



SAMPLE ASSESSMENT TASKS

MUSIC

GENERAL YEAR 12

Acknowledgement of Country

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Sample assessment task

Music – General Year 12

Task 1

Assessment type

Aural and theory

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

- identification of scales, intervals and chords
- rhythmic and melodic dictations
- aural analysis.

Conditions

Time for the task: 55 minutes

Formal in-class assessment: Semester 1, Week 7

Task weighting

4% of the school mark for this pair of units

Aural and theory test: film music

(60 marks)

Listen to the excerpts provided to you on the personal listening device. The excerpts have been taken from films that we have studied this semester. In addition to completing each question, identify the film that each of the excerpts has been taken from.

1. Interval recognition: complete the following melody by adding the missing notes. Identify the resulting intervals indicated by the brackets and write your response on the lines below the staff.

(9 marks)

The musical notation consists of two staves. The top staff is in 4/4 time and contains a melody with four brackets labeled (i), (ii), (iii), and (iv) above it. The bottom staff is in 4/4 time with a key signature of one flat (Bb) and contains a partial melody with two notes and a whole note.

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

Film: _____

2. Rhythmic dictation: listen to the following 11 bar melody and complete the rhythm by adding bar lines, stems, rests and dots to the given pitches. (11 marks)

Film: _____

3. Melodic dictation: provide the missing pitch and rhythm to complete the following melodic dictation. (11 marks)

Film: _____

4. Chord progressions: identify the chords in the following progression, providing the correct Roman numeral (I, IV, V, V⁷) or letter names (C, F, G, G⁷). There is one chord for each bar and some chords have been provided. (7 marks)

	vi		vi				
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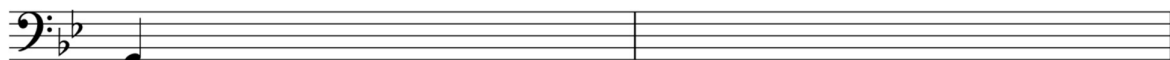
Film: _____

5. Aural analysis: listen to the following excerpt and answer the questions.

(a) What is the tonality of this extract? (1 mark)

(b) Name the compositional device evident in the bass. (1 mark)

(c) Write the first two bars of the bass part, providing the time signature, rhythm and pitch. (5 marks)



Film: _____ (1 mark)

6. Aural analysis: listen to the three excerpts that represent a character in a film we have studied this semester. Each extract represents a different part in the story or development of the character. Identify the character and the correlating section of the film from which it is taken, and describe how the theme has been transformed musically to represent the development of the character.

You must make at least **two** points for each extract and refer to at least **two** different elements of music to support your response. (14 marks)

Film: _____

Character: _____

	Section in film	Description of character development	Musical features
Excerpt one			
Excerpt two			
Excerpt three			

Marking key for sample assessment task 1

1. Interval recognition: complete the following melody by adding the missing notes. Identify the resulting intervals indicated by the brackets and write your response on the lines below the staff. (9 marks)

(For copyright reasons, the score extract for this question cannot be provided. The score is taken from John Williams's 'Theme from Schindler's List', bars 1–2.)

(i) perfect 8ve (ii) perfect 5th (iii) minor 6th (iv) minor 7th

Film: *Schindler's List*

Criteria	Marks
1 mark for each correct interval	1–4
1 mark for each correct pair of notes	1–4
1 mark for correct identification of film	1
Total	/9

2. Rhythmic dictation: listen to the following 11 bar melody and complete the rhythm by adding bar lines, stems, rests and dots to the given pitches. (11 marks)

(For copyright reasons, the score extract for this question cannot be provided. The score has been adapted from Ennio Morricone's 'Gabriel's Oboe' [theme from *The Mission*]. Some of the rhythms have been modified and simplified to make the example more accessible and align with the syllabus.)

Film: *The Mission*

Criteria	Marks
1 mark for each beat for bars 2–5	1–16
2 marks for each bar for bars 8–10	2–6
1 mark for bar 11	1
Rhythmic grouping correct for all notes	2
1–2 errors in rhythmic grouping	1
All 4 ties correct	3
3 ties correct	2
1–2 ties correct	1
All bar lines correct	2
2–3 bar lines correct	1
Subtotal	/30
(Divide the total by three for a mark out of 10)	/10
1 mark for correct identification of film	1
Total	/11

3. Melodic dictation: provide the missing pitch and rhythm to complete the following melodic dictation. (11 marks)

(For copyright reasons, the score extract for this question cannot be provided. The score has been adapted from Randy Newman's 'When She Loved Me' [from *Toy Story 2*]. The excerpt has been adapted so that the first four bars link straight into bars 9 and 10, including the upbeat from bar 8, to create a 6 bar example. The rhythm and melody were slightly simplified to make it more accessible and align with the syllabus.)

Film: *Toy Story 2*

Criteria	Marks
1 mark for each correct note (30 notes)	1–30
1 mark for the correct rhythm for each beat, bars 1–4 (divide the total of 16 by 2)	1–8
1 mark for the correct rhythm in bar 5 and bar 6	1–2
Subtotal	/40
(Divide the total by four for a mark out of 10)	/10
1 mark for correct identification of film	1
Total	/11

4. Chord progressions: identify the chords in the following progression, providing the correct Roman numeral (I, IV, V, V⁷) or letter names (C, F, G, G⁷). There is one chord for each bar and some chords have been provided. (7 marks)

(The extract is based on the first 8 bars of 'Hallelujah', as sung by Rufus Wainwright, without the introduction.)

I	vi	I	vi	IV	V	I	V
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Film: *Shrek*

Criteria	Marks
1 mark for each correct chord	1–6
1 mark for correct identification of film	1
Total	/7

5. Aural analysis: listen to the following excerpt and answer the questions.

(For copyright reasons, the score extract for this question cannot be provided. The score has been adapted from Lalo Schifrin's 'Theme from Mission: Impossible' [opening riff].)

Film: *Mission: Impossible*

Criteria	Marks
(a) minor	1
(b) ostinato/riff	1
(c) 1 mark for correct time signature	1
1 mark each for the correct rhythm in bar 1 and bar 2	1–2
1 mark each for the correct pitch in bar 1 and bar 2	1–2
1 mark for correct identification of film	1
Total	/8

6. Aural analysis: listen to the three excerpts that represent a character in a film we have studied this semester. Each extract represents a different part in the story or development of the character. Identify the character and the correlating section of the film from which it is taken, and describe how the theme has been transformed musically to represent the development of the character.

You must make at least **two** points for each extract and refer to at least **two** different elements of music to support your response. (14 marks)

Criteria	Marks
Selection of excerpts will depend on films studied	
1 mark for each correct section	1–3
1 mark for each description of character development	1–3
1 mark for description of each element (two required for each excerpt)	1–6
1 mark for correct identification of film and character	1–2
Total	/14

Sample assessment task

Music – General Year 12

Task 6

Assessment type	Composing and arranging
	This task covers the following concepts: <ul style="list-style-type: none"> • rhythmic word setting • melody writing • accompaniment writing.
Conditions	Time for the task: 75 minutes Formal in-class assessment: Semester 2, Week 3
Task weighting	3% of the school mark for this pair of units

Melody and accompaniment writing (40 marks)

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

Part one – Rhythmic word setting (11 marks)

You will be given two lines of text from a musical to use as the basis of a rhythmic word setting.

You must include the following:

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

Part two – Melody writing (14 marks)

Using your rhythmic word setting as a basis, you are to write a suitable 8 bar melody in a Music Theatre 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 Music Theatre style
- effective word painting.

Part three – Accompaniment writing (15 marks)

You are to write a suitable accompaniment for the first four bars of your melody, using either guitar or piano. Provide appropriate chords to fit the first four bars of your melody and make sure your accompaniment fits the selected chords. You must include the following:

- appropriate chords
- a clear relationship to the selected chords
- stylistic continuity of accompaniment pattern
- range and suitability for the guitar or piano
- appropriate tempo, dynamics and articulation
- a neat and accurate score.

Marking key for sample assessment task 6

Part one – Rhythmic word setting

(11 marks)

Description	Marks
Time signature and bar lines	
Selects an appropriate time signature to fit the given text and all bar lines are correct	3
Selects an appropriate time signature for the given text, but not all bar lines are correct	1–2
Subtotal	/3
Note values and rhythmic grouping	
Effectively uses a wide range of note values and all rhythms are correctly grouped	3
Uses a range of note values and most rhythms are correctly grouped	1–2
Subtotal	/3
Word setting	
Uses rhythms that are appropriate for the words with correctly placed accents and some imaginative use of rhythm to enhance the text	4–5
Uses rhythms that are mostly appropriate for the words with minor inconsistencies in accent placement	2–3
Uses rhythms that are sometimes inappropriate for the words with some incorrectly placed accents	1
Subtotal	/5
Total	/11

Part two – Melody writing

(14 marks)

Description	Marks
Melodic contour and climax	
Establishes and maintains effective melodic contour throughout and incorporates a clear and well-structured climax	4–5
Establishes and mostly maintains suitable melodic contour throughout and incorporates a climax	2–3
Establishes melodic contour inconsistently in a way that is sometimes ineffective and does not incorporate a suitable climax	1–2
Subtotal	/5
Range and suitability	
Produces a melody that is entirely within range and is suitable for the selected voice type	2
Produces a melody that is mostly within range and suitable for the selected voice type	1
Subtotal	/2

Tempo, dynamics and articulation	
Demonstrates effective use of tempo, dynamics and articulation to convey a suitable Music Theatre style	4
Demonstrates appropriate use of tempo, dynamics and articulation to convey a mostly suitable Music Theatre style	2–3
Demonstrates inconsistent and sometimes ineffective use of tempo, dynamics and articulation and Music Theatre style	1
Subtotal	/4
Word painting	
Incorporates effective examples of word painting	3
Incorporates some effective examples of word painting	2
Incorporates minimal and mostly ineffective examples of word painting	1
Subtotal	/3
Total	/14

Part three – Accompaniment writing**(15 marks)**

Description	Marks
Chord selection	
Selects appropriate and correct chords for the melody	2
Selects chords that are mostly appropriate for the melody	1
Subtotal	/2
Relationship to selected chords	
Produces an accompaniment that demonstrates a clear relationship to the selected chords	3
Produces an accompaniment that demonstrates a relationship to the selected chords with occasional incorrect notes	2
Produces an accompaniment that demonstrates some relationship to the selected chords with several incorrect notes	1
Subtotal	/3
Stylistic continuity of accompaniment pattern	
Produces an accompaniment that maintains stylistic consistency and effectively supports the melody throughout	3
Produces an accompaniment that mostly demonstrates stylistic consistency and provides some support for the melody	2
Produces an accompaniment that is stylistically inconsistent and offers minimal support for the melody	1
Subtotal	/3
Range and suitability	
Produces a melody that is entirely within range and is suitable for the guitar or piano	2
Produces a melody that is mostly within range and suitable for the guitar or piano	1
Subtotal	/2

Tempo, dynamics and articulation	
Demonstrates effective use of tempo, dynamics and articulation in Music Theatre style	3
Demonstrates appropriate use of tempo, dynamics and articulation to convey a mostly suitable Music Theatre style	2
Demonstrates inconsistent and sometimes ineffective use of tempo, dynamics and articulation in Music Theatre style	1
Subtotal	/3
Neat and accurate score	
Produces a neat and accurate score	2
Produces a mostly neat score with some inconsistencies and errors in scoring	1
Subtotal	/2
Total	/15
Total of entire task	/40

Sample assessment task

Music – General Year 12

Task 10

Assessment type	Investigation and analysis
	This paper contains three sections and covers the following: <ul style="list-style-type: none"> • aural identification and analysis • visual identification and analysis • aural and visual identification and analysis.
Conditions	Time for the task: 60 minutes Formal in-class assessment: Semester 2, Week 14
Task weighting	7% of the school mark for this pair of units

Aural and visual analysis: Music Theatre

(55 marks)

Comparative aural and visual analysis

You will be provided with a selection of familiar and unfamiliar Music Theatre excerpts covering a range of styles. You will be required to identify and analyse one recorded excerpt (aural analysis), one score excerpt (visual analysis) and one audiovisual excerpt (aural and visual analysis).

For each analysis you must:

- identify the era and style represented by each excerpt
- identify a possible composer and artist for each excerpt
- identify the form and vocal style of each excerpt
- address a minimum of four music elements and concepts (listed below) for each excerpt
- refer to specific sections within the score/audiovisual footage to support each element/concept selected
- identify and discuss at least four [OR, all of the] different music elements and concepts within the task.

Additionally, for the audiovisual footage excerpt, you must also discuss the use of staging, costuming and production techniques that correlate with, or support and enhance the role and use of music elements and concepts.

Music elements and concepts

- type of voice/s
- vocal style
- tempo
- metre
- rhythm
- tonality
- textural features
- melodic and harmonic elements

- dynamics and articulations
- compositional devices
- instrumental and vocal timbres
- colouristic effects

For copyright reasons, copies of scores cannot be included. Select a range of Music Theatre excerpts, representing different composers, artists and styles.

Marking key for sample assessment task 10

Aural analysis – recorded excerpt

(17 marks)

Description	Marks
Identification of era and style	
Correctly identifies era and style	2
Correctly identifies era or style	1
Subtotal	/2
Identification of possible composer and artist	
Correctly identifies possible composer and artist	2
Correctly identifies possible composer or artist	1
Subtotal	/2
Identification of form and vocal style	
Correctly identifies form and vocal style	2
Correctly identifies form or vocal style	1
Subtotal	/2
Music elements and concepts	
Addresses at least four elements/concepts, providing detailed and insightful discussion for each	7–8
Addresses at least four elements/concepts providing detailed discussion for most	5–6
Addresses two or three elements/concepts, providing some discussion for most	3–4
Addresses one or two elements/concepts, providing minimal discussion	1–2
Subtotal	/8
Evidence from the recording	
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
Subtotal	/3
Total for aural analysis	/17

Visual analysis – score excerpt

Description	Marks
Identification of era and style	
Correctly identifies era and style	2
Correctly identifies era or style	1
Subtotal	/2
Identification of possible composer and artist	
Correctly identifies possible composer and artist	2
Correctly identifies possible composer or artist	1

Subtotal	/2
Identification of form and vocal style	
Correctly identifies form and vocal style	2
Correctly identifies form or vocal style	1
Subtotal	/2
Addresses at least four elements/concepts, providing detailed and insightful discussion for each	7–8
Addresses at least four elements/concepts, providing detailed discussion for most	5–6
Addresses two or three elements/concepts, providing some discussion	3–4
Addresses one or two elements/concepts, providing minimal discussion	1–2
Subtotal	/8
Evidence from the score	
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 unresponsive	1
Subtotal	/3
Total for visual analysis	/17

Aural and visual analysis – audiovisual excerpt

Description	Marks
Identification of era and style	
Correctly identifies era and style	2
Correctly identifies era or style	1
Subtotal	/2
Identification of possible composer and artist	
Correctly identifies possible composer and artist	2
Correctly identifies possible composer or artist	1
Subtotal	/2
Identification of form and vocal style	
Correctly identifies form and vocal style	2
Correctly identifies form or vocal style	1
Subtotal	/2
Addresses at least four elements/concepts, providing detailed and insightful discussion for each	7–8
Addresses at least four elements/concepts, providing detailed discussion for most	5–6
Addresses two or three elements/concepts, providing some discussion	3–4
Addresses one or two elements/concepts, providing minimal discussion	1–2
Subtotal	/8

Analysis of staging, costuming and production techniques	
Provides detailed discussion, explaining how the staging, costuming and production techniques correlate with, or support and enhance, the role and use of music elements	4
Provides some discussion, explaining how the staging, costuming and production techniques correlate with, or support and enhance the role and use of music elements	2–3
Provides minimal discussion, explaining how the staging, costuming and production techniques correlate with, or support and enhance the role and use of music elements	1
Subtotal	/4
Use of evidence from the audiovisual footage	
Provides several examples of evidence from the audiovisual footage to support analysis	3
Provides some examples of evidence from the audiovisual footage that mostly supports analysis	2
Provides minimal evidence from the audiovisual footage that is mostly unresponsive	1
Subtotal	/3
Total for aural and visual analysis	/21
Total for all analysis examples	/55

Sample assessment task

Music – General Year 12

Task 4

Assessment type	Practical – Prepared repertoire Students select two contrasting pieces and perform them in a recital/concert setting (with suitable accompaniment where required).
Conditions	Formal recital/concert setting. The recital will be marked by the classroom music teacher and an external marker. To be conducted in Semester 2, Week 12.
Task weighting	8% of the school mark for this pair of units

Recital night

In consultation with your instrumental/vocal teacher, you are to select two contrasting pieces and perform them in a recital/concert setting. Accompaniment must be provided where required by the repertoire. The performance will be marked by the classroom teacher and an external marker.

The performance will be marked according to the following criteria:

- technique – rhythm, technical skill, pitch and tone
- style and expression
- musical interaction
- stylistic interpretation relevant to context.

You are required to submit two copies of your performance repertoire to your teacher prior to the performance.

Note: there is no prescribed performance marking key for the General Music course. Teachers may create their own performance marking key, use the ATAR Music marking key or adapt the ATAR Music marking key for this task.

Sample assessment task

Music – General Year 12

Task 4

Assessment type	Practical – Composition portfolio
	Students submit their completed composition portfolio including overviews, scores and recordings for all compositions.
Conditions	Complete portfolio to be submitted to the classroom music teacher in Semester 2, Week 14 with a signed cover sheet from composition portfolio supervisor
Task weighting	15% of the school mark for this pair of units

Composition portfolio

You will submit your completed composition portfolio including overviews, scores and recordings for all compositions to your classroom music teacher in Semester 2, Week 14. In addition to the completed portfolio, you must include a cover sheet signed by your composition portfolio supervisor vouching for the authenticity of the compositions.

The completed composition portfolio should contain:

- a minimum of two contrasting pieces with a combined time of 10–12 minutes
- pieces of varying length and style, written for different instruments and instrumental combinations
- scores and/or recordings of all works as appropriate
- an overview of each composition outlining the inspiration and influence behind them and an explanation of the generation and development of ideas (acknowledging any non-original material).

You will be given a copy of the composition portfolio marking key and template in class prior to the assessment.

The composition portfolio will be marked according to the following criteria:

- compositional process – application of music elements, creativity, balance, structure and use of expressive elements
- conceptual and stylistic considerations – personal style, contextual application
- notation/presentation – score presentation, instrumentation/orchestration.

Note: there is no prescribed composition marking key for the General Music course. Teachers may create their own composition marking key, use the ATAR Music composition portfolio marking key or adapt the ATAR Music composition portfolio marking key for this task.

Acknowledgements

Sample assessment task 1

Question 2: Score excerpt adapted from: Morricone, E (1986). 'Gabriel's Oboe' (Theme from *The Mission*).