



## Sample assessment task

<b>Year level</b>	9
<b>Learning area</b>	The Arts
<b>Subject</b>	Music
<b>Title of task</b>	Aural and visual analysis

## Task details

<b>Description of task</b>	<p>Students listen to and examine the score from one previously ‘unseen’ piece of music from a chosen era or style. They identify the musical characteristics of this era/style in the score provided and complete a table summarising the use of the elements of music. Students also write short responses to demonstrate their knowledge of the chosen cultural context based on some evidence which will be provided.</p> <p>This task is based on a unit of study of the music of the Classical era. It will involve analysis of an ‘unseen’ piece of music; Haydn’s <i>Symphony No. 94 in G Major, ‘Surprise’, 2<sup>nd</sup> movement</i>, using a YouTube clip (<a href="https://www.youtube.com/watch?v=VOLy6JxEDLw">https://www.youtube.com/watch?v=VOLy6JxEDLw</a>) and a score.</p> <p>Teachers can adapt this task by selecting examples that suit the context being studied, and will need to provide supportive stimulus material as appropriate to context, such as a score, lead sheet, video or transcription.</p>
<b>Type of assessment</b>	Formative and summative
<b>Purpose of assessment</b>	<ul style="list-style-type: none"> <li>To inform progression of learning</li> <li>To assess students’ knowledge at the end of a learning cycle</li> </ul>
<b>Assessment strategy</b>	Written work – comparative analysis
<b>Evidence to be collected</b>	<ul style="list-style-type: none"> <li>Visual and aural analysis</li> <li>Written assessment</li> </ul>
<b>Suggested time</b>	75 minutes

## Content description

<b>Content from the Western Australian Curriculum</b>	<p><b>Aural and Theory</b></p> <p>Aural identification of the elements of music in isolation and combination in a range of music excerpts</p> <p><b>Analysis and context</b></p> <p>Identification and description of the use and stylistic treatment of the elements of music, comparing and discussing similarities and differences between musical works from a range of styles and contexts</p> <p>Identification, comparison and evaluation of a variety of music with an understanding of cultural and historical features, stylistic characteristics and associated conventions and music practices</p> <p><b>Response, interpretation and evaluation</b></p> <p>Development of personal opinions and musical preferences, analysing and discussing the influence of music and appreciating differing opinions and perspectives about music</p> <p>Evaluation and comparison of attitudes and practices towards the role of audience and performer, recognising that different practices and stylistic conventions can influence a performance and affect audience response and interpretation</p>
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## Task preparation

<b>Prior learning</b>	<p>Students have previously listened to and analysed several musical works in the Classical style. Students have aurally and visually analysed examples, addressing given criteria and scaffolded questions in both simple aural excerpts and more complex, score-based examples.</p> <p>Students have studied other works from the Classical period, such as <i>Eine Kleine Nachtmusik</i>, and have identified the role and use of the elements of music and stylistic features. Students have also discussed the roles of musicians and composers in the Classical era.</p>
<b>Assessment differentiation</b>	<p>Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged.</p> <p>Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.</p>
<b>Assessment task</b>	
<b>Assessment conditions</b>	Students will complete an invigilated written task in 60 minutes.
<b>Resources</b>	<ul style="list-style-type: none"> <li>• Access to internet for YouTube clip</li> <li>• Score excerpt Haydn's <i>Symphony No. 94 in G Major, 'Surprise', 2<sup>nd</sup> movement</i></li> <li>• Question and answer worksheet</li> </ul>

### **Instructions for teacher**

Students will complete this invigilated written task in 60 minutes. They will be provided with a written paper and stimulus material (YouTube clip, score and written evidence).

- Students should be given 45 minutes to complete Part One: Aural and visual analysis, writing their responses on the worksheet provided. In this time, they complete the table summarising the use of the elements of music for the unseen example, providing at least two points for each element of music listed. The unseen extract should be played to the class twice, with a short break in between, and students are to follow the score extract to be provided. Students then complete some short answers based on the table and their prior knowledge of their set work.
- Thirty minutes are provided to allow students to complete Part Two: Evidence-based short response. Students refer to two pieces of evidence to complete some short responses based on the life of the composer, Franz Joseph Haydn, and the role of music in the Classical era.

Year 9: Classical era – Aural and visual analysis

Name: \_\_\_\_\_

Total mark: /45

**Part One: Aural and visual analysis**

**(31 marks)**

You will be provided with a score, and will listen to a recording of an unseen excerpt of music from the Classical period. The excerpt will be played twice, with a short break between each playing. Use the score provided to assist you to complete the following table, describing the use of the elements of music. You must make two points for each element of music.

Use the table to assist you to complete the questions on the following page.

(5 marks)

Elements of music	Characteristics and evidence in work
Melody	
Harmony	
Rhythm	
Texture	
Dynamics/expressive devices	

1. Using the elements of music summary table, give three reasons to explain why this excerpt is typical of the Classical period. (3 marks)

(i) \_\_\_\_\_

(ii) \_\_\_\_\_

(iii) \_\_\_\_\_

2. Complete the following table, indicating the typical tempo and form associated with each movement of a symphony. (4 marks)

Movement	Tempo	Form
1		
2		
3		
4		

3. (i) Look at the tempo indication at the beginning of the score and state what tempo this excerpt is to be played at.

\_\_\_\_\_

(1 mark)

(ii) Which movement of a symphony is this likely to be? \_\_\_\_\_

(1 mark)

4. Referring to instrumentation, give three reasons why this excerpt is representative of the Classical period. (3 marks)

(i) \_\_\_\_\_

(ii) \_\_\_\_\_

(iii) \_\_\_\_\_

5. Which key is this excerpt in? \_\_\_\_\_

(1 mark)

6. Identify the chords outlined by the melody in bars 1–2 and 3–4? Write the chords as Roman numerals. (2 marks)

Bars 1–2 \_\_\_\_\_ Bars 3–4 \_\_\_\_\_

7. Identify the form of this extract, and provide letter names and bar numbers to indicate the sections. (3 marks)

Form \_\_\_\_\_

Sections \_\_\_\_\_

\_\_\_\_\_

8. Define the following terms found in the score. (3 marks)

(i) *pizz.* \_\_\_\_\_

(ii) *arco* \_\_\_\_\_

(iii) *a2* \_\_\_\_\_

9. Name the compositional device evident in the horn part between bars 25–28 \_\_\_\_\_ (1 mark)

10. Identify and describe **ONE** similarity and **ONE** difference between your set work and the unseen extract. (4 marks)

Similarity \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Difference \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Part Two: Evidence-based short response**

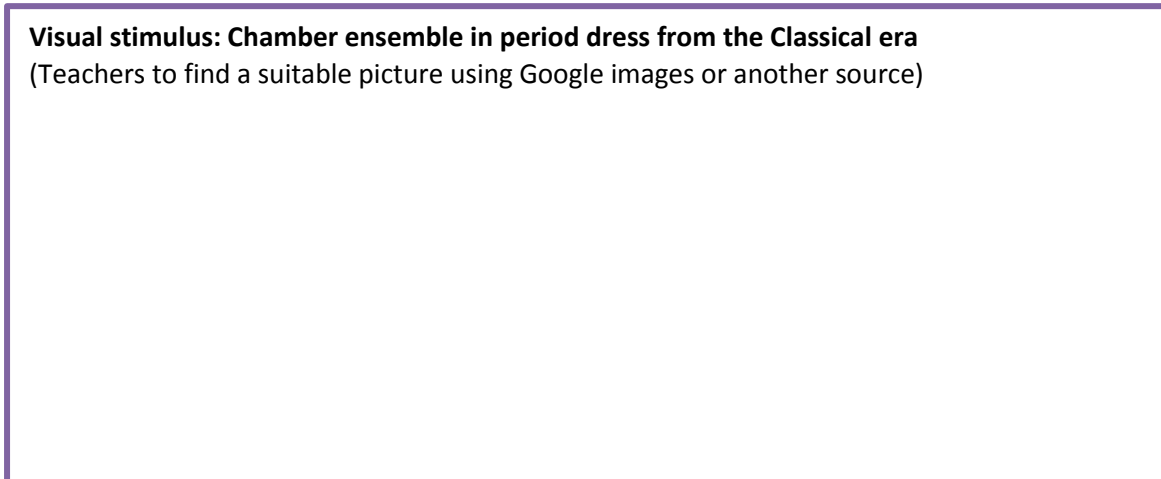
**(14 marks)**

Use the following information AND your knowledge of the lives of composers in the Classical era to complete the following short responses.

**Evidence 1**

**(3 marks)**

**Visual stimulus: Chamber ensemble in period dress from the Classical era**  
(Teachers to find a suitable picture using Google images or another source)



1. Give **three** reasons why this picture represents the Classical era.

(i) \_\_\_\_\_

\_\_\_\_\_  
(ii) \_\_\_\_\_

\_\_\_\_\_  
(iii) \_\_\_\_\_

\_\_\_\_\_

**Haydn’s life of service to the Esterházy family**

Haydn’s last place of employment, where he worked and lived for about 30 years, was in the service of the noble Hungarian Esterházy family.

Haydn’s contract was quite explicit. Not only did it outline his responsibilities, but it described a code of conduct for him as well. He was told that he should behave and dress “as befits an honest house officer in a princely court”, serving as an example to the musicians under him.

He was expected to compose music as required by the prince, and forbidden to give away copies of it or to compose for other people without special permission. This was normal practice for musicians at that time.

Haydn was also responsible for the care of the music and the instruments, and was very diligent in this regard. He tuned his own clavier and arranged to have the instruments repaired at the lowest possible cost.

A good leader, Haydn saw to the needs of the musicians, and they in turn loved and respected him. In time, he became known to them as “Papa” Haydn. An expression of respect and endearment, the nickname is still associated with Haydn.

[National Arts Centre. (2002). *Franz Joseph Haydn: His life, times and music*. Retrieved October, 2015, from: [www.artsalive.ca/pdf/mus/haydn\\_all\\_e.pdf](http://www.artsalive.ca/pdf/mus/haydn_all_e.pdf) ]

- 1. Describe Haydn’s role (job/position) in the Esterházy court, outlining some of the tasks he was required to do. (3 marks)

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- 2. Describe Haydn’s relationship with the Esterházy family and with the court musicians. (3 marks)

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Sample marking key		
The unseen excerpt is taken from Haydn, F.J. <i>Symphony No. 94 in G Major 'Surprise', second movement, bars 1–32.</i>		
Part One: Aural and visual analysis		
Assessment criteria	Description	Marks
Elements of music tables	Two marks for each element of music in the table for a total of 10. Divide the total mark by two for a mark out of five.	1–5
Short responses Q1	Provides three correct reasons why the excerpt is representative of the Classical period based on the evidence outlined in the table of elements.	3
	Provides two correct reasons why the excerpt is representative of the Classical period based on the evidence outlined in the table of elements.	2
	Provides only one correct reason why the excerpt is representative of the Classical period based on the evidence outlined in the table of elements.	1
Q2	One mark for each correct tempo and one mark for each correct form for a total of eight. Divide the total by two for a mark out of four.	1–4
Q3 (i)	Andante – at an easy walking pace.	1
(ii)	Second movement.	1
Q4	Any three of the following: <ul style="list-style-type: none"> <li>• double woodwinds, no clarinet</li> <li>• only horns and trumpets in the brass</li> <li>• only two timpani, tuned to the tonic and dominant</li> <li>• cello and bass parts combined in the strings</li> <li>• strings play the main melodic material with winds and brass playing a more supportive role.</li> </ul>	1–3
Q5	C Major.	1
Q6	Bars 1–2: I, Bars 3–4: V <sup>7</sup> (1 mark for each correct chord).	1–2
Q7	Form: Binary.	1
	Sections: A bars 1–16, B bars 17–32 (1 mark for each correct section).	1–2
	One mark for each correct definition: <i>pizz</i> : <i>pizzicato</i> , pluck the string <i>arco</i> : play with the bow <i>a2</i> : both instruments play the same part.	1–3
Q8	Pedal/pedal point.	1
Q9	Identifies and clearly and accurately describes one similarity and one difference between the extract and their set work.	4
Q10	Identifies and describes one similarity and one difference between the extract and the set work, or clearly describes either the similarity or the difference but not both.	3
	Correctly identifies and briefly describes one similarity and/or one difference between the extract and their set work, or provides an incorrect or inappropriate response for one of the options.	2
	Identifies one similarity and/or one difference between the extract and their set work, but provides an inadequate, incorrect or no description, or incorrectly identifies, or does not identify a similarity and/or difference and does not provide an adequate description.	1
<b>Total Part One</b>		<b>31</b>

<b>Part Two: Evidence-based short response</b>		
<b>Visual evidence Q1</b>	Provides three detailed and relevant reasons why the visual evidence is representative of the Classical period.	3
	Provides two relevant reasons why the visual evidence is representative of the Classical period.	2
	Provides one relevant reason why the visual evidence is representative of the Classical period.	1
<b>Written evidence Q1</b>	Provides an accurate and detailed description of Haydn's role in the Esterházy court, clearly outlining some of the tasks he was required to do.	3
	Provides a mostly accurate description of Haydn's role in the Esterházy court, briefly outlining some of the tasks he was required to do.	2
	Provides a limited description of Haydn's role in the Esterházy court, providing minimal information about some of the tasks he was required to do.	1
<b>Q2</b>	Provides an accurate and detailed description about Haydn's relationship with the Esterházy's and court musicians.	3
	Provides a mostly accurate description about Haydn's relationship with the Esterházy's and/or court musicians or provides a detailed description for only one of the points and not both.	2
	Provides a limited description about Haydn's relationship with the Esterházy's and court musicians.	1
<b>Comparison with another composer of the same era</b>	Writes a coherent, well-structured and articulate response convincingly addressing all of the required points.	5
	Writes an adequate response which sometimes lacks clarity of meaning and/or does not fully express ideas or clearly address all of the required points.	3–4
	Writes a limited response that is not well-structured and does not address all of the required points.	1–2
<b>Total mark for Part Two</b>		<b>14</b>
<b>Total mark for Part One and Part Two</b>		<b>45</b>