation, articulation and tonal control	3
Performs with several inconsistencies in pitch and intonation, articulation and tonal control	2
Performs with frequent inconsistencies in pitch and intonation, articulation and tonal control	1
Subtotal	/4
Style/expression	
Style and expression	
Demonstrates effective style and expression with appropriate application of dynamics and expressive techniques	4
Demonstrates suitable style and expression with mostly appropriate application of dynamics and expressive techniques	3
Demonstrates basic style and expression with inconsistent application of dynamics and/or expressive techniques	2
Demonstrates little evidence of suitable style and expression	1
Subtotal	/4
Phrasing and melodic line	
Performs with excellent phrasing and effective melodic line	4
Performs with competent phrasing and suitable melodic line	3
Performs with inconsistent phrasing and melodic line	2
Performs with little or no attention to phrasing or melodic line	1
Subtotal	/4
Overall effectiveness	
Communicates compositional ideas	
Performs in a way that effectively communicates the compositional ideas and the context and style	4
Performs in a way that generally communicates the compositional ideas and the context and style	3

Performs in a way that inconsistently communicates the compositional ideas and the context and style	2
Performs in a way that does not communicate the compositional ideas or the context and style	1
Subtotal	/4
Presentation	
Performs in a confident manner, consistently using appropriate performance etiquette	3
Performs in a generally confident manner using appropriate performance etiquette in most instances	2
Performs with little confidence or performance etiquette	1
Subtotal	/3
Total	/23

Sample assessment task

Music – General Year 11

Task 2 (practical)

Assessment type	Other performance activities (technical work) This task involves presenting a selection of technical work to the class. The technical work must be selected with and approved by the instrumental/vocal teacher in consultation with the classroom teacher.
Conditions	Formal in-class assessment, Semester 1, Week 9
Task weighting	7% of the school mark for this pair of units

Technical work

You are to perform a selection of technical work consisting of 10 items and/or a technical study. Note: refer to the technical work support material outlined in the *Music Performance Resource Package*.

The options for the selection are:

- a variety of 10 scales or technical items, with at least one of every scale type or item represented
- a technical study or studies
- a combination of scales and study (with the number of scales being at your teacher's discretion).

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 2 (practical)

Technical work

Description	Marks
Accuracy	
Performs all scales/technical items with complete accuracy in pitch and intonation	6
Performs scales/technical items with only very slight and infrequent errors or hesitations in pitch/intonation	5
Performs scales/technical items competently, and recovers well from occasional errors or hesitations in pitch/intonation	4
Performs scales/technical items competently; however, some errors and hesitations in pitch/intonation reduce the overall fluency	3
Demonstrates limited competence in performing scales/technical items with a number of errors and hesitations in pitch/intonation adversely affecting the fluency of presentation	2
Demonstrates minimal competence in performing scales/technical items with errors and hesitations in pitch/intonation affecting the fluency of presentation	1
Subtotal	/6
Technique and musicianship	
Performs all scales/technical items with confidence, consistently demonstrating excellent control and accuracy of rhythm, tempo, phrasing and articulation; applies appropriate dynamics and technique	6
Performs scales/technical items confidently, maintaining control and accuracy of rhythm, tempo, phrasing and articulation; applies appropriate dynamics and technique	5
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	4
Performs scales/technical items with some confidence, generally maintaining control and accuracy of rhythm, tempo, phrasing and articulation; inconsistently applies dynamics and technique	3
Performs scales/technical items with limited confidence; however, demonstrates some control and accuracy of rhythm, tempo, phrasing and articulation; application of dynamics and technique is limited	2
Demonstrates minimal confidence in performing scales/technical items, reflecting limited application, resulting in very little control of rhythm, tempo, phrasing and articulation; application of dynamics and technique is seldom evident	1
Subtotal	/6
Tonal quality and control	
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
Subtotal	/4

Correct number and range of scales	
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
Subtotal	/2
Total	/18