



SAMPLE ASSESSMENT TASKS

MUSIC
GENERAL YEAR 11

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Disclaimer

Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the course.

All tasks are samples only, and can be substituted with other examples of a similar standard appropriate to context. Opportunities should be provided for integrated tasks incorporating two or more assessment types.

Sample assessment task

Music – General Year 11

Task 3 (written)

Assessment type: Aural and theory

The paper will consist of six questions and will cover 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

Name _____ Mark /33

1. (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)

2. **Interval recognition:** identify the following intervals, selecting from the following options. (4 marks)

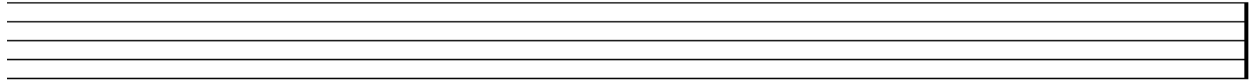
min 2nd, maj 2nd, min 3rd, maj 3rd, perf 4th, perf 5th, perf 8^{ve}

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

3. (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)

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

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



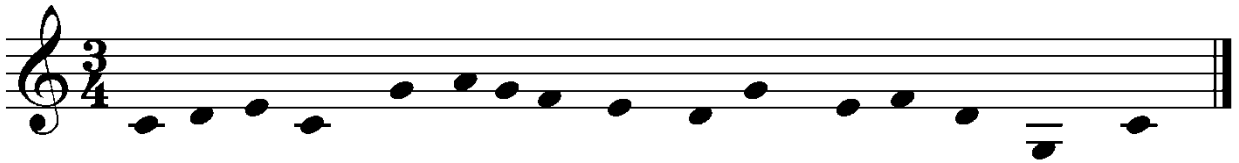
(i) chord I in G major (bass) (ii) chord IV in C major (treble) (iii) chord V in F major (bass)

4. **Time signatures:** identify the correct time signature for the following excerpts, selecting from the following options. (3 marks)

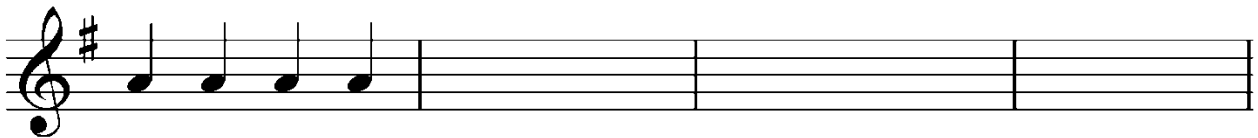
$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$

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

5. **Rhythmic dictation:** add barlines, stems and rests to the given pitches. There are 4 bars in total. (4 marks)



6. **Melodic dictation/Aural analysis:**
(i) Complete the following melodic dictation and insert the appropriate signs and symbols to reflect the example you hear played. (9 marks)



(ii) What is the form of this example? _____ (1 mark)

Marking key for sample assessment task 3 (written)

Aural Test

Name _____

Mark /33

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



(i) Major pentatonic (ii) Major (iii) Major pentatonic

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



2. **Interval recognition:** identify the following intervals, selecting from the following options. (4 marks)

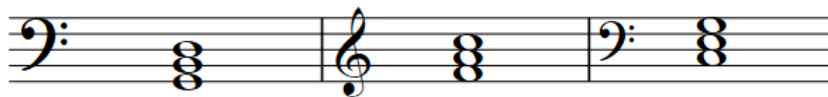
min 2nd, maj 2nd, min 3rd, maj 3rd, perf 4th, perf 5th, perf 8^{ve}

(i) major 3rd (ii) perfect 4th (iii) major 2nd (iv) minor 3rd

3. (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)

(i) IV (ii) I (iii) V (iv) I

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



(key signatures not required)

4. **Time signatures:** Identify the correct time signature for the following excerpts, selecting from the following options. (3 marks)

(i) $\frac{3}{4}$ (ii) $\frac{4}{4}$ (iii) $\frac{3}{4}$

5. **Rhythmic dictation:** add bar lines, stems and rests to the given pitches. There are 4 bars in total. (4 marks)



1 mark for each correct beat = 12 marks, divide by 4 to arrive at mark out of 3.
 1 mark for correct bar lines.

6. **Melodic dictation/Aural analysis:**

- (i) Complete the following melodic dictation and insert the appropriate signs and symbols to reflect the example you hear played. (9 marks)



[*Au Clair de la Lune.* (18th Century) Traditional French folk song. (Transcribed from memory.)]

Bar 3 – missing notes	2 marks
Bar 6 and 8 – missing notes	2 marks
Bar 7 – missing notes	2 marks
Missing signs and terminology:	1 mark for each
<ul style="list-style-type: none"> • Repeat sign • D.C. al fine • fine 	

- (ii) What is the form of this example? Ternary (1 mark)

Sample assessment task

Music – General Year 11

Task 6 (written)

Assessment type: Composing and arranging

The paper will consist of two questions and will cover 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

Melody Writing and Harmonisation

Name _____

Mark /20

1. The following melodic excerpt represents the A section of a piece in ternary form. Read the following instructions to complete a 12 bar ternary form melody.
 - (a) compose a contrasting 4 bar 'B' melody
 - (b) repeat the 4 bar 'A' melody, altering the ending to finish on the tonicInclude:
 - (c) appropriate tempo and dynamics
 - (d) a melodic sequence in the 'B' section that is clearly indicated on the score.
2. (a) write out the primary triads (I, IV or V) for the key signature indicated.

- (b) Select which chords best fit the given melody and provide appropriate chord symbols to harmonise your completed melody, including the given A section, writing suitable chord symbols above the melody.

A



B



A'



Marking key for sample assessment task 6 (written)

Melody Writing and Harmonisation

Name _____

Assessment criteria	Marks
Music ideas and elements	/4
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
Final A section	/1
Alters the final A section of the melody to clearly finish on the tonic	1
Does not alter the final A section of the melody to clearly finish on the tonic	0
Expressive elements	/3
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
Sequence	/2
Incorporates a clear and effective sequence in the B section which is clearly indicated on the score	2
Incorporates a sequence in the B section which is clearly indicated on the score	1
No evidence of a sequence in the B section	0
Tempo indication	/1
Includes an appropriate tempo indication	1
Does not include a tempo indication and/or provides an inappropriate tempo indication	0
Primary triads	/3
Provides the correct primary triads for the given key on the manuscript provided	3
Provides mostly correct primary triads for the given key on the manuscript provided	2
Provides some correct primary triads on the manuscript provided	1
Harmonisation	/4
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
Provides inappropriate chords for all sections of the completed melody or does not provide any chords	0
Score	/2
Presents a clear and accurate score	2
Produces a mostly incomplete and/or inaccurate score	1
Total mark	/20

Sample assessment task

Music – General Year 11

Task 4 (written)

Assessment type: Investigation and analysis

This task is a sample only, and can be substituted with other examples of a similar standard appropriate to context.

The paper will contain two sections and will cover the following concepts:

- general questions about programme 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: Programme music

Name _____

Final mark /70 marks

1. (a) Define programme music.

(1 mark)

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

(9 marks)

Type of programme music	Work	Composer
(i)		
(ii)		
(iii)		

2. (a) Two of your works feature themes of death and witchery. Name the works and composers and state the instrument which tolls the midnight hour to signify the beginning of the witching hour. (6 marks)

Work	Composer	Instrument
(i)		
(ii)		

- (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)

3. 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. (4 marks)

4. 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 give two ways in which the composer has used the music to reflect these 'natural themes'. (8 marks)

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

Aural analysis

Listen to the recordings of music played 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**(8 marks)**

- (a) What is the title of the piece? _____ (1 mark)

Who is the composer? _____ (1 mark)

Which section of the music is represented in this example? _____ (1 mark)

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

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

- (c) 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**(10 marks)**

- (a) What is the title of the work from which this excerpt is taken? (1 mark)

- (b) Who is the composer? _____ (1 mark)

- (c) Which section of the work is featured in this excerpt? (1 mark)

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

(i) _____

(ii) _____

- (e) Describe using two examples, how the composer changes and develops the thematic material from the first section of this work 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 letternames. (3 marks)

Marking key for sample assessment task 4 (written)

Aural and visual analysis test: Programme music

Name _____

Final mark /70 marks

1. (a) Define programme music. (1 mark)

Music that tells a story, depicts a picture or mood, or characteristics of a place or culture. Programme 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 programme music, providing a representative work and composer for each. (9 marks)

Type of programme music	Work	Composer
(i) Incidental Music	<i>Peer Gynt</i>	Grieg
(ii) Programme symphony	<i>Symphonie Fantastique</i>	Berlioz
(iii) Symphonic poem	<i>Die Moldau</i>	Smetana

(Other answers are possible)

2. (a) Two of your works feature themes of death and witchery. Name the works and composers and state the instrument which tolls the midnight hour to signify the beginning of the witching hour. (6 marks)

Work	Composer	Instrument
(i) <i>Danse Macabre</i>	Saint-Saëns	Harp or French Horn
(ii) <i>Symphonie Fantastique</i>	Berlioz	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)

Danse Macabre—Oboe

3. 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. (4 marks)

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 programme	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 either through instrumentation, key, rhythmic, melodic or harmonic features.

Berlioz uses an *idée fixe* representing the lover/woman throughout all five movements. 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 come 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, 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.

4. 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 give two ways in which the composer has used the music to reflect these 'natural themes'. (8 marks)

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

Answer could include, but is not limited to:

Work	Composer	Natural themes
(i) <i>Die Moldau</i>	Smetana	<ul style="list-style-type: none"> 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
(ii) <i>Symphony No 6 (Pastoral)</i>	Beethoven	<ul style="list-style-type: none"> 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

Listen to the recordings of music played and answer the following questions.

Example 1**(8 marks)**

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

Title: *Peer Gynt*

Who is the composer? Grieg

Section: *Anitra's Dance*

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

$\frac{3}{4}$, simple triple, reflects the dance-like characteristics. (2 marks)

- (c) Name the percussion instrument featured in this excerpt: Triangle (1 mark)

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

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

Example 2**(8 marks)**

- (a) What is the title of the piece? *Carnival of the Animals* (1 mark)

- (b) Who is the composer? Saint-Saëns (1 mark)

- (c) (i) Which section of the music is represented in this example? *Tortoises* (1 mark)

- (ii) Give two examples that explain how the composer has used music to represent the character portrayed?

Slow tempo, low register of strings, legato melody, soft dynamics, parody of can-can theme. (2 marks)

- (d) Who wrote the original poetry used as the basis of this work? Ogden Nash (1 mark)

- (e) 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. (2 marks)

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 legato 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 the tortoises, and perhaps one falling over in the attempt.

Example 3**(10 marks)**

- (a) What is the title of the work from which this excerpt is taken? *Die Moldau* (1 mark)
- (b) Who is the composer? Bedrich Smetana (1 mark)
- (c) Which section of the work is featured in this excerpt? Part 3 – *The hunt* (1 mark)
- (d) Briefly outline the program for this section and discuss **two** ways in which the composer uses the instrumentation and music to enhance the programme at this point.

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. (2 marks)

- (e) Describe using two examples, how the composer changes and develops the thematic material from the first section of this work to the final section of this work to reflect programmatic developments.
- (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 emphasises the small beginnings of the Great River high in the mountains.
- (ii) Closing section: The whole orchestra plays, with the brass particularly 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. (4 marks)

Score analysis

Examine the given score excerpts and answer the following questions.

(Due to 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? *Danse Macabre* (1 mark)
- (b) Who is the composer of this work? Saint-Saëns (1 mark)
- (c) Which instrument plays the given fragment? Violin (1 mark)
- (d) What is happening at this point in the piece programmatically? (1 mark)

Death is tuning his violin to urge the skeletons to rise up and dance.

- (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)

The motif played by the xylophones representing the dancing rattling bones is also featured in *Fossils* from *Carnival of the Animals*.

Example 2 (Complete score for the *Elephant*, bars 1–52)

(9 marks)

- (a) Name the work from which this excerpt is taken. *Carnival of the Animals* (1 mark)
- (b) Name the composer. Saint-Saëns (1 mark)
- (c) What is the title of this section in the work? *Elephant* (1 mark)
- (d) How does the composer use the instrumentation and music to enhance the programmatic features of this section? (2 marks)

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)
- (ii) Mark the sections on the score using letternames. (3 marks)

A: Bars 1–20

B: Bars 21–36

A: Bars 37–52

Sample assessment task

Music – General Year 11

Task 2a – (written)

Assessment type: Investigation and analysis

This task is a sample only, and can be substituted with other examples of a similar standard appropriate to context.

This task will commence in Week 6 to be submitted in Week 9.

You will be given one-class session in the library to research our chosen rock style and will complete the rest of the assignment at home. You will be required to present a slide-show summary of your research to the class which will include the following:

- 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
- the 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.

In addition to the slide-show presentation, you will also be required to complete Task 2b. This will require you 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

Name _____

Final mark /20 marks

You are to research the development of one of the listed 1970s rock styles, making reference to the following points:

- details about social and historical characteristics of the time that influenced the rock style
- the contribution of at least two performing artists/bands to the development of the style
- detailed reference to at least four music elements.

Choose from the following 1970s rock styles:

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

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.).

Socio-historic 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)

Rock music of the 1970s

Name _____

Final mark: /20 marks

Standards of achievement	Marks
Description of musical characteristics	/4
Provides a detailed account of relevant musical characteristics of the chosen style	3–4
Provides an account of some relevant musical characteristics of the chosen style	1–2
Provides a limited description of musical characteristics, some or all of which are incorrect or irrelevant to the chosen style	0
Use of music elements	/3
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
Makes no reference to the use of music elements or any reference made to the use of music elements is incorrect	0
Description of socio-historic context	/4
Provides detailed and relevant information about the socio-historic context of the chosen style	3–4
Provides some details and mostly relevant information about the socio-historic context of the chosen style	1–2
Provides limited details and mostly irrelevant or incorrect information about the socio-historic context of the chosen style	0
Use of musical examples to illustrate style	/4
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	3–4
Refers to and includes examples of only one important song/songwriter, or refers to at least two but does not provide musical examples, and inconsistently discusses the contribution they made to the development of a music style	1–2
Does not refer to or include examples, or incorrectly refers to one or more important songs/songwriters and the contribution they made to the development of a music style	0
Bibliography	/3
Includes a comprehensive and accurate bibliography, correctly referencing all text and online resources	3
Includes a bibliography that contains correct references to most resources	1–2
Includes a limited and/or irrelevant bibliography with incorrect references to some resources	0
Presentation	/2
Presentation is structured and coherent with good use of audio and visual material to illustrate an understanding of the style	2
Presentation is mostly coherent with some use of audio and visual material to illustrate an understanding of the style	1
Presentation lacks clarity and there is little or no use of audio or visual material	0
Total	/20

Sample assessment task

Music – General Year 11

Task 2b – (written)

Assessment type: Composing and arranging

This task will cover the following concepts:

- 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

Name _____

Mark: /16

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 address the following points:

- your melody must be 12 bars in length, with a clear melodic contour (if your melody is to be harmonised, it must clearly fit the chord structure)
- the melody must be written within the range and technical capability of the instrument/s and/or voice/s you are writing for
- you must 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.
- the melody must be stylistically appropriate and reflect the context and style researched in the Investigation Task 2a
- your score must be neat, legible and demonstrate correct score layout, alignment and appropriate notation.

Marking key for sample assessment task 2b – (written)

Melody writing/Arranging

Name _____

Mark: /16

Assessment criteria	Marks
Music ideas and elements	/4
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
Includes an inconsistent sense of tonality and demonstrates little or no evidence of developing, establishing and maintaining musical ideas and melodic contour (and does not fit most of the chords)	0–1
Range and technical capability	/2
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
Melody contains several errors within the range and capability of the chosen instrument/s and/or voice/s	0
Dynamics and articulation	/3
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	0–1
Additional expressive devices	/2
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
Does not incorporate any additional expressive devices or timbral effects or incorporates expressive devices that are stylistically ineffective and/or inappropriate	0
Stylistically appropriate	/2
The melody is stylistically appropriate and effectively reflects the context and style researched in the Investigation Task 2a	2
The melody is mostly stylistically appropriate and reflects the context and style researched in the Investigation Task 2a	1
The melody is not really stylistically appropriate and does not reflect the context and style researched in the Investigation Task 2a	0
Tempo indication	/1
Includes an appropriate tempo indication	1
Does not include a tempo indication and/or provides an inappropriate tempo indication	0
Score presentation	/2
Presents a clear and accurate score	2
Produces a mostly incomplete and/or inaccurate score	0–1
Total mark	/16

Sample assessment task

Music – General Year 11

Task 3 – (practical)

Assessment type: Performance

This task will involve students 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

Practical – Performance

Name _____

Mark: /23

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 (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)

Practical – Performance

Name _____

Mark: /23

Technique				Mark /8
Rhythm and fluency	1	2	3	4
	Performs with inadequate technical fluency, and minimal rhythmic accuracy	Performs with basic technical fluency and with limited rhythmic accuracy	Performs with competent technical fluency and with moderate rhythmic accuracy	Performs with excellent technical skills and a high degree of rhythmic accuracy
Pitch and tonal control	1	2	3	4
	Performs with frequent inconsistencies in pitch and intonation, articulation and tonal control	Performs with several inconsistencies in pitch and intonation, articulation and tonal control	Performs with mostly accurate pitch and intonation, articulation and tonal control	Performs with accurate pitch and intonation, appropriate and consistent articulation and tonal control
Style/Expression				Mark /8
Style and expression	1	2	3	4
	Demonstrates little evidence of suitable style and expression	Demonstrates basic style and expression with inconsistent application of dynamics and/or expressive techniques	Demonstrates suitable style and expression with mostly appropriate application of dynamics and expressive techniques	Demonstrates effective style and expression with appropriate application of dynamics and expressive techniques
Phrasing and melodic line	1	2	3	4
	Performs with little or no attention to phrasing or melodic line	Performs with inconsistent phrasing and melodic line	Performs with competent phrasing and suitable melodic line	Performs with excellent phrasing and effective melodic line
Overall effectiveness				Mark /7
Communicates compositional ideas	1	2	3	4
	Performance does not communicate the compositional ideas or the context and style	Performance inconsistently communicates the compositional ideas and the context and style	Performance generally communicates the compositional ideas and the context and style	Performance effectively communicates the compositional ideas and the context and style
Presentation	1	2	3	
	Performs with little confidence or performance etiquette.	Performs in a generally confident manner using appropriate performance etiquette in most instances.	Performs in a confident manner, consistently using appropriate performance etiquette.	
Total mark				/23

Sample assessment task

Music – General Year 11

Task 2 (practical)

Assessment type: Other performance activities (technical work)

Students will present a selection of technical work to the class which has been 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

Performance: Technical work

Name _____

Final mark: /13 marks

Practical – Performance

A selection of technical work, consisting of ten items, and/or a technical study is to be performed (refer to the technical work support material outlined in the *Music Performance Resource Package*).

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 2 (practical)

Performance: Technical work

Name _____

Final mark: /13 marks

Technical Work Assessment			
Accuracy	Marks	Technique and musicianship	Marks
Performs all scales/technical items with complete accuracy in pitch and intonation	6	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 with only very slight and infrequent errors or hesitations in pitch/intonation	5	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 competently, and recovers well from occasional errors or hesitations in pitch/intonation	4	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 competently; however, some errors and hesitations in pitch/intonation reduce the overall fluency	3	Performs scales/technical items with some confidence, generally maintaining control and accuracy of rhythm, tempo, phrasing and articulation. Inconsistently applies dynamics and technique	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	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	3
Demonstrates minimal competence in performing scales/technical items, with significant errors and hesitations in pitch/intonation greatly affecting the fluency of presentation	0–1	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	0–1
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			0–1
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
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
List signed and approved by instrumental/vocal teacher			
Provides a signed list of technical work approved by the instrumental/vocal teacher			1
Total mark			/13