



SAMPLE ASSESSMENT TASKS

MUSIC
GENERAL YEAR 12

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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.

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. The melody will be played as follows:

- (i) the entire melody played through once
- (ii) the first five bars played through twice
- (iii) the second four bars played through twice
- (iv) the entire melody played through twice.

(11 marks)

Film: _____

3. **Melodic dictation:** Provide the missing pitch and rhythm to complete the following melodic dictation. The melody will be played **five** times.

(11 marks)

Film: _____

4. **Chord progressions:** Identify the chords in the following progression, providing the correct Roman numeral (I, IV, V, V⁷ or vi) or letter names (C, F, G, G⁷ or Am). There is one chord for each bar, and the first chord has been provided. The example will be played three times. (9 marks)

I							
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Film: _____

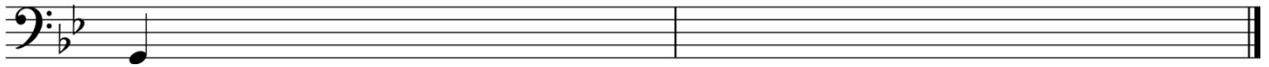
5. **Aural analysis**

Extract One: Listen to the following excerpt which will be played three times, and answer the questions. (8 marks)

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

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

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



(5 marks)

Film: _____ (1 mark)

Extract Two: The following three excerpts 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. Each extract will be played twice. (12 marks)

Film: _____ Character: _____

	Section in film	Description of character development	Musical features (at least 2 elements of music)
Excerpt One			
Excerpt Two			
Excerpt Three			

ACKNOWLEDGEMENTS

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

Marking key for sample assessment task 6 – Unit 3

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. The extract will be played three times.

[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: theme from *Schindler's List*

Criteria	Mark
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 melody and complete the rhythm by adding bar lines, stems, rests and dots to the given pitches.

[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 (Gabriel's Oboe)*

Criteria	Mark
1 mark for each beat for bars 2–5	16
2 marks for each bar for bars 8–10	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
0–1 bar lines correct	0
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. The melody will be played five times.

[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 was slightly simplified to make it more accessible and align with the syllabus].

Film: *Toy Story 2 (When she loved me)*

Criteria	Mark
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. The tonic chord will be heard before the progression is played.

(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 (Hallelujah)*

Criteria	Mark
1 mark for each correct chord	1–8
1 mark for correct identification of film	1
Total	/9

5. **Aural analysis**

Extract One: Listen to the following excerpt which will be played three times, and answer the questions.

- (i) What is the tonality of this extract?
- (ii) Name the compositional device evident in the bass.
- (iii) Write the first two bars of the bass part, providing the time signature, rhythm and pitch.

[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	Mark
(i) minor	1
(ii) ostinato/riff	1
(iii) 1 mark for correct time signature	1
1 mark for the correct rhythm in bar 1 and bar 2	1–2
1 mark for the correct pitch in bar 1 and bar 2	1–2
1 mark for correct identification of film	1
Total	/8

Extract Two: the following three excerpts 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. Each extract will be played twice.

Film: _____ **Character:** _____

Criteria	Mark
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
Total	/12

Sample assessment task

Music – General Year 12

Task 8 – Unit 4

Assessment type: Composing and arranging

This task will cover the following concepts:

- word setting and rhythmic scansion
- melody writing
- accompaniment writing

Conditions

Time for the task: Semester 2, Week 3

Period allowed for the completion of the task: 75 minutes

Task weighting

2% of the school mark for this pair of units

**COMPOSING and ARRANGING
MELODY and ACCOMPANIMENT WRITING**

Name: _____

Mark: /40

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 scansion (11 marks)

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

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

Part Two: Melody writing (14 marks)

Using your rhythmic scansion 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 will 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
- clear relationship to the selected chords
- stylistic continuity of accompaniment pattern
- range and suitability for the guitar or piano
- appropriate dynamics and articulation
- neat and accurate score.

Marking key for sample assessment task 8 – Unit 4

Part One: Rhythmic scansion

Standards of Achievement	Marks	Score
Time signature and bar lines		
Selects an appropriate time signature to fit the given text and all bar lines are correct	3	/3
Selects an appropriate time signature for the given text, but not all bar lines are correct	1–2	
	0	
Effectively uses a wide range of note values and all rhythms are correctly grouped		
Effectively uses a wide range of note values and all rhythms are correctly grouped	3	/3
Uses a reasonable range of note values and most rhythms are correctly grouped	1–2	
Uses a limited range of note values with several incorrect rhythmic groupings	0	
Word scansion		
Rhythms are appropriate for the words, with correctly placed accents and effective scansion, and some imaginative use of rhythm to enhance the text	4–5	/5
Rhythms are mostly appropriate for the words, with minor inconsistencies in accent placement and scansion	2–3	
Rhythms are sometimes inappropriate for the words, with some incorrectly placed accents and occasional ineffective scansion	1	
Rhythms are mostly inappropriate for the words, with several incorrectly placed accents and mostly ineffective and/or inappropriate scansion	0	
Total		/11

Part Two: Melody writing

Standards of Achievement	Marks	Score
Melodic contour and climax		
Establishes and maintains effective melodic contour throughout and incorporates a clear and well-structured climax	4–5	/5
Establishes and mostly maintains suitable melodic contour throughout and incorporates a climax	2–3	
Melodic contour is inconsistent and sometimes ineffective and does not incorporate a suitable climax	1–2	
Melodic contour is limited and mostly ineffective and there is no evidence of a climax	0	
Range and suitability		
The melody is entirely within range and is suitable for the selected voice type	2	/2
The melody is mostly within range and suitability for the selected voice type	1	
The melody is not within range and is not suitably written for the selected voice type	0	
Tempo, dynamics and articulation		
Demonstrates effective use of tempo, dynamics and articulation to convey a suitable Music Theatre style	4	/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	
Demonstrates minimal or mostly ineffective use of tempo, dynamics and articulation and Music Theatre style	0	
Word painting		
Incorporates effective examples of word painting	3	/3
Incorporates some effective examples of word painting	2	
Incorporates minimal and mostly ineffective examples of word painting	1	
Does not incorporate any examples of word painting	0	
Total		/14

Part Three: Accompaniment

Standards of Achievement	Marks	Score
Chord selection		
Selects appropriate and correct chords for the melody	2	/2
Selects chords that are mostly appropriate for the melody	1	
Selects several incorrect chords that are inappropriate for the melody	0	
Relationship to selected chords		
The accompaniment demonstrates a clear relationship to the selected chords	3	/3
The accompaniment demonstrates a relationship to the selected chords, with occasional incorrect notes	2	
The accompaniment demonstrates some relationship to the selected chords with several incorrect notes	1	
The accompaniment demonstrates little relationship to the selected chords with mostly incorrect notes	0	
Stylistic continuity of accompaniment pattern		
The accompaniment maintains stylistic consistency and effectively supports the melody throughout	3	/3
The accompaniment mostly demonstrates stylistic consistency and provides some support for the melody	2	
The accompaniment is stylistically inconsistent and offers minimal support for the melody	1	
The accompaniment is stylistically inconsistent and mostly incorrect, and offers no support for the melody	0	
Range and suitability		
The melody is entirely within range and is suitable for the guitar or piano	2	/2
The melody is mostly within range and suitability for the guitar or piano	1	
The melody is not within range and is not suitably written for the guitar or piano	0	
Tempo, dynamics and articulation		
Demonstrates effective use of tempo, dynamics and articulation	3	/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 and Music Theatre style	1	
Demonstrates minimal or mostly ineffective use of tempo, dynamics and articulation and Music Theatre style	0	
Neat and accurate score		
Produces a neat and accurate score	2	/2
Produces a mostly neat score with some inconsistencies and errors in scoring	1	
Produces an untidy and poorly presented score with several errors	0	
Total		/15
Total of entire task		/40

Sample assessment task

Music – General Year 12

Task 10 – Unit 4

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 three sections and will cover the following concepts:

- aural and visual analysis questions based on the works studied this semester, identifying the work, composer; section; instrumentation; use of musical elements; form; compositional devices and programmatic features.

Conditions

Time for the task: 60 minutes

Formal in class assessment, Semester 2, Week 7

Task weighting

3% of the school mark for this pair of units

**INVESTIGATION and ANALYSIS
COMPARATIVE AURAL and VISUAL ANALYSIS – Music Theatre**

Name _____

Final mark /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 aurally identify one recorded excerpt, visually identify one Music Theatre score excerpt, and analyse one audio visual excerpt according to the given criteria.

Aural and visual analysis

- Identify the era and style represented by the excerpt for 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 criteria for each excerpt, writing at least two sentences to justify your response.
- Refer to specific bars or sections within the score or sections in the audio visual footage to support each criteria selected.
- Address all of the following criteria, at least once, within this task.

Criteria:

- Use of staging, costuming and production techniques in the audio visual footage excerpts that correlate with or support and enhance the role and use of music elements.
- Identification of at least four of the following:
 - type of voice/s and vocal style
 - tempo, metre and rhythm
 - tonality
 - textural features
 - melodic and harmonic elements
 - dynamics and articulations
 - compositional devices
 - instrumental and vocal timbres and colouristic effects.

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

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

Marking key for sample assessment task 10 – Unit 4

Part One: Rhythmic scansion

Aural analysis – recorded excerpt

	Marks
Identification of era and style	
Correctly identifies era and style	2
Correctly identifies era or style	1
Incorrectly identifies era and style	0
Total	/2
Identification of possible composer and artist	
Correctly identifies possible composer and artist	2
Correctly identifies possible composer or artist	1
Incorrectly identifies possible composer and artist	0
Total	/2
Identification of form and vocal style	
Correctly identifies form and vocal style	2
Correctly identifies form or vocal style	1
Incorrectly identifies form and vocal style	0
Total	/2
Criteria	
Addresses at least four criteria, providing detailed and insightful discussion for each	7–8
Addresses at least four criteria, providing detailed discussion for most	5–6
Addresses only 2–3 criteria, providing some discussion for most	3–4
Addresses only 1–2 criteria, providing minimal discussion	1–2
Does not address or incorrectly addresses criteria, providing minimal, incorrect or no discussion	0
Total	/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
Provides no evidence from the recording or provides evidence that is incorrect and unsupportive	0
Total	/3
Total for aural analysis	/17

Visual analysis – score excerpt

	Marks
Identification of era and style	
Correctly identifies era and style	2
Correctly identifies era or style	1
Incorrectly identifies era and composer	0
Total	/2
Identification of possible composer and artist	
Correctly identifies possible composer and artist	2
Correctly identifies possible composer or artist	1
Incorrectly identifies possible composer and artist	0
Total	/2
Identification of form and vocal style	
Correctly identifies form and vocal style	2
Correctly identifies form or vocal style	1
Incorrectly identifies form and vocal style	0
Total	/2
Criteria	
Addresses at least four criteria, providing detailed and insightful discussion for each	7–8
Addresses at least four criteria, providing detailed discussion for most	5–6
Addresses only 2–3 criteria, providing some discussion for most	3–4
Addresses only 1–2 criteria, providing minimal discussion	1–2
Does not address or incorrectly addresses criteria, providing minimal, incorrect or no discussion	0
Total	/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 unsupportive	1
Provides no evidence from the score or provides evidence that is incorrect and unsupportive	0
Total	/3
Total for visual analysis	/17

Aural and visual analysis – audio visual excerpts

	Marks
Identification of era and style	
Correctly identifies era and style	2
Correctly identifies era or style	1
Incorrectly identifies era and composer	0
Total	/2
Identification of possible composer and artist	
Correctly identifies possible composer and artist	2
Correctly identifies possible composer or artist	1
Incorrectly identifies possible composer and artist	0
Total	/2
Identification of form and vocal style	
Correctly identifies form and vocal style	2
Correctly identifies form or vocal style	1
Incorrectly identifies form and vocal style	0
Total	/2
Criteria	
Addresses at least four criteria, providing detailed and insightful discussion for each	7–8
Addresses at least four criteria, providing detailed discussion for most	5–6
Addresses only 2–3 criteria, providing some discussion for most	3–4
Addresses only 1–2 criteria, providing minimal discussion	1–2
Does not address or incorrectly addresses criteria, providing minimal, incorrect or no discussion	0
Total	/8
Use 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
Provides no discussion, or provides discussion that is incorrect	0
Total	/4
Evidence from the audio visual footage	
Provides several examples of evidence from the audio visual footage to support analysis	3
Provides some examples of evidence from the audio visual footage that mostly supports analysis	2
Provides minimal evidence from the audio visual footage that is mostly unsupportive	1
Provides no evidence from the audio visual footage or provides evidence that is incorrect and unsupportive	0
Total	/3
Total for aural and visual analysis	/21
Total for all analysis examples	/55

Sample assessment task

Music – General Year 12

Performance Task 7 – Unit 4

Assessment type: Performance – Recital

Students will select at least two contrasting pieces with a total performing time of 10–15 minutes, and perform them with accompaniment, if required, in a recital setting.

Conditions

Formal recital setting. The recital will be marked by the classroom music teacher and an external marker. To be conducted in Week 12 of Semester 2

Task weighting

6% of the school mark for this pair of units

PERFORMANCE – Recital night

Name _____

Final mark /40 marks

Students, in consultation with their instrumental/vocal teacher, will select at least **two** contrasting pieces with a total performing time of 10–15 minutes and perform them in a recital setting. Accompaniment must be provided if required. 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.

A copy of the performance marking key and template will be given to students in class prior to the assessment. On the day of the performance, students will be required to submit the marking template as a cover sheet with a copy of their performance repertoire attached.

Marking key – Music Performance – General Year 12

TECHNIQUE (ALL PERFORMANCE CONTEXTS) Mark /15						
Rhythm	0	1	2	3	4	5
	Consistently performs with poor rhythmic and tempo control	Performs with limited rhythmic control and significant fluctuations in tempo, making considerable errors	Performs with inconsistent rhythm and fluctuations in tempo, making several errors	Performs with satisfactory rhythmic control or minor fluctuations in tempo, making some errors	Performs with proficient rhythmic control, maintains a suitable tempo and recovers well from minor errors	Performs with excellent rhythmic and tempo control, with only slight and infrequent errors
Technical skill	0	1	2	3	4	5
	Demonstrates inadequate technical skill	Demonstrates limited technical skill with frequent and significant lapses	Demonstrates inconsistent technical skill and control with several lapses	Demonstrates competent technical skill and control, with occasional lapses	Demonstrates proficient technical skill and control, recovering well from minor lapses	Demonstrates excellent technical skill and control, with only slight and infrequent lapses
Pitch and tone	0	1	2	3	4	5
	Consistently performs with substantial pitch errors and poor tone	Performs with significant pitch errors and frequent lapses in tone	Performs with several pitch errors and inconsistent tonal quality and control	Performs with some pitch errors or lapses in tonal quality and control	Performs with mostly accurate pitch and proficient tonal quality and control, recovering well from minor lapses	Performs with accurate pitch and excellent tonal quality and control, with only slight and infrequent lapses
STYLE/EXPRESSION (ALL PERFORMANCE CONTEXTS) Mark /15 Converted mark /20						
STYLE/EXPRESSION (ALL PERFORMANCE CONTEXTS)						Mark /7
Style and Expression	0	1	2	3	4	
	Fails to apply any score directions; indicated dynamics, articulation and stylistic performance conventions	Applies a limited number of score directions; indicated dynamics, articulation and stylistic performance conventions	Inconsistently applies some score directions; indicated dynamics, articulation and stylistic performance conventions	Appropriately applies most score directions; indicated dynamics, articulation and stylistic performance conventions	Effectively applies score directions; indicated dynamics, articulation and stylistic performance conventions	
Musical interaction	0	1	2	3		
	Does not perform with accompaniment when required, or does not perform with accompaniment appropriate for the repertoire	Inconsistently demonstrates musical interaction and balance between parts/voices, soloist/accompanist or ensemble members	Competently demonstrates musical interaction and balance between parts/voices, soloist/accompanist or ensemble members	Effectively demonstrates musical interaction and balance between parts/voices, soloist/accompanist or ensemble members		
SPECIFIC PERFORMANCE CONTEXT						
WESTERN ART MUSIC						Mark /8
Stylistic interpretation	0	1–2	3–4	5–6	7–8	
	Incorrectly applies or does not apply stylistic interpretation, with inappropriate or no sensitivity to phrasing	Demonstrates mostly ineffective stylistic interpretation and minimal sensitivity to phrasing	Demonstrates inconsistent and sometimes ineffective stylistic interpretation and some sensitivity to phrasing	Capably demonstrates appropriate stylistic interpretation and sensitivity to most of the phrasing	Effectively demonstrates excellent stylistic interpretation and sensitivity to phrasing	
JAZZ						Mark /8
Stylistic interpretation	0	1–2	3–4	5–6	7–8	
	Fails to demonstrate or inappropriately demonstrates both a sufficient stylistic interpretation and adequate improvisation	Demonstrates mostly ineffective stylistic interpretation and inadequate or inappropriate improvisation	Occasionally demonstrates appropriate stylistic interpretation and improvises with inconsistent application of melody, rhythm and/or harmony	Capably demonstrates appropriate stylistic interpretation and improvises with satisfactory application of melody, rhythm and harmony	Effectively demonstrates stylistic interpretation and improvises with excellent application of melody, rhythm and harmony	
CONTEMPORARY						Mark /8
Stylistic interpretation	0	1–2	3–4	5–6	7–8	
	Incorrectly applies or does not apply appropriate stylistic interpretation of melody, rhythm and harmony	Demonstrates mostly ineffective stylistic interpretation of melody, rhythm and harmony	Demonstrates inconsistent and sometimes ineffective stylistic interpretation of melody, rhythm and harmony	Capably demonstrates appropriate stylistic interpretation of melody, rhythm and harmony	Effectively demonstrates excellent stylistic interpretation of melody, rhythm and harmony	
MUSIC THEATRE						Mark /8
Stylistic interpretation	0	1–2	3–4	5–6	7–8	
	Fails to demonstrate or inappropriately demonstrates any stylistic interpretation or characterisation	Demonstrates mostly ineffective and/or inappropriate stylistic interpretation of melody, rhythm and vocal quality, incorporating aspects of characterisation and dramatic subtext in an inappropriate manner	Demonstrates inconsistent and sometimes ineffective stylistic interpretation of melody, rhythm and vocal quality, incorporating some appropriate characterisation and dramatic subtext	Capably demonstrates satisfactory stylistic interpretation of melody, rhythm and vocal quality, mostly appropriate characterisation and dramatic subtext	Effectively demonstrates excellent stylistic interpretation of melody, rhythm and vocal quality, appropriate characterisation and dramatic subtext	
PROGRAM REQUIREMENTS (ALL PERFORMANCE CONTEXTS) Mark /5						
Balance of program	0	1	2	3		
	Presents a program of repertoire with little or insufficient contrast in style and technique	Performs a program of repertoire with some contrast in style and technique	Performs mostly contrasting repertoire in a variety of styles, displaying versatility of technique	Performs suitably contrasting repertoire in a variety of styles, displaying versatility of technique		
Performing score	0	1	2			
	Does not present an accurate performing score for any of the repertoire	Presents an accurate performing score for most of the repertoire	Presents an accurate performing score for all repertoire			
TOTAL MARK						/40

Year 12 General Music – Unit 4

Performance Task 7: Recital marks collection template

Date: _____

Context:	Instrument:	Student:
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PIECE ONE:								
TECHNIQUE /15			STYLE/EXPRESSION /15			PROGRAM /5		
1. Rhythm	5		4. Style and expression	4		7. Balance of program	3	
2. Technical skill	5		5. Musical interaction	3		8. Performing score	2	
3. Pitch and tone	5		6. Stylistic interpretation	8				
			Converted mark /20					

PIECE TWO:								
TECHNIQUE /15			STYLE/EXPRESSION /15			PROGRAM /5		
1. Rhythm	5		4. Style and expression	4		7. Balance of program	3	
2. Technical skill	5		5. Musical interaction	3		8. Performing score	2	
3. Pitch and tone	5		6. Stylistic interpretation	8				
			Converted mark /20					

PIECE THREE:								
TECHNIQUE /15			STYLE/EXPRESSION /15			PROGRAM /5		
1. Rhythm	5		4. Style and expression	4		7. Balance of program	3	
2. Technical skill	5		5. Musical interaction	3		8. Performing score	2	
3. Pitch and tone	5		6. Stylistic interpretation	8				
			Converted mark /20					

Divide the resulting total by the number of pieces performed for the final total mark out of 40

Total mark /40

Marker: _____

Sample assessment task

Music – General Year 12

Composition portfolio Task 4 – Unit 4

Assessment type: Composition portfolio

Students will submit their completed composition portfolio, including overviews, scores and recordings for all compositions.

Conditions

Complete portfolio to be submitted to classroom music teacher in Week 14 of Semester 2, with signed cover sheet from composition portfolio supervisor.

Task weighting

15% of the school mark for this pair of units

COMPOSITION PORTFOLIO

Name _____

Final mark /50 marks

You will submit your completed composition portfolio including overviews, scores and recordings for all compositions to your classroom music teacher in Week 14 of Semester 2. 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 the following:

- a minimum of two contrasting pieces with a combined minimum performance of 10 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. Any non-original material should be acknowledged.

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

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

- Compositional process: use and 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

Marking key – Music composition portfolio – General Year 12

COMPOSITIONAL PROCESS: USE OF MUSIC ELEMENTS						Mark /14
Use and application of music elements						
0	1	2	3	4	5	
Demonstrates inadequate skills in the selection and application of music elements and relationships within the work	Demonstrates limited skills in the selection and manipulation of music elements and relationships within the work	Demonstrates some skill in the selection and manipulation of music elements, but inconsistently and ineffectively applies them within the work	Demonstrates skill in the selection and manipulation of music elements and relationships within the work	Demonstrates competent skills in the selection and manipulation of music elements and relationships within the work	Demonstrates highly competent skills in the selection and manipulation of music elements and relationships within the work	
Creativity						
0	1	2	3	4		
Shows little or no evidence of consistency and development of material; relies completely on existing frameworks and musical ideas to produce a composition	Shows limited evidence of consistency and development of material; mostly utilises existing ideas and frameworks rather than generating original musical ideas	Shows evidence of consistency and development of material; establishes a few musical ideas although sometimes relies on existing ideas and frameworks	Shows clear evidence of a degree of creativity, consistency and development when establishing and sustaining musical ideas	Shows evidence of a high degree of creativity, competently establishing, developing and sustaining musical ideas		
Balance, structure and use of expressive elements						
0	1	2	3	4	5	
Shows no evidence of balance or contrast and an ineffective and inappropriate use of form, texture and expressive elements	Shows little evidence of balance or contrast, but some attempt has been made to use form, texture and/or expressive elements	Shows evidence of inconsistent balance or contrast resulting from an ineffective use of form, texture and/or expressive elements	Incorporates some balance and contrast through an inconsistent use of form, texture and/or expressive elements	Achieves balance and contrast through the satisfactory use of form, texture and expressive elements	Maintains effective balance, contrast and musical interest, capably using form, texture and expressive elements	
CONCEPTUAL AND STYLISTIC CONSIDERATIONS						Mark /10
Personal style						
0	1	2	3	4	5	
Produces ineffective, inappropriate and/or incomplete formulaic, pre-conceived works	Generates limited original or creative concepts, producing formulaic, pre-conceived works with little evidence of any creative or original ideas	Generates original or creative concepts, which are not always well developed or realised, but display inconsistent evidence of some personal expression	Generates original and creative concepts which are mostly well realised, displaying evidence of personal expression	Generates original and creative concepts which are effectively realised, displaying an emerging personal style	Generates unique and creative concepts which are effectively and convincingly realised, displaying a personal style and perceptive sensitivity	
Contextual application						
0	1	2	3	4	5	
Inappropriately applies or displays no evidence of contextually stylistic conventions	Ineffectively applies stylistic conventions, some of which are contextually inappropriate	Inconsistently applies stylistic conventions which are contextually inappropriate or poorly integrated into the chosen style or genre	Applies a range of simple stylistic conventions some of which are contextually appropriate to the chosen style or genre	Appropriately applies a range of common stylistic conventions to create a contextually appropriate representation of a style or genre	Adeptly applies a range of contextually appropriate stylistic conventions to create an effective representation of a style or genre	

NOTATION/ORCHESTRATION					Mark /8
Score presentation					
0	1	2	3	4	
Produces a mostly inaccurate and/or incomplete score; shows a limited application of relevant scoring conventions and performance directions for the context, style and/or genre, infrequently or inappropriately incorporating idiomatic notation, terminology and techniques	Produces a partially complete score and/or a score with several inconsistencies; shows some correct application of relevant scoring conventions and performance directions for the context, style and/or genre, incorporating some idiomatic notation, terminology and techniques	Produces a complete score, demonstrating a satisfactory application of relevant scoring conventions and performance directions for the context, style and/or genre, competently incorporating idiomatic notation, terminology and techniques	Produces an accurate and complete score, with a strong application of relevant scoring conventions and performance directions for the context, style and/or genre, appropriately incorporating idiomatic notation, terminology and techniques	Produces a coherent, accurate and complete score; shows a sophisticated application of relevant scoring conventions and performance directions for the context, style and/or genre, effectively incorporating idiomatic notation, terminology and techniques	
Instrumentation/Orchestration					
0	1	2	3	4	
Selects instruments or sound sources most of which are inappropriate; demonstrates a lack of timbral and textural sensitivity and produces a poorly balanced sound	Selects instruments or sound sources some of which are mostly appropriate; demonstrates some evidence of timbral and textural sensitivity with balance occasionally achieved	Selects appropriate instruments or sound sources satisfactorily utilising timbral and textural qualities to produce a balanced sound	Selects appropriate instruments or sound sources demonstrating suitable timbral and textural sensitivity to achieve a well-balanced sound	Selects appropriate instruments or sound sources that demonstrate a high degree of timbral and textural sensitivity in order to achieve optimum balance	
					Total composition mark /32

COMPOSITION PORTFOLIO REQUIREMENTS			Mark /10
Style, genre and instrumentation requirements			
0	1	2	
The composition portfolio contains compositions which are all in one style, genre or instrumental type/combination	The composition portfolio contains compositions with minimal contrast in style, genres or instrumentation	The composition portfolio contains a variety of contrasting styles, genres and instrumentation	
Presentation			
0	1	2	
Presents a portfolio which is poorly organised and formatted, and does not provide working notes/commentary	Presents work in an adequately organised and mostly coherent format, providing working notes/commentary but omitting or incorrectly using referencing/acknowledgments in instances where they are required	Presents work in a well-organised and coherent format providing working notes/commentary and correctly using referencing/acknowledgments in instances where they are required	
Composition requirements			
0	1		
The composition portfolio does not contain the minimum number and/or the required types of original compositions and/or arrangements	The composition portfolio contains the minimum number and required types of original compositions and/or arrangements		
Time requirements			
0	1		
Compositions do not meet the minimum combined time requirements	Compositions meet the minimum combined time requirements		
Rationale			
0	1	2	
Does not provide a rationale	Provides a rationale	Provides an effective and supportive rationale	
Recording requirements			
0	1	2	
Does not provide recordings of the submitted compositions	Provides recordings for some of the submitted compositions	Provides recordings for all of the submitted compositions	

COMPOSITION PORTFOLIO MARKING PROCESS

1. Assess each of the submitted compositions in turn, using criteria 1–7.
2. Add all the composition marks together and divide by the number of compositions to derive an average composition mark out of 32.
3. Convert the combined total to a mark out of 40.
4. Add the converted mark to the portfolio requirements mark out of 10, to give the total mark out of 50.

TOTAL COMPOSITION PORTFOLIO MARK		
Combined total compositions	Portfolio requirements	Total
Converted mark /40	/10	/50

Marking key – Task 3 – Composition portfolio marks collection template – General Year 12

PIECE ONE:								
COMPOSITIONAL PROCESS /14			CONCEPTUAL AND STYLISTIC CONSIDERATIONS /10			NOTATION/ORCHESTRATION /8		
1. Use and application of music elements	5		4. Personal style	5		6. Score presentation	4	
2. Creativity	4		5. Contextual application	5		7. Instrumentation/orchestration	4	
3. Balance, structure and expressive elements	5							
							Total	/32

PIECE TWO:								
COMPOSITIONAL PROCESS /14			CONCEPTUAL AND STYLISTIC CONSIDERATIONS /10			NOTATION/ORCHESTRATION /8		
1. Use and application of music elements	5		4. Personal style	5		6. Score presentation	4	
2. Creativity	4		5. Contextual application	5		7. Instrumentation/orchestration	4	
3. Balance, structure and expressive elements	5							
							Total	/32

PIECE THREE:								
COMPOSITIONAL PROCESS /14			CONCEPTUAL AND STYLISTIC CONSIDERATIONS /10			NOTATION/ORCHESTRATION /8		
1. Use and application of music elements	5		4. Personal style	5		6. Score presentation	4	
2. Creativity	4		5. Contextual application	5		7. Instrumentation/orchestration	4	
3. Balance, structure and expressive elements	5							
							Total	/32

PIECE FOUR:								
COMPOSITIONAL PROCESS /14			CONCEPTUAL AND STYLISTIC CONSIDERATIONS /10			NOTATION/ORCHESTRATION /8		
1. Use and application of music elements	5		4. Personal style	5		6. Score presentation	4	
2. Creativity	4		5. Contextual application	5		7. Instrumentation/orchestration	4	
3. Balance, structure and expressive elements	5							
							Total	/32

PIECE FIVE:								
COMPOSITIONAL PROCESS /14			CONCEPTUAL AND STYLISTIC CONSIDERATIONS /10			NOTATION/ORCHESTRATION /8		
1. Use and application of music elements	5		4. Personal style	5		6. Score presentation	4	
2. Creativity	4		5. Contextual application	5		7. Instrumentation/orchestration	4	
3. Balance, structure and expressive elements	5							
							Total	/32

PIECE SIX:								
COMPOSITIONAL PROCESS /14			CONCEPTUAL AND STYLISTIC CONSIDERATIONS /10			NOTATION/ORCHESTRATION /8		
1. Use and application of music elements	5		4. Personal style	5		6. Score presentation	4	
2. Creativity	4		5. Contextual application	5		7. Instrumentation/orchestration	4	
3. Balance, structure and expressive elements	5							
							Total	/32

NAME: _____

COMPOSITION PORTFOLIO REQUIREMENTS			/10
8. Style, genre and instrumentation requirements	2		
9. Presentation	2		
10. Composition requirements	1		
11. Time requirements	1		
12. Rationale	2		
13. Recording requirements	2		

TOTAL COMPOSITION PORTFOLIO MARK			
Combined total compositions		Portfolio requirements	
Mark	/32	Mark	/10
Converted mark	/40		
Total mark			/50

Teacher: _____

Date: _____