



## Sample assessment task

<b>Year level</b>	10
<b>Learning area</b>	The Arts
<b>Subject</b>	Music
<b>Title of task</b>	Composing and arranging

## Task details

<b>Description of task</b>	Students will compose a 16-bar melody for a selected instrument, complete a chord progression, and then write an accompaniment for a pair of instruments to accompany the melodic line.
<b>Type of assessment</b>	Summative
<b>Purpose of assessment</b>	To assess students' knowledge of chord structures, melodic and motivic development, accompaniment writing and stylistic characteristics at the end of a learning cycle
<b>Assessment strategy</b>	Composition and arrangement of music in the style of the period of study
<b>Evidence to be collected</b>	<ul style="list-style-type: none"> <li>• Written scores</li> <li>• Digital files</li> <li>• Observational notes</li> </ul>
<b>Suggested time</b>	Three periods (180 minutes)

## Content description

<b>Content from the Western Australian Curriculum</b>	<p><b>Aural and theory</b> Use and application of aural skills, inner hearing and aural memory to identify, sing/playback and notate pitch, melodic and rhythmic dictations, chord changes and chord progressions</p> <p><b>Composing and arranging</b> Composition and arrangement of musical works of increasing complexity; improvising and purposefully applying, combining and manipulating the elements of music; and synthesising appropriate stylistic features and conventions to shape, extend, manipulate and evaluate music ideas Use of specialised notation, context-appropriate terminology and available technologies to organise, record and communicate music ideas across a range of styles</p> <p><b>Analysis and context</b> Identification, comparison and evaluation of the use, combination and stylistic treatment of the elements of music, using aural and critical analysis skills and stylistically informed language to make comparisons, informed observations and judgements about a wide range of music</p>
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Task preparation	
<b>Prior learning</b>	Students have studied and analysed examples from the chosen period in the Contemporary context; and have completed tasks related to sequencing and notation on music software programs. They have analysed and written melodies and accompaniments for piano, guitar, bass guitar and drum-kit based on relevant chords; incorporating appropriate dynamics and expressive devices and stylistic features.
<b>Assessment differentiation</b>	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. Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.
Assessment task	
<b>Assessment conditions</b>	Students complete the assessment in class over three consecutive periods, using a combination of traditional notation and digital formats.
<b>Resources</b>	<ul style="list-style-type: none"> <li>• Worksheet</li> <li>• Access to Sibelius software or similar notation software</li> <li>• A keyboard or guitar, if required</li> </ul>

## Instructions for students

Year 10: Composing and arranging

Melody and accompaniment writing

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

Total mark /30

### Part One: Melody writing and harmonisation

(14 marks)

Complete the given chord chart and compose a 16-bar melody for a wind or brass instrument to fit the final progression. The missing chords can be added after the melody is written, or can be used as a framework to assist with writing the melody. Complete the chord progression using any of the following: Eb, Fm, Ab, Bb and Cm. You must include at least one suspension. The final product should be produced in the Sibelius Lead Sheet format (or alternative music software program).

Chord chart for a 16-bar melody in Bb major:

1	2	3	4
5	6	7	8
9	10	11	12
13	14	15	16

The melody should be written at concert pitch, and should represent an instrumental solo for a pop ballad. You may use sequencing software as a compositional aid. You must address each of the criteria outlined below:

- indicate an appropriate tempo and/or metronome indication
- ensure the melody fits within the range and technical capability of the selected instrument
- incorporate an effective melodic contour and a clear climax (you may include a modulation)
- use stylistically appropriate dynamics and articulation
- include at least one melodic sequence and mark it on the score
- ensure the melody fits the chord structure
- present a neat and accurate score.

## Part Two: Accompaniment writing

(16 marks)

Compose a stylistically appropriate accompaniment for your melody, selecting one of the following instrumental combinations:

- bass guitar and piano (use the score on pages 5–7)
- bass guitar and guitar (use the score on pages 8–9).

You must address each of the criteria outlined below:

- ensure that the accompaniment fits the chord structure and supports the melody, and avoid melodic or rhythmic clashes with the main melodic line
- use either pop comping, vamping or arpeggiated chords for the piano part
- include stylistically appropriate expression, dynamics or articulation indications
- the final score should be neat, accurate and notated on the score provided
- the final arrangement can be sequenced using relevant software and then performed for the class or performed live on actual instruments.

Musical score for Piano and Bass Guitar. The score consists of four staves. The top staff is a single treble clef staff. The second and third staves are grouped together by a brace on the left and labeled "PIANO". The second staff has a treble clef and the third staff has a bass clef. The fourth staff is a single bass clef staff labeled "BASS GUITAR". All staves are empty, with vertical bar lines indicating a 3-measure structure.

Musical score for Piano and Bass. The score consists of four staves. The top staff is a single treble clef staff with a measure rest above it. The second and third staves are grouped together by a brace on the left and labeled "PNO.". The second staff has a treble clef and the third staff has a bass clef. The fourth staff is a single bass clef staff labeled "BASS". All staves are empty, with vertical bar lines indicating a 3-measure structure.

7

PNO.

BASS

10

PNO.

BASS

13

PNO.

BASS

This system contains two measures of music, numbered 13 and 14. It features three staves: a single treble clef staff at the top, and a grand staff below it consisting of a treble clef staff and a bass clef staff. The grand staff is labeled 'PNO.' on the left. A separate bass clef staff is labeled 'BASS' on the left. A vertical bar line is positioned between the two measures.

15

PNO.

BASS

This system contains two measures of music, numbered 15 and 16. It features three staves: a single treble clef staff at the top, and a grand staff below it consisting of a treble clef staff and a bass clef staff. The grand staff is labeled 'PNO.' on the left. A separate bass clef staff is labeled 'BASS' on the left. A vertical bar line is positioned between the two measures.

Musical staff system for guitar and bass guitar. It consists of three staves. The top staff has a treble clef. The middle and bottom staves are grouped by a brace on the left, with the label "GUITAR" to the left of the middle staff and "BASS GUITAR" to the left of the bottom staff. Both the middle and bottom staves have a treble clef. The system is divided into three measures by vertical bar lines.

4


Musical staff system for guitar and bass guitar. It consists of three staves. The top staff has a treble clef. The middle and bottom staves are grouped by a brace on the left. The middle staff has a treble clef, and the bottom staff has a bass clef. The system is divided into three measures by vertical bar lines.

7

Musical staff system for guitar and bass guitar. It consists of three staves. The top staff has a treble clef. The middle and bottom staves are grouped by a brace on the left. The middle staff has a treble clef, and the bottom staff has a bass clef. The system is divided into three measures by vertical bar lines.



10



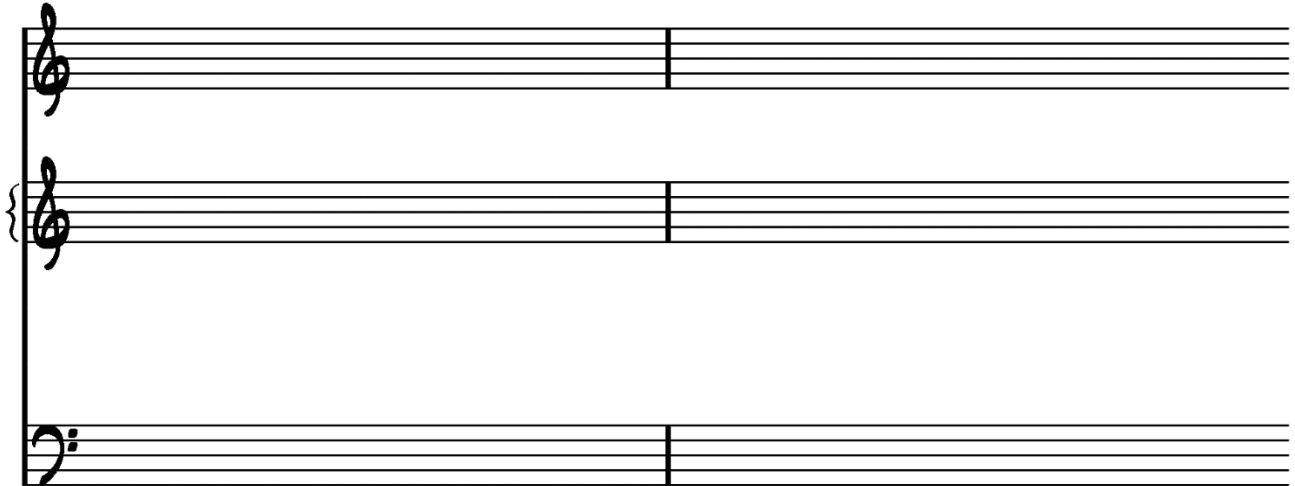
A musical staff system consisting of three staves. The top staff has a treble clef. The middle and bottom staves are grouped together by a brace on the left and have a bass clef. The system is divided into three measures by vertical bar lines.

13



A musical staff system consisting of three staves. The top staff has a treble clef. The middle and bottom staves are grouped together by a brace on the left and have a bass clef. The system is divided into two measures by vertical bar lines.

15



A musical staff system consisting of three staves. The top staff has a treble clef. The middle and bottom staves are grouped together by a brace on the left and have a bass clef. The system is divided into two measures by vertical bar lines.

## Sample marking key

### Part One: Melody writing and harmonisation

Criteria	Standards of achievement	Marks	Score
<b>Effective melodic contour and climax</b>	Establishes and maintains effective melodic contour throughout, incorporates a clear and well-structured climax and clearly fits the chords.	4–5	5
	Establishes and mostly maintains a suitable melodic contour throughout, incorporates a climax, fitting most of the chords with minimal harmonic clashes.	2–3	
	The melodic contour is inconsistent and sometimes ineffective, does not incorporate a suitable climax and does not always fit the chords, with a number of harmonic clashes.	1–2	
	The melodic contour is limited and mostly ineffective, no evidence of a climax, and the melody does not fit most of the chords, with many harmonic clashes.	0	
<b>Range and technical capability</b>	Writes a melody that is entirely within the range and technical capability of the selected instrument.	2	2
	Writes a melody that is mostly within the range and/or technical capability of the selected instrument.	1	
	Writes a melody that is not always within the given range and technical capability of the selected instrument.	0	
<b>Harmonisation</b>	Incorporates a range of appropriate chords that complement the given chords to produce a balanced progression in the given style and key.	2	2
	Incorporates some appropriate chords to complement the given chords to produce a mostly balanced progression in the given style and key.	1	
	Incorporates several incorrect and/or ineffective chords that do not complement the given chords and are not appropriate for the given style and key.	0	
<b>Appropriate tempo, dynamics and articulation</b>	Demonstrates effective use of stylistically appropriate tempo, dynamics and articulation to convey a suitable pop ballad style.	3	3
	Demonstrates appropriate use of tempo, dynamics and articulation to convey a mostly suitable pop ballad style.	2	
	Demonstrates inconsistent and sometimes ineffective use of tempo, dynamics and articulation and pop ballad style.	1	
	Demonstrates minimal or mostly ineffective use of tempo, dynamics and articulation and pop ballad style.	0	
<b>Neat and accurate score</b>	Produces a neat and accurate score.	2	2
	Produces a generally neat score with some inconsistencies and errors in scoring.	1	
	Produces an untidy and poorly presented score with several errors.	0	
		<b>Total</b>	<b>14</b>

Part Two: (a) Accompaniment (piano or guitar)

(16 marks)

Criteria	Standards of achievement	Marks	Score
Range and suitability	Writes an accompaniment that is within the range and technical capability of the instrument.	2	2
	Writes an accompaniment that is mostly within the range and technical capability of the instrument, with minimal errors.	1	
	Writes an accompaniment that is mostly outside the range and technical capability of the instrument.	0	
Clear relationship to selected chords	Composes an accompaniment that demonstrates a clear relationship to the selected chords.	3	3
	Composes an accompaniment that demonstrates a relationship to the selected chords, with occasional incorrect notes.	2	
	Composes an accompaniment that demonstrates some relationship to the selected chords with several incorrect notes.	1	
	Composes an accompaniment that demonstrates little relationship to the selected chords with mostly incorrect notes.	0	
Stylistic continuity of accompaniment pattern	Composes a stylistically appropriate accompaniment using either pop comping, vamping or arpeggiated chords that consistently and effectively supports the melody throughout.	3	3
	Composes a mostly stylistically appropriate accompaniment using either pop comping, vamping or arpeggiated chords that provides some support for the melody.	2	
	Composes a stylistically inconsistent accompaniment using either pop comping, vamping or arpeggiated chords that offers minimal support for the melody.	1	
	Composes a stylistically inconsistent and mostly incorrect accompaniment that offers no support for the melody.	0	
Appropriate 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 pop ballad style.	2	
	Demonstrates inconsistent and sometimes ineffective use of tempo, dynamics and articulation and pop ballad style.	1	
	Demonstrates minimal or mostly ineffective use of tempo, dynamics and articulation and pop ballad 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	
Performance and sequencing	Presents an accurate performance, or sequencing is accurate, and reflects all the indications and notations on the score.	3	3
	Presents a mostly accurate performance, or sequencing is mostly accurate, and reflects some of the indications on the score.	2	
	Presents a sometimes ineffective performance or sequencing, which is a poor reflection of the score, with many errors.	1	
	Presents an ineffective and mostly incorrect performance or sequence that demonstrates no reflection of the score.	0	
<b>Total (a)</b>			<b>16</b>

Part Two: (b) Accompaniment (bass guitar)

(16 marks)

Criteria	Standards of achievement	Marks	Score
<b>Range and technical capability</b>	Writes a bass line that is within the range and technical capability of the bass guitar.	2	2
	Writes a bass line that is mostly within the range and technical capability of bass guitar, with minimal errors.	1	
	Writes a bass line that is mostly outside the range and technical capability of bass guitar.	0	
<b>Bass line demonstrates a clear relationship to the selected chords</b>	Writes a bass line that demonstrates a clear relationship to the selected chords.	3	3
	Writes a bass line that demonstrates a relationship to the selected chords, with occasional incorrect notes.	2	
	Writes a bass line that demonstrates some relationship to the selected chords, with several incorrect notes.	1	
	Writes a bass line that demonstrates little relationship to the selected chords, with mostly incorrect notes.	0	
<b>Stylistic continuity of accompaniment</b>	Composes a stylistically appropriate accompaniment that consistently and effectively supports the melody throughout.	3	3
	Composes a mostly stylistically appropriate accompaniment that provides some support for the melody.	2	
	Composes a stylistically inconsistent accompaniment that offers minimal support for the melody.	1	
	Composes a stylistically inconsistent and mostly incorrect accompaniment that offers no support for the melody.	0	
<b>Appropriate tempo, dynamics and articulation</b>	Demonstrates effective use of tempo, dynamics and articulation to convey an effective pop ballad style.	3	3
	Demonstrates appropriate use of tempo, dynamics and articulation to convey a mostly suitable pop ballad style.	2	
	Demonstrates inconsistent and sometimes ineffective use of tempo, dynamics and articulation and pop ballad style.	1	
	Demonstrates minimal or mostly ineffective use of tempo, dynamics and articulation and pop ballad style.	0	
<b>Neat and accurate score</b>	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	
<b>Performance and sequencing</b>	Presents an accurate performance, or sequencing is accurate, and reflects all the indications and notations on the score.	3	3
	Presents a mostly accurate performance, or sequencing is mostly accurate, and reflects some of the indications on the score.	2	
	Presents a sometimes ineffective performance or sequencing, which is a poor reflection of the score, with many errors.	1	
	Presents an ineffective and mostly incorrect performance or sequence that demonstrates no reflection of the score.	0	
<b>Total (b)</b>			<b>16</b>
<b>Total Part 2 (a+b/2)</b>			<b>16</b>
<b>Total of entire task (Part A + Part B)</b>			<b>30</b>