



SAMPLE ASSESSMENT TASKS

MUSIC – WESTERN ART MUSIC
ATAR YEAR 12

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Sample assessment task

Music – WAM – ATAR Year 12

Task 12 – Unit 4

Assessment type: Aural

The paper consists of eight questions and covers the following concepts:

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

Conditions

Time for the task: 60 minutes

Formal in-class assessment, Week 14

Task weighting

8% of the school mark for this pair of units

Name: _____ (60 marks)

Question 1: Interval recognition (10 marks)

(a) Melodic intervals

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

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

(8 marks)

(b) What is the term used to describe the harmonic function of the final note in this extract?

_____ (1 mark)

(c) Harmonic intervals

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

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

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

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

(i) _____ (1 mark)

(ii) _____ (1 mark)

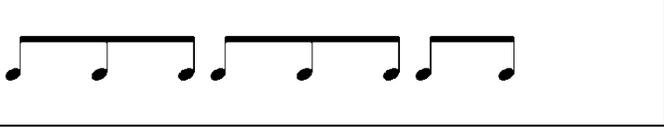
(b) Identify which mode best fits the extract performed. Place a tick (✓) next to the correct answer. (1 mark)

(✓)	
	dorian
	phrygian
	lydian
	mixolydian
	aeolian
	locrian

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

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

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

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

(2 marks)

(b) Rhythmic dictation

(9 marks)

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

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

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

Question 4: Recognition of tonality

(3 marks)

Identify the following in the excerpt provided.

- the opening tonality
- modulation
- modulation.

The rhythm of the melody is provided below.

Adagio

Name the opening tonality (a) and modulations labelled (b) and (c).

Opening tonality (a) _____ (1 mark)

Modulation (b) _____ (1 mark)

Modulation (c) _____ (1 mark)

Question 5: Harmonic/chord progressions (10 marks)

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

(8 marks)

(b) Identify a suspension, circling the chord and indicating the resolution next to the chord (e.g. I²⁻¹).

(2 marks)

Question 6: Cadences (4 marks)

Identify the cadences at the end of each phrase of the following excerpt. The example will be played three times.

(i) _____

(ii) _____

(iii) _____

(iv) _____

Question 7: Melodic dictation**(9 marks)**

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

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

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

Question 8: Pitch and rhythm discrepancies**(9 marks)**

The following melody is notated incorrectly. There are five pitch errors and two rhythmic errors (six notes) that occur in two different places, over two beats.

- circle the pitch and rhythmic errors
- rewrite the answer correctly, using the staff provided. The first two notes and the final note are correct.

ACKNOWLEDGEMENTS

Question 1(a) Score excerpt adapted from: Elgar, E. (1898–1899). *Enigma variations* (Op.36) (theme).

Question 8 Score excerpt adapted from: Verdi, G. (1871). *Aida*.

Marking key for sample assessment task 12 – Unit 4

(60 marks)

Question 1: Interval recognition

(10 marks)

(a) Melodic intervals

The musical notation consists of two staves in 4/4 time with a key signature of two flats (Bb and Eb). The first staff contains four pairs of notes labeled (i) through (iv). The second staff contains four pairs of notes labeled (ii) through (v). The notes are as follows:

- (i) G4, A4
- (ii) F4, G4
- (iii) E4, F4
- (iv) D4, E4
- (v) C4, D4

Description	Mark
(a) (i) Perfect 4 th (ii) minor 7 th (iii) Perfect 5 th (iv) Major 3 rd 1 mark for each correct interval 1 mark for each pair of correct notes	4 4
(b) <i>Tierce da picardie</i>	1
Total	/9

(b) Harmonic intervals

Description	Mark
(c) Diminished 5 th /Augmented 4 th /Tritone	1
Total	/1

Question 2: Scale recognition

(3 marks)

(a) Scale

Description	Mark
(i) whole tone	1
(ii) melodic minor	1
Total	/2

(b) Mode

Description	Mark
dorian mode	1
Total	/1

Question 3: Rhythm

(12 marks)

(a) Irregular rhythms

[Use a recording of Bartok's *Mikrokosmos*, vol. VI, no. 153 ('Six dances in Bulgarian rhythm', no 6, bars 1–8)]

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

	
	
✓	
	

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

(2 marks)

[Use a recording of Bernstein's *West side story* ('America', 3:05–3:41)]

This extract alternates between two time signatures: $\frac{6}{8}$ and $\frac{3}{4}$.



(b) Rhythmic dictation

(9 marks)



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

Question 4: Recognition of tonality

(3 marks)

[Use a recording of Haydn's *Symphony No. 103 in E-flat major* ('Drumroll' Symphony), Hob.1/103 (00.00–00.52)]

Description	Mark
Opening tonality (a) is major	1
Modulation (b) is to the dominant	1
Modulation (c) is to the original key/opening key or tonic key	1
Total	/3

Question 5: Harmonic/chord progressions

(10 marks)

I vi Ic IV Ib V V7 I

Description	Mark
1 mark per chord (8 chords) <i>Inversions and 7th to be included for chord to be correct</i>	8
1 mark for identifying suspension (6 th and 7 th chords)	1
1 mark for writing correctly (V ⁴⁻³)	1
Total	/10

Question 6: Cadences**(4 marks)**

Identify the cadences at the end of each phrase of the following excerpt. The example will be played three times.

(i) **Imperfect**

(ii) **Plagal**

(iii) **Interrupted**

(iv) **Perfect**

Question 7: Melodic dictation**(9 marks)**

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

Question 8: Pitch and rhythm discrepancies

(9 marks)

The image shows two musical staves in 4/4 time, key of B-flat major. The top staff has pitch errors P.1-P.5 and rhythm errors R.1-R.2. The bottom staff has pitch errors P.1-P.5 and rhythm errors R.1-R.2.

Description	Marks
(i) Circle the pitch (P) and rhythm (R) errors:	
3–5 pitch errors correctly circled	1
1–2 pitch errors correctly circled	0
4–6 rhythm errors correctly circled	1
0–3 rhythm errors correctly circled	0
(ii) Five pitch errors:	
Last quaver of bar 1	1
First crotchet of bar 2	1
Second crotchet of bar 2	1
Last crotchet of bar 3	1
First crotchet triplet of bar 4	1
Two rhythm errors:	
First two beats of bar 3	1
First two beats of bar 4	1
Total	/9

ACKNOWLEDGEMENTS

Question 1(a) Score excerpt adapted from: Elgar, E. (1898–1899). *Enigma variations* (Op.36) (theme).

Question 5 Score excerpt adapted from: Bach, J.S. (n.d.). *Du grosser Schmerzensmann* (BWV 300).

Question 8 Score excerpt adapted from: Verdi, G. (1871). *Aida*.

Sample assessment task

Music – WAM – ATAR Year 12

Task 10 – Unit 4

Assessment type: Theory and composition

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

- visual analysis: key signature, recognition of scales, chords, cadences and harmonic devices
- transposition
- arranging and orchestration: instrument ranges, clefs, signs/symbols, arranging techniques

Conditions

Time for the task: 75 minutes

Formal in-class assessment, Week 8

Task weighting

4% of the school mark for this pair of units

Name: _____ (60 marks)

Question 1: Score analysis (17 marks)

Examine the extract and answer the questions below. Write your answers directly on the score or on the lines provided.

[For copyright reasons, the score extract for this question cannot be provided in this document. The score is the designated work Bach's *Wachet auf, ruft uns die Stimme* (BWV 140), no. 7 (Chorale: 'Gloria sei dir gesungen', bars 17–36)]. The bar numbers indicated below would need to be renumbered to indicate that bar 17 is the first bar of the excerpt.

1. Provide a harmonic analysis of bars 32–34, including inversions. Write the correct Roman numeral on the lines provided below the stave. (6 marks)
2. Identify a suspension, mark it on the score with a square bracket and an S. Provide an analysis of the chord progression below the chords, circling the suspension and resolution and labelling accordingly. (2 marks)
3. Identify and label **two** different examples of an unaccented passing note in two different vocal parts, circling them and marking them as UPN. (2 marks)
4. Identify the cadences at the following bars. Provide the cadence name and chord symbols on the lines indicated below the stave.

(i) Bars 19–20 (ii) Bars 35–36 (4 marks)
5. What scale is created when all the notes in bar 29 are combined?
 _____ (1 mark)
6. Name the two bracketed intervals (X) and (Y) in the bass part (2 marks)

(X): _____

(Y): _____

Question 2: Transposition

(7 marks)

- (i) The following passage has been transposed for alto saxophone to sound at the same pitch. Select the correct transposed option (from three possible options) by placing a tick in the appropriate box. (1 mark)



Question 3: Melody writing

(11 marks)

Continue the given motif in a similar style to create an eight-bar melody. Include the following points in your melody:

- (i) maintain motivic and stylistic continuity (2 marks)
- (ii) demonstrate suitable melodic contour and effective climax (4 marks)
- (iii) incorporate a melodic sequence (2 marks)
- (iv) appropriate tempo, dynamics and articulation. (3 marks)

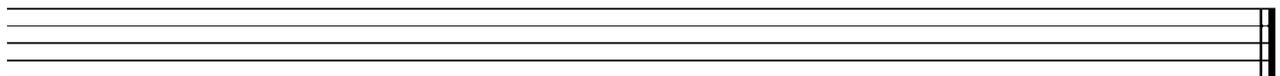


Four sets of empty musical staves for writing the continuation of the melody.

Question 4: Arranging and orchestration

(25 marks)

- (a) Provide the lowest written note possible for the following instruments in the clef they would use. (7 marks)



- Bassoon
- Viola
- Clarinet in B \flat
- Double Bass
- Trombone

- (b) Define the following instrumental terms and signs. Name the instrument/s that would normally play them and explain how they would be performed. (10 marks)

Musical Term/Symbol	Instrument/s	Explanation
<i>con sordino</i>		
		
		
		
<i>A cappella</i>		
		
<i>Flut</i> 		
		

- (c) Examine the extract below and the arrangement of it that follows. The arrangement contains several errors. Identify the errors according to the given criteria, providing **two** points for each.

(8 marks)

The image displays two systems of musical notation. The first system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below it. The key signature is one flat (B-flat) and the time signature is 12/8. The second system also consists of three staves, with a '3' above the first staff, indicating a triplet. It uses the same key signature and time signature. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Flute

Trumpet in Bb

Viola

Bassoon

3

f *mp* *pp* *pp* *f* *pp* *mp* *f* *mp*

Detailed description: This is a page of a musical score for a symphony orchestra. It features five staves: Flute, Trumpet in Bb, Viola, Bassoon, and a string section (represented by two staves). The music is in 12/8 time and B-flat major. The Flute part starts with a forte (*f*) dynamic and a melodic line. The Trumpet in Bb part has a piano (*pp*) dynamic with some rests. The Viola part is also piano (*pp*). The Bassoon part is piano (*pp*). The string section starts with a forte (*f*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Instrumentation, range and transposition	
Harmony	
Arrangement/Creativity	
Dynamics and expressive devices	

ACKNOWLEDGEMENTS

Question 4(c) Score excerpt and arrangement from: Tartini, G. (n.d.). *Violin sonata in G minor* [The devil's trill]. (Composer 1692–1770)

Marking key for sample assessment task 10 – Unit 4

Question 1: Score analysis

(17 marks)

Examine the extract and answer the questions below. Write your answers directly on the score or on the lines provided.

[For copyright reasons, the score extract for this question cannot be provided in this document. The score is the designated work Bach's *Wachet auf, ruft uns die Stimme* (BWV 140), no. 7 (Chorale: 'Gloria sei dir gesungen', bars 17–36)]

1. Provide a harmonic analysis of bars 32–34, including inversions. Write the correct Roman numeral on the lines provided below the staff. (6 marks)

Bar 32: **vi, I** Bar 33: **Ib, I** Bar 34: **IV, vi**

2. Identify a suspension, mark it on the score with a square bracket and an S. Provide an analysis of the chord progression below the chords, circling the suspension and resolution and labelling accordingly. (2 marks)

Bar 23, first chord, **I^{2-1/9-8}**, F is the suspension and E is the resolution

3. Identify and label two different examples of an unaccented passing note in two different vocal parts, circling them and marking them as UPN. (2 marks)

Any two correct examples – several options (1 mark each)

4. Identify the cadences at the following bars. Provide the cadence name and chord symbols on the lines indicated below the staff.

(i) Bars 19–20: **Interrupted, V⁷-vi** (ii) Bars 35–36: **Perfect, V-I** (4 marks)

(1 mark for each correct cadence name, 1 mark for both correct chords)

5. What scale is created when all the notes in bar 29 are combined? **C melodic minor** (1 mark)

6. Name the two bracketed intervals (X) and (Y) in the bass part (2 marks)

(X): Diminished 5th/tritone, (E^b-A[♯], bars 28–29)

(Y): minor 7th, (B^b-C, bars 31–32)

Question 2: Transposition

(7 marks)

- (i) The following passage has been transposed for alto saxophone to sound at the same pitch. Select the correct transposed option (from three possible options) by placing a tick in the appropriate box. (1 mark)



Description	Mark
The correct answer is excerpt number (2)	1
Total	/1

- (ii) A trumpet player needs to perform the following excerpt with an ensemble. The only score available is the conductor's score, with all parts written at concert pitch. Transpose the following excerpt (including the key signature) so that the trumpet can play with the ensemble and sound at concert pitch. (6 marks)

Description	Mark
Accurate transposition of excerpt up a major 2nd	6
5–6 correct notes that do not include accidentals (as indicated)	3
3–4 correct notes that do not include accidentals (as indicated)	2
1–2 correct notes that do not include accidentals (as indicated)	1
0 correct notes that do not include accidentals (as indicated)	0
3 correct notes with accidentals (as indicated)	3
2 correct notes with accidentals (as indicated)	2
1 correct note with accidentals (as indicated)	1
0 correct notes with accidentals (as indicated)	0
<i>(Deduct 1 mark for incorrect key signature)</i>	
Total	/6

Question 3: Melody writing

(11 marks)

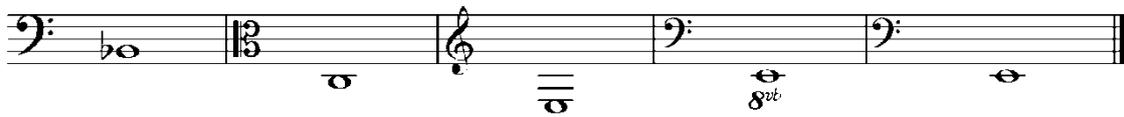
Description	Marks
Motivic and stylistic continuity	
Consistently and effectively maintains stylistic and motivic continuity	2
Demonstrates inconsistent stylistic and motivic continuity	1
Demonstrates minimal evidence of melodic or stylistic continuity	0
Subtotal	/2
Melodic contour and climax	
Develops, establishes and maintains effective melodic contour and creates a well-structured and clear climax	4
Develops and maintains a mostly suitable melodic contour and includes a climax	3
Demonstrates inconsistent melodic contour with some evidence of a climax, which is unsupported and generally ineffective	2
Demonstrates limited melodic contour which is mostly ineffective, with minimal or no evidence of a climax	1
Demonstrates ineffective melodic contour with no evidence of a climax	0
Subtotal	/4
Melodic sequence	
Incorporates an effective sequence in the melody	2
Incorporates an ineffective sequence in the melody	1
Incorporates an incorrect sequence or does not incorporate a sequence in the melody	0
Subtotal	/2

Description	Marks
Tempo, dynamics and articulation	
Demonstrates effective use of tempo, dynamics and articulation	3
Demonstrates inconsistent and sometimes ineffective use of tempo, dynamics and articulation throughout the composition	2
Demonstrates little use of tempo, dynamics and articulation or incorporates some elements while omitting or not consistently incorporating others	1
Does not incorporate tempo, dynamics and/or articulation	0
Subtotal	/3
Final total	/11

Question 4: Arranging and orchestration**(25 marks)**

(a) Clefs and lowest notes

(7 marks)



Bassoon

Viola

Clarinet in B \flat

Double Bass

Trombone

Description	Mark
Notes	
1 mark for each correct note	5
Clefs	
all clefs correct	2
3–4 clefs correct	1
2 or less clefs correct	0
Total	/7

(b) Signs and symbols

(10 marks)

Musical Term/Symbol	Instrument/s	Explanation
<i>con sordino</i>	Strings, brass	With mute – player to insert/attach mute to create a soft sound
	Strings	Down bow – play with the bow starting at the heel/frog
	Strings, brass, winds, percussion, voice	<i>Glissando</i> – a continuous sliding from one pitch to another. Can be referred to as a <i>portamento</i> for voice
	Piano	Release the sustain pedal
<i>A cappella</i>	Voice	To sing unaccompanied
	Strings	Natural harmonic – to touch the string lightly at the indicated pitch and bow to produce a ghostly sound
<i>Flutter-tongue</i>	Winds, brass	Flutter-tongue – extremely rapid tongued articulation, on a wind/brass instrument
	Strings, percussion	<i>Tremolo</i> – a rapid repetition of the same note, or an alternation between two or more notes

Description	Mark
Definition	
1 mark for each correct definition	8
Instruments	
all instruments correct	2
6–7 instruments correct	1
5 or less instruments correct	0
Total	/10

(c) Arrangement

(8 marks)

Instrumentation, range and transposition	<ul style="list-style-type: none"> • Unusual combination of instruments • Viola out of range bar 3 • Incorrect key signature and transposition for trumpet bars 1–2 and viola bars 1–2 • Trumpet too high in bar 3, particularly for <i>pp</i> dynamic, doesn't blend and overshadows the melody
Harmony	<ul style="list-style-type: none"> • Polarisation of parts • Several chords don't contain a 3rd-first bar • Several incorrect notes
Arrangement/Creativity	<ul style="list-style-type: none"> • Melody awkwardly dispersed between all instruments one bar at a time – affects the overall flow of the melodic line. Lose the harmonic foundation when the bassoon has the melody in bar 3 • Flute too low bars 2–4, trumpet too high bar 3 • Awkward leaps in several parts detract from melodic flow • An ineffective attempt at a counter melodic line in the flute, bar 3, harmonising the melody a 5th apart
Dynamics and expressive devices	<ul style="list-style-type: none"> • Inappropriate/ineffective dynamics e.g. trumpet, <i>pp-f</i>, bars 1–2, flute, <i>mp</i> in bar 2 decrescendo back to <i>mp</i> in bar 3, <i>f</i> for every time the melody is used with no appropriate preparation or immediately followed by <i>pp</i> (trumpet) • Inconsistent articulation – only bar 1 and then nothing • Inappropriate use of bowing indications for viola in bar 1, and then no further bowings

(2 marks per criterion, 1 mark for each correct point)

Sample assessment task

Music – WAM – ATAR Year 12

Task 6 – Unit 4

Assessment type: Practical: Performance

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

Conditions

Formal in-class assessment, Semester 2, Week 5

Task weighting

5% of the school mark for this pair of units

Name _____

(27 marks)

Technical work

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

Options:

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

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

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

Marking key for sample assessment task 6 – Unit 4

Technical work assessment			
Accuracy	Marks	Technique and Musicianship	Marks
Performs all scales/technical items with complete accuracy in pitch and intonation.	10	Performs all scales/technical items with confidence, consistently demonstrating excellent control and accuracy of rhythm, tempo, phrasing and articulation. Applies appropriate dynamics and technique.	10
Performs scales/technical items with only very slight and infrequent blemishes or hesitations in pitch/intonation.	8–9	Performs scales/technical items confidently, maintaining control and accuracy of rhythm, tempo, phrasing and articulation. Applies appropriate dynamics and technique.	8–9
Performs scales/technical items competently, and recovers well from occasional blemishes or hesitations in pitch/intonation.	6–7	Performs scales/technical items with confidence, generally maintaining control and accuracy of rhythm, tempo, phrasing and articulation. Application of dynamics and technique is reasonably consistent.	6–7
Performs scales/technical items competently, however, some blemishes and hesitations in pitch/intonation reduce the overall fluency.	4–5	Performs scales/technical items with some confidence, generally maintaining control and accuracy of rhythm, tempo, phrasing and articulation. Inconsistently applies dynamics and technique.	4–5
Demonstrates limited competence in performing scales/technical items, with a number of blemishes and hesitations in pitch/intonation adversely affecting the fluency of presentation.	2–3	Performs scales/technical items with limited confidence, however is able to demonstrate some control and accuracy of rhythm, tempo, phrasing and articulation. Application of dynamics and technique is limited.	2–3
Demonstrates minimal competence in performing scales/technical items, with significant blemishes and hesitations in pitch/intonation greatly affecting the fluency of presentation.	1	Demonstrates minimal confidence in performing scales/technical items, reflecting limited or no application, resulting in very little or no control of rhythm, tempo, phrasing and articulation. Application of dynamics and technique is seldom evident.	1
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
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			/27

Sample assessment task

Music – WAM – ATAR Year 12

Task 6 – Unit 3

Assessment type: Cultural and historical analysis

This task requires written responses to a selection of short-answer questions based on general characteristics of the concerto in the Baroque period, focusing on the designated work and representative works of the same genre. In addition, there will be two visual analysis questions based on the designated work, and an aural analysis based on an unfamiliar work in the same genre.

Conditions

Time for the task: 75 minutes

Formal in-class assessment, Week 13

Task weighting

6% of the school mark for this pair of units

Name: _____

(85 marks)

The Baroque concerto

You will be required to complete this assessment task using the question and answer paper provided. The aural examples will be played as extracts from a CD and the score extracts for the visual analysis tasks can be found in the score booklet.

The paper will cover:

- general questions about the characteristics of the Baroque period, covering social, historical and political features and their influence on musical developments of the time
- the development of the concerto and the two different types of concerto (solo and grosso)
- aural and visual analysis of an unfamiliar work similar to the work or genre studied
- analysis questions based on extracts taken from the designated work
- questions about Bach's compositional style and cultural, historical and social characteristics that influenced his writing.

Cultural and historical perspectives**(31 marks)**

1. Complete the table below, describing two general features of the Baroque period and their correlating influence on the music of the time. (4 marks)

Baroque features	Characteristics	Baroque music
Architecture		
Church		

2. Briefly outline specific characteristic of Baroque music according to the following headings: (4 marks)

Melody: _____

Rhythm: _____

Dynamics: _____

Texture: _____

3. Name and explain the role of the bass line most commonly heard in Baroque music and state which instruments normally play this line.

(i) Name: _____ (1 mark)

(ii) Instruments involved: _____ (2 marks)

(iii) Role or function of the bass line: _____ (2 marks)

4. Provide a realisation for the following Figured bass numbers according to the example given.

(2 marks)

6 sixth and third above the bass note, resulting in a first inversion chord

3

6 _____

4

7

5 _____

#

5. Provide the names given to the following instrumental groups in the concerto grosso: (2 marks)

(i) soloists: _____

(ii) accompanying orchestra: _____

6. Name and describe the form usually found in the first movement of a concerto grosso. (2 marks)

7. Bach wrote a set of concertos for the Margrave of Brandenburg, collectively known as the *Brandenburg Concertos*. The following questions all relate to the *Brandenburg Concertos*.

(a) How many concertos were included in the Brandenburg collection? _____ (1 mark)

(b) Which of these unusually featured the harpsichord as a soloist and was pivotal in its contribution to the development of the keyboard concerto? (1 mark)

(c) Which one of the concerti did not have any violins playing in the orchestra? (1 mark)

(d) Which one of the concerti featured two recorders and a violin as the concertino? (1 mark)

(e) What was unusual about the trumpet featured Concerto No 2? (1 mark)

8. Describe **three** main differences between the solo concerto and the concerto grosso in the Baroque period. (3 marks)

(i) _____

(ii) _____

(iii) _____

9. Outline **two** differences between the concerto grosso of Bach and other Baroque composers. (2 marks)

(i) _____

(ii) _____

10. Name a composer other than Bach, and a representative work for both the solo concerto and concerto grosso from the Baroque period. (2 marks)

	Composer	Title of work
Solo concerto		
Concerto grosso		

Aural analysis (11 marks)

(a) Which era is this musical excerpt from? (1 mark)

(b) Describe two features of the music that support your choice of era. (2 marks)

(i) _____

(ii) _____

- (c) Which instruments make up the concertino? (2 marks)

- (d) Outline **three** aspects of this piece that still reflect Baroque compositional characteristics associated with the concerto grosso. (3 marks)

(i) _____

(ii) _____

(iii) _____

- (e) The closing section of this excerpt features which three instruments? (2 marks)

- (f) Listening to the rhythmic and melodic characteristics of this section, what Contemporary style of dance music is interestingly being evoked in this closing section? (1 mark)

Visual analysis

Examine the extracts taken from your designated work and answer the following questions:

Extract One (29 marks)

- (a) Which section of the work is represented in this extract? (1 mark)

- (b) Complete the following table, providing the letter names to indicate which section of the ritornello form is represented in this extract, noting bar numbers and instruments involved. (12 marks)

Motif	Bar numbers	Instrument/s

- (c) Identify which motif the trumpet and oboe part between bars 3 and 6 is based on, and describe how it is related. (2 marks)

- (d) (i) What is the key of this section? (1 mark)

- (ii) What is its relationship to the opening key of this movement? (1 mark)

- (e) Name and describe the harmonic progression evident between bars 3 and 7? (2 marks)

- (f) Find an example of the following compositional devices, providing bar numbers and instruments involved: (10 marks)

Compositional device	Bar numbers	Instrument/s
Sequence		
Imitation		
Sequential imitation		
Inverted pedal point		
Ostinato		

Extract Two (14 marks)

- (a) Which group of instruments normally plays this movement in a concerto grosso and why? (2 marks)

(b) How does this differ in the designated work and what is the reason for the difference? (2 marks)

(c) (i) What is the key of this movement? _____ (1 mark)

(ii) What is its relationship to the key of the first movement? _____ (1 mark)

(d) Find an example of a cycle of fifths in this extract, noting bar numbers and tonal centres involved. (2 marks)

(e) Find an example of sequential imitation in this excerpt, noting bar numbers and instruments involved. (2 marks)

(f) Name and describe how the small note (G) in the top line at bar 63 of this extract would be performed. (2 marks)

Name: _____

Description: _____

(g) What is the term used to describe the final chord in this extract? (1 mark)

(h) What term describes the type of bass line featured in this extract? (1 mark)

Marking key for sample assessment task 6 – Unit 3

Cultural and historical perspectives

(31 marks)

1. Complete the table below, describing two general features of the Baroque period and their correlating influence on the music of the time. (4 marks)

Baroque features	Characteristics	Baroque music
Architecture	<ul style="list-style-type: none"> Discovery of perspective allowed for new developments in building and designing for theatrical effects. Symmetry important and prevalent in construction of buildings and gardens Very decorative, ornate interior design, especially churches with painted ceilings, gold leaf and elaborate carvings Use of domes, free and curvilinear walls and towers 	<ul style="list-style-type: none"> Foundational basso continuo and florid, ornamented lines of the upper parts and rich polyphonic texture, could be compared to firm foundations, massive structures, supporting decorative, ornamental artwork as depicted on the ceilings and furniture Need for balance, symmetry and perspective correlates with the development and consolidation of forms and structures, such as concerto and fugue, and unity of mood, balance and contrast. It also correlates with the organisation of tonality and harmony from the modes of the Renaissance, accompanied by the first books of harmony and instruction manuals, informing people how to understand, interpret and perform the music of the time
Church	<ul style="list-style-type: none"> Reformation allowed the Church to be accessible to all, regardless of social status, wealth or background. Bible translated into native tongue and music composed to allow for congregational participation Church also played an important political role in several countries and dominant force in society Focus of much of the artwork of the time 	<ul style="list-style-type: none"> Music written for use in the Church prevalent in this period and the means by which several composers survived, e.g. Bach Several musical forms developed and refined for use in the Church or to celebrate religious festivals or occasions such as <i>cantata</i>, <i>oratorio</i>, <i>sonata da chiesa</i>, mass, prelude/<i>toccata</i> and fugue and other solo works for organ

(1 mark for each point, one at least required in each box)

2. Briefly outline specific characteristic of Baroque music according to the following headings: (4 marks)

(1 mark for each point)

Melody: short and motivic, ornamental, sequential phrases often very regular in length

Rhythm: generally steady, driving rhythms, clear metre, repeated rhythmic patterns to create energy and momentum, walking bass lines. Also free florid rhythms in toccatas, recitatives

Dynamics: sudden contrasts in light and shade, usually through the addition or removal of instruments, often referred to as terraced dynamics

Texture: predominantly polyphonic in orchestral and choral writing, occasionally using homophonic sections for effect and contrast

3. Name and explain the role of the bass line most commonly heard in Baroque music and state which instruments normally play this line.
- (i) Name: *basso continuo* (1 mark)
- (ii) Instruments involved: keyboard instrument, usually harpsichord or organ and a bass instrument, usually cello, viol da gamba, bass and sometimes bassoon. (1 mark for keyboard instrument and 1 mark for bass instrument) (2 marks)
- (iii) Role or function of the bass line: Foundation of the Baroque orchestra and most Baroque works. Provided the harmonic framework (1 mark) and reinforced the bass line of the work (1 mark) (2 marks)
4. Provide a realisation for the following Figured bass numbers according to the example given. (2 marks)
- 6 sixth and third above the bass note, resulting in a first inversion chord
3
- 6 sixth and fourth above the bass line resulting in a second inversion chord
4
- 7
5 seventh, fifth and sharpened third above the bass line, resulting in a seventh chord with a sharpened third
#
5. Provide the names given to the following instrumental groups in the concerto grosso: (2 marks)
- (i) soloists: *concertino* or *principale*
- (ii) accompanying orchestra: *ripieno*
6. Name and describe the form usually found in the first movement of a concerto grosso. (2 marks)
- Ritornello* form: alternating solo/tutti shared by the concertino and ripieno
(1 mark for naming the form and 1 mark for describing it)
7. Bach wrote a set of concertos for the Margrave of Brandenburg collectively known as the *Brandenburg Concertos*. The following questions all relate to the *Brandenburg Concertos*.
- (a) How many concertos were included in the Brandenburg collection? 6 (1 mark)
- (b) Which of these unusually featured the harpsichord as a soloist and was pivotal in its contribution to the development of the keyboard concerto? (1 mark)
- Concerto No. 5 in D, BWV 1050*
- (c) Which one of the concerti did not have any violins playing in the orchestra? (1 mark)
- Concerto No.6 in Bb, BWV 1051*

- (d) Which one of the concerti featured two recorders and a violin as the concertino? (1 mark)
Concerto No. 4 in G, BWV 1049
- (e) What was unusual about the trumpet featured in Concerto No 2? (1 mark)
Piccolo valveless trumpet, very high pitched and difficult to play as it relied on *embouchere* and diaphragmatic control to change pitch
8. Describe three main differences between the solo concerto and the concerto grosso in the Baroque period. (3 marks)
- (i) **the solo concerto featured one solo instrument contrasting against an orchestra, whereas the grosso used a group of soloists (concertino)**
 - (ii) **solo concerto usually featured the soloist more, incorporating brilliant and technically demanding sections for the soloist to play, and the solo sections became longer and more vivid**
 - (iii) **while both concerto types have three movements and use ritornello form for the first movement, the orchestral ritornellos are separated by sections for the soloist and continuo in the solo concerto. The overall texture for the solo concerto became more homophonic as a result, with the concerto grosso being more predominantly polyphonic in nature.**
9. Outline two differences between the concerto grosso of Bach and other Baroque composers. (2 marks)
- (i) **Bach used a more consistent polyphonic texture, unlike some of his contemporaries who used homophonic sections for contrast. Bach did not also make the entrances of the ritornello so clear-cut, tending to fade them in and out of a complex polyphonic texture.**
 - (ii) **Bach would thematically incorporate material from the ritornello into the solo parts, giving the impression of the solo sections emerging from the ritornello rather than starkly contrasting to it.**
10. Name a composer other than Bach and a representative work for both the solo concerto and concerto grosso from the Baroque period. (2 marks)

	Composer	Title of work
Solo concerto	Several possible answers; accept any correct composer	Several possible answers; accept any correct example
Concerto grosso	Several possible answers; accept any correct composer	Several possible answers; accept any correct example

Aural analysis

(11 marks)

[Example used: *Alfred Schnittke: Concerto grosso no. 1: Gidon Kremer, violin* [5th movement, 0:00–3:10]. Retrieved April, 2015, from www.youtube.com/watch?v=eLp8f92sSPo]

- (a) Which era is this musical excerpt from? (1 mark)
20th Century/contemporary

- (b) Describe two features of the music that support your choice of era. (2 marks)
- (i) **dissonant harmonies, no clear sense of tonality**
- (ii) **form/structure unclear, constantly shifting, between different stylistic sections and melodic/motivic sections**
- (c) Which instruments make up the concertino? (2 marks)
- Two violins and harpsichord**
- (d) Outline three aspects of this piece that still reflect Baroque compositional characteristics associated with the concerto grosso. (*Select any three of the following.*) (3 marks)
- **sequential and imitative writing**
 - **use of harpsichord and instrumental line-up**
 - **use of suspensions and cyclical harmonies**
 - **returning motivic sections and alternating solo tutti, similar to ritornello form**
- (e) The closing section of this excerpt features which three instruments? (2 marks)
- Harpsichord and two violins (concertino)**
- (f) Listening to the rhythmic and melodic characteristics of this section, what style of Contemporary dance music is interestingly being evoked in this closing section? (1 mark)
- Tango dance – Spanish style/flavour**

Visual analysis

Examine the extracts taken from your designated work and answer the following questions:

Extract One (29 marks)

[For copyright reasons, the score extract for this question cannot be provided in this document. The score is the designated work Bach's *Brandenburg concerto no. 2 in F major* (BWV 1047) (1st movement, bars 30–41). The extract has been re-numbered with bar 30 being bar 1, and questions correlate accordingly. Another example may be substituted in the event that the designated work is different, and the following question can be used as a comparative analysis question.]

- (a) Which section of the work is represented in this extract? (1 mark)
- tutti ritornello**
- (b) Complete the following table, providing the letternames to indicate which section of the ritornello form is represented in this extract, noting bar numbers and instruments involved. (12 marks)

Motif	Bar numbers	Instrument/s
a	Violins	Bars 2–3
b	Solo flute	Bars 3–5
c	Violins	Bars 7–8
d	Violins	Bars 9–10

- (c) Identify which motif the trumpet and oboe part between bars 3 and 6 is based on, and describe how is it related. (2 marks)

Relates to motif a with the alternating 4th

- (d) (i) What is the key of this section? (1 mark)

D minor

- (ii) What is its relationship to the opening key of this movement? (1 mark)

Relative minor

- (e) Name and describe the harmonic progression evident between bars 3 and 7? (2 marks)

Cycle of fifths: keys or tonalities organised by descending or ascending intervals of a fifth. The first note of each of the sequential eight semiquaver passages in the continuo part is a 4th apart. (D-G-C-F-Bb-E-A-D)

- (f) Find an example of the following compositional devices, providing bar numbers and instruments involved: (10 marks)

Compositional device	Bar numbers	Instrument/s
Sequence	Bars 4–5	Flute, viola and cello
Imitation	Bars 4–6	Trumpet and oboe, viola and cello
Sequential imitation	Bars 3–6	Trumpet and oboe
Inverted pedal point	Bars 2–3 Bars 4 and 5	Trumpet Violin 2
Ostinato	Bars 4–6	Cello/Continuo or Solo violin

Extract Two

(14 marks)

[For copyright reasons, the score extract for this question cannot be provided in this document. The score is the designated work Bach's *Brandenburg concerto no. 2 in F major* (BWV 1047) (2nd movement, bars 44–65). The extract has been re-numbered with bar 44 being bar 1, and questions correlate accordingly. Another example may be substituted in the event that the designated work is different, and the following question can be used as a comparative analysis question.]

- (a) Which group of instruments normally plays this movement in a concerto grosso and why? (2 marks)

Normally the concertino or solo instruments and continuo as it is more exposed at a slower tempo and allows for opportunity to embellish the solo lines.

- (b) How does this differ in the designated work and what is the reason for the difference? (2 marks)

The trumpet is the only instrument in the concertino that does not play the second movement, probably as it was considered too loud for a quiet middle movement and not suitable for the more intimate style of chamber music in this section.

- (c) (i) What is the key of this movement? **D minor** (1 mark)
- (ii) What is its relationship to the key of the first movement? **relative minor** (1 mark)

- (d) Find an example of a cycle of fifths in this extract, noting bar numbers and tonal centres involved. (2 marks)

Bars 7–14 (D, G, C, F, Bb, E, A, D) 1 mark for bar numbers, and 1 mark for tonal centres

- (e) Find an example of sequential imitation in this excerpt, noting bar numbers and instruments involved. (2 marks)

(i) **bars 6–10, flute, oboe and violin**

(ii) **bars 2–3, flute and oboe**

- (f) Name and describe how the small note (G) in the top line at bar 63 of this extract would be performed. (2 marks)

Name: ***appoggiatura***

Description: **G and F played as even quavers**

- (g) What is the term used to describe the final chord in this extract? (1 mark)

Tierce de picardie

- (h) What term describes the type of bass line featured in this extract? (1 mark)

Walking bass