



SAMPLE ASSESSMENT TASKS

MUSIC - JAZZ
ATAR YEAR 11

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Sample assessment task

Music – Jazz – ATAR Year 11

Task 1 (written)

Assessment type: Aural

The paper will consist of seven questions and will cover the following concepts:

- identification of scales, intervals and chords
- chord progressions
- rhythmic and melodic dictations.

Conditions

Time for the task: 50 minutes

Formal in-class assessment: Semester 1, Week 6

Task weighting

4% of the school mark for this pair of units

Name: _____

Mark: /39

Question 1: Interval identification

(4 marks)

Identify the four bracketed intervals heard in the extract below. Write your answers in the spaces underneath the score.

The musical score is divided into two systems. The first system is in 3/4 time and the second system is in 5/4 time. Both systems use a treble clef. Four intervals are bracketed and labeled as follows:

- (i) A bracketed interval in the first system, 3/4 time, between two notes.
- (ii) A bracketed interval in the first system, 3/4 time, between two notes.
- (iii) A bracketed interval in the second system, 5/4 time, between two notes.
- (iv) A bracketed interval in the second system, 5/4 time, between two notes.

(i) _____

(ii) _____

(iii) _____

(iv) _____

Question 2: Scale identification**(2 marks)**

Identify the scale or mode that is heard in the following extracts. Tick (✓) the correct answer.

(a)

(✓)	
	Major
	Harmonic minor
	Major pentatonic
	Blues
	Jazz minor

(b)

(✓)	
	Major
	Harmonic minor
	Major pentatonic
	Blues
	Jazz minor

Question 3: Chord identification**(2 marks)**

Identify the chord that is heard. Tick (✓) the correct answer.

(a)

(✓)	
	Major
	Minor
	Minor ⁷
	Major ⁷
	Dominant ⁷

(b)

(✓)	
	Major
	Minor
	Minor ⁷
	Major ⁷
	Dominant ⁷

Question 4: Harmonic progressions**(8 marks)**

Complete the following harmonic progression providing the Roman numerals **or** chord names for the missing chords. The tonic chord will be played prior to the progression being heard.

ii
Or
Dm

Question 5: Compositional devices**(2 marks)**

Identify two compositional devices evident in the audio track for question 5.

(a) _____

(b) _____

Question 6: Rhythmic dictation**(9 marks)**

Listen to the following extract. Insert the bar lines and rhythm to the pitches given. There are 8 bars in total.

Question 7: Melodic dictation**(12 marks)**

Complete the following melodic dictation. The tonic chord and note are heard prior to the extract.

The first part of the melodic dictation is written on two staves. The top staff is in treble clef with a 3/4 time signature. It contains a sequence of notes: a dotted quarter note (G4), an eighth note (A4), a quarter note (B4), a quarter note (C5), a quarter note (B4), a quarter note (A4), a quarter note (G4), a quarter note (F4), a quarter note (E4), and a quarter note (D4). The bottom staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a sequence of notes: a quarter note (D4), a quarter rest, a quarter rest, a quarter rest, an eighth note (E4), an eighth note (F4), a quarter note (G4), and a quarter note (A4).

The second part of the melodic dictation is written on two staves. The top staff is in treble clef with a 3/4 time signature. It contains a sequence of notes: a dotted quarter note (G4), an eighth note (A4), a quarter note (B4), a quarter rest, a quarter rest, a quarter rest, a quarter rest, and a double bar line. The bottom staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a sequence of notes: a quarter note (D4), a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter rest, a quarter rest, and a double bar line.

Marking key for sample assessment task 1 (written)

Question 1: Interval identification

(4 marks)

Identify the four bracketed intervals heard in the extract below. Write your answers in the spaces underneath the score.

The musical score consists of two staves in 3/4 time with a key signature of one flat (Bb). The notes are as follows:

- Staff 1: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Staff 2: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).

The intervals are bracketed as follows:

- (i) G4 to A4
- (ii) Bb4 to A4
- (iii) D4 to E4
- (iv) F4 to G4

(i) minor 6th

(ii) perfect 4th

(iii) minor 7th

(iv) major 6th

Description	Mark
1 mark per interval. Both number and quality must be correct. No half marks	4

Question 2: Scale identification

(2 marks)

Identify the scale or mode that occurs in the following extracts. Tick (✓) the correct answer.

Description	Mark
(a) Blues scale	1
(b) Jazz minor	1
Total	/2

Question 3: Chord identification

(2 marks)

Identify the chord that is heard. Tick (✓) the correct answer.

Description	Mark
(a) Major	1
(b) Minor ⁷	1
Total	/2

Question 7: Melodic dictation**12 marks**

Complete the following melodic dictation. The tonic chord and note are heard prior to the extract.



5



- 1 mark for each pitch: 20 marks, divided by 2 for a mark out of 10.
- 1 mark for each bar of rhythm (final minim included as part of 7) for a mark out of 2.
- Add the two marks together for a total mark out of 12.

Sample assessment task

Music – Jazz – ATAR Year 11

Task 3 (performance)

Assessment type: Performance—Sight-reading OR Improvisation

- Students will sight-read a given 8–16 bar excerpt, observing relevant performance conventions and score markings.

OR

- Students will play an improvised solo over an F blues progression using a backing CD, backing band or instrumentalist, demonstrating rhythmic, melodic and harmonic creativity.

Conditions

Time for the task: five minutes, including two minutes preparation

Formal in-class assessment: Semester 1, Week 10

Task weighting

3% of the school mark for this pair of units

Sight-reading: you will be given **two** minutes to look at the excerpt provided during which time you must not play/sing any notes or touch your instrument. You will then perform the extract, observing relevant performance conventions and score markings. You may choose to perform the extract a second time, in this case the better of the two marks will count as your final mark.

OR

Improvisation: you will be required to play an improvised solo over a given F blues progression (provided in advance) using a backing CD, backing band or instrumentalist. In the assessment you should demonstrate rhythmic, melodic and harmonic creativity, and an understanding of the chord sequence and harmonic context. You may choose to perform the extract a second time, in this case the better of the two marks will count as your final mark.

Marking key for sample assessment task 3 (performance)

Name: _____

Mark: /34 (3%)

Performance – Sight-reading

Description	Marks
Rhythm	/10
Performs with consistent rhythmic accuracy and control	9–10
Performs with only very slight rhythmic lapses in rhythm and/or tempo	7–8
Performs with competent rhythmic accuracy, demonstrating an ability to recover from minor inaccuracies	5–6
Performs with several rhythmic inaccuracies, yet manages to maintain a sense of metre	3–4
Performs with many rhythmic errors, displaying an inconsistent pulse	1–2
Pitch and intonation	/10
Performs with consistently excellent pitch and intonation	9–10
Performs with excellent pitch and intonation with only occasional slight lapses	7–8
Performs with competent pitch and intonation, demonstrating an ability to recover from minor inaccuracies	5–6
Performs with several inconsistencies in pitch and intonation, but manages to maintain a sense of tonality	3–4
Performs with several errors in pitch and intonation, and little sense of tonality	1–2
Tone	/6
Performs confidently, displaying excellent tonal control	5–6
Performs with reasonable confidence, but experiences some difficulty with tonal control	3–4
Performs with little or no confidence, and experiences great difficulty with tonal control	1–2
Dynamics, phrasing and bowings/articulation	/8
Performs repertoire with excellent sensitivity, musically and accurately interpreting dynamics, phrasing and bowings/articulation	7–8
Performs repertoire with generally accurate interpretation of dynamics, phrasing and bowings/articulation	5–6
Performs repertoire with inconsistent attention and/or some errors with dynamics, phrasing, and bowings/articulation	3–4
Performs repertoire with minimal attention and/or several errors with dynamics, phrasing, and bowings/articulation	1–2
Total mark	/34

Name: _____

Mark: /34 (3%)

Performance – Improvisation

Description	Marks
Rhythm	/10
Performs with consistent rhythmic accuracy and control	9–10
Performs with only very slight rhythmic lapses in rhythm and/or tempo	7–8
Performs with competent rhythmic accuracy, demonstrating an ability to recover from minor inaccuracies	5–6
Performs with several rhythmic inaccuracies, yet manages to maintain a sense of metre	3–4
Performs with many rhythmic errors, displaying an inconsistent pulse	1–2
Pitch and intonation	/10
Performs with consistently excellent pitch and intonation	9–10
Performs with excellent pitch and intonation with only occasional slight lapses	7–8
Performs with competent pitch and intonation, demonstrating an ability to recover from minor inaccuracies	5–6
Performs with several inconsistencies in pitch and intonation, but manages to maintain a sense of tonality	3–4
Performs with several errors in pitch and intonation, and little sense of tonality	1–2
Tone	/6
Performs confidently, displaying excellent tonal control	5–6
Performs with reasonable confidence, but experiences some difficulty with tonal control	3–4
Performs with little or no confidence, and experiences great difficulty with tonal control	1–2
Improvisatory skills	/8
Performs a well-shaped, effective and imaginative improvisation which clearly outlines the chord changes, using clear rhythmic and melodic shapes and voicings, use of repeated motives and a good understanding of the chord sequence and harmonic context	7–8
Performs a mostly effective improvisation, demonstrating consistency with rhythmic and melodic aspects of the style and an understanding of the chord sequence and harmonic context	5–6
Performs an improvisation, demonstrating a basic sense of shape with some rhythmic and melodic aspects of the style, and some understanding of the chord sequence and harmonic context	3–4
Performs an inconsistent and mostly ineffective improvisation, demonstrating a limited awareness of style, inconsistent application of rhythmic and melodic ideas and a limited understanding of the chord sequence and harmonic context	1–2
Total mark	/34

Sample assessment task

Music – Jazz – ATAR Year 11

Task 3 (written)

Assessment type: Cultural and historical analysis

This task requires the completion of a summary table outlining the development of the Be-Bop style and an in-class validation activity consisting of extended response (up to one page in length) questions.

Conditions

Period allowed for completion of the summary table: 8 weeks

Completed table submitted in Semester 1, Week 9

In-class extended response task completed in Semester 1, Week 9: 55 minutes

Task weighting

2% of the school mark for this pair of units

Development of the Be-Bop style

Research the contribution made by the composers/artists of the designated works to the development of the Be-Bop style, supported by reference to musical evidence from the designated and related works studied this semester. In particular examine:

- origins and developments of the Be-Bop style, pre- and post-1945
- musical changes from the Big Band/Swing era into Be-Bop
- the cultural, historical and social features that contributed to the development of the Be-Bop style
- the evolution of the style, leading to the development of Hard Bop and Cool School.

Part 1: to assist in your research, you are required to complete the table on the following page: *Development of the Be-Bop style*. This table will summarise developments and changes in tempo/rhythmic, melodic and harmonic features, form and arrangement, instrumentation, rhythm section and expressive devices in each of the four different works you have studied this semester. Expand the table as required to accommodate the information you find.

Part 2: complete an in-class assessment consisting of three extended response type questions, each being no more than one page in length (questions not revealed to students in advance).

1. Summarise the musical similarities and differences between Swing and Be-Bop.
2. Compare and contrast two of the designated works in terms of the elements of music.
3. Explain the importance of one artist from the designated works in the development of Be-Bop both musically and as a movement. Refer to the designated work and at least one other work by the same artist.

Development of the Be-Bop style

	Charlie Parker	Thelonious Monk	Ella Fitzgerald	Dizzy Gillespie
Tempo/Rhythmic features				
Melodic features				
Harmonic features				
Form and arrangement				
Instrumentation				
Rhythm section				
Expressive devices and other special features				

Marking key for sample assessment task 3

Description	Marks
Completes <i>Development of the Be-Bop style</i> table	/5
Accurately and comprehensively completes the table	5
Completes most points of the table in detail, with some inconsistencies	4
Completes the table, but only provides simple and sometimes inconsistent responses	3
Provides an incomplete table with several inaccuracies	2
Provides a mostly incomplete and inaccurate table	1
Discusses the origin and development of the Be-Bop style	/6
Provides a detailed and insightful summary of the musical similarities and differences between Swing and Be-Bop	6
Provides a detailed summary of the musical similarities and differences between Swing and Be-Bop, with minimal errors or omissions	4–5
Provides some summary of the musical similarities and differences between Swing and Be-Bop, with some errors and/or omissions	2–3
Provides a limited summary of the musical similarities and differences between Swing and Be-Bop, with many errors and/or omissions	1
Compare and contrast two of the designated works in terms of the elements of music	/6
Provides a detailed and insightful comparison of the two works using appropriate terminology	6
Provides a detailed comparison of the two works using mostly appropriate terminology	4–5
Provides some comparison of the two works using mostly appropriate terminology	2–3
Provides a limited comparison of the two works using mostly inappropriate terminology	1
Explain the importance of one artist from the designated works in the development of Be-Bop both musically and as a movement. Refer to the designated work and at least one other work by the same artist	/6
Provides a detailed and insightful explanation of the artist's importance in the development of Be-Bop	6
Provides a detailed explanation of the artist's importance in the development of Be-Bop	4–5
Provides some explanation of the artist's importance in the development of Be-Bop	2–3
Provides a limited explanation of the artist's importance in the development of Be-Bop	1
TOTAL	/23

Sample assessment task

Music – Jazz – ATAR Year 11

Task 10

Assessment type: Theory and composition test

The paper will consist of five questions and will cover the following concepts:

- transposition
- chord analysis
- symbols and terminology
- melody writing and harmonisation.

Conditions

Time for the task: 55 minutes

Formal in class assessment: Semester 2, Week 11

Task weighting

3% of the school mark for this pair of units

Name: _____

Mark: /43

Question 1: Transposition

(1 mark)

Which of the following extracts (i), (ii) or (iii) will be the correct **sounding** pitch, if the passage on the top line is transposed down a major 3rd into bass clef? Place a (✓) tick indicating the correct answer (i), (ii) or (iii).

(1 mark)



Question 2: Chords

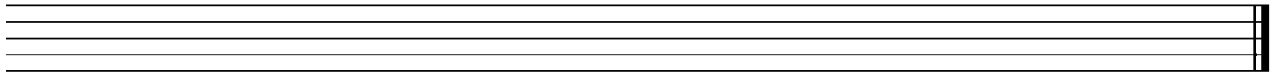
(9 marks)

- (a) The chord progression provided is taken from bars 18–19 of **West End Blues**. Using the piano manuscript provided, notate each of these chords in root position. The bass clef must include one bass note and the treble clef must provide the entire chord. (5 marks)

F \flat E \flat 7 A \flat B F \flat F7
this chord is not required

Pno.

- (b) Using the same chord progression, write a suitable guide tone line. (4 marks)



Question 3: Definitions**(8 marks)**

Name and define the meaning for each of the following.



(i) Name: _____

Definition: _____



(ii) Name: _____

Definition: _____



(iii) Name: _____

Definition: _____



(iv) Name: _____

Definition: _____

Question 4: Melody writing**(16 marks)**

For the given chord structure, compose an 8 bar melody for an instrument of your choice.
Use a simple time signature: 2/4, 4/4.

Be sure to include the following points in your composition:

- i. choose an appropriate instrument and write within the range of the instrument (2 marks)
- ii. the melody fits the given chord structure (2 marks)
- iii. the melody should demonstrate motivic and stylistic continuity with balanced phrases and a clear climax that is clearly marked/evident in the score (4 marks)
- iv. include stylistically-appropriate use of modes/scales (2 marks)
- v. use stylistically-appropriate rhythmic consistency (rhythmic grouping) and include at least one example of syncopation (2 marks)
- vi. incorporate stylistically-appropriate tempo, dynamic, articulation and score markings (3 marks)
- vii. ensure the score presentation is neat and accurate. (1 mark)

Chosen instrument: _____

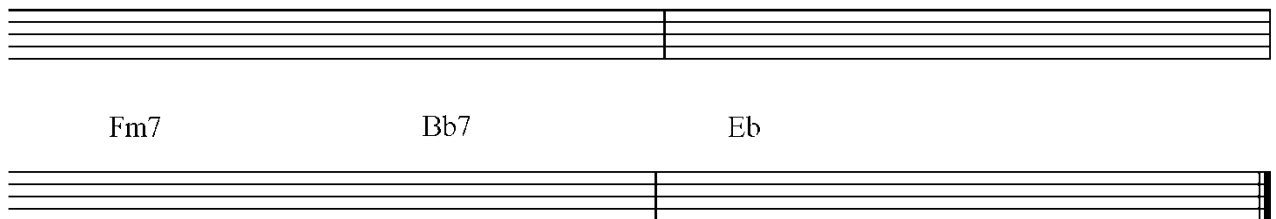
Eb		Eb7
		
Ab		Abm
		
Eb6		C7
		
Fm7	Bb7	Eb
		

Question 5: Harmonisation**(9 marks)**

Harmonise the final four bars of your melody by composing a second part:

- i. choose an appropriate instrument and write within the range of the instrument (2 marks)
- ii. harmonise the final four bars of your melody by composing a second part suitable to the melody and given chord structure (2 marks)
- iii. use stylistically-appropriate rhythmic consistency (rhythmic grouping) (2 marks)
- iv. incorporate stylistically-appropriate tempo, dynamic, articulation and score markings (2 marks)
- v. ensure the score presentation is neat and accurate. (1 mark)

Chosen instrument: _____

Eb6	C7	
		
Fm7	Bb7	Eb

Marking key for sample assessment task 10

Question 1: Transposition

(1 mark)

Which of the following extracts (i), (ii) or (iii) will be the correct sounding pitch, if the passage on the top line is transposed down a major 3rd into bass clef? Place a (✓) tick indicating the correct answer (i), (ii) or (iii).

Description	Mark
The correct answer for the <i>Bb trumpet</i> is response (ii) – see below.	1
Total	/1

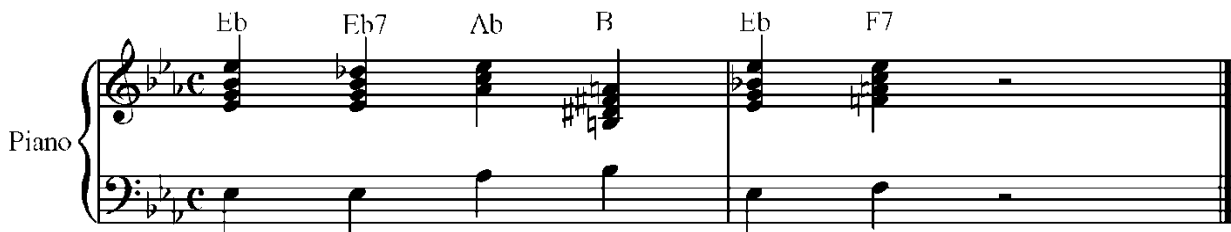


Question 2: Chords

(9 marks)

- (a) The chord progression provided is taken from bars 18–19 of **West End Blues**. Using the piano manuscript provided, notate each of these chords in root position. The bass clef must include one bass note and the treble clef must provide the entire chord. (5 marks)

Answer – student may have different placement of these chords, or use minims in the final bar



Description	Mark
For each chord required award: 1 mark for each completely correct chord (including treble chord and bass note)	
Total	/5

- (b) Using the same chord progression, write a suitable guide tone line. (4 marks)

Answer – other possibilities could be provided

Note: it is common in Jazz, to use the 6th in major chords



Description	Mark
1 mark per two correct guide tone notes provided (i.e. six notes required in total)	3
1 mark for clef and correct musical notation (e.g. staff placement, number of beats per bar)	1
Total	/4

Question 3: Definitions**(8 marks)**

Description	Mark
1 mark for the name: Slide 1 mark for definition: Moving from one note to the next, moving between two given pitches. Often this is performed by slurring to the next note	/2
1 mark for the name: Trill/shake 1 mark for definition: Ornamentation performed as a rapid alternation between two notes, the one provided and the note above. (Often starting on the note above the written note and the note above)	/2
1 mark for the name: Tremolo 1 mark for definition: Ornamentation (as provided here) the rapid alteration between the bass note of the chord and the remaining notes	/2
1 mark for the name: Marcato (or strong accent) 1 mark for definition: Accept any of the following – well marked, emphasised, strong accent, in relation to the music performed it is made obvious/emphasised, it is louder than a normal accent! Accept both short in length and emphasised	/2
Total	/8

Question 4: Melody writing**(16 marks)**

Description	Mark
i. Instrument	/2
Names an appropriate instrument for the composition and writes a melody within the instrument's range	2
Names an appropriate instrument for the composition and writes a melody that mostly stays within the instrument's range	1
ii. Chord suitability	/2
Melody accurately fits/correlates with the chords	2
Melody mostly fits/correlates with chords	1
iii. Melody	/4
Demonstrates excellent skills in developing, establishing and maintaining stylistically appropriate musical ideas and melodic shape/elements, with good use of passing notes to create an interesting melody. Uses a convincing climax and clearly indicates balanced phrasing	4
Demonstrates satisfactory skills in developing, establishing and maintaining stylistically appropriate musical ideas and melodic shape/elements with some use of passing notes to create a suitable melody. Uses an adequate climax and mostly balanced phrasing	2–3
Demonstrates little or no evidence of developing, establishing and maintaining stylistically appropriate musical ideas and melodic shape/elements. Shows minimal evidence of a musical climax or phrasing	1
iv. Use of modes	/2
Consistently uses stylistically-appropriate modes	2
Mostly applies stylistically-appropriate modes	1
The following modes are the most logical choices for the given chord progression, however, students may use notes outside of these modes in an imaginative manner to create tension Eb – Ionian Eb ⁷ – Mixolydian Ab – Ionian Abm – Dorian Eb6 – Ionian C7 – Mixolydian Fm7 – Dorian	

Description	Mark
Bb7 – Mixolydian Bb7 – Mixolydian Eb – Ionian	
v. Rhythm	/2
Uses stylistically-appropriate rhythms and syncopation and groups rhythms correctly	2
Mostly uses stylistically-appropriate rhythms, some syncopation and groups most rhythms correctly	1
vi. Use of music expression	/3
Articulation, dynamics, stylistic direction and other score markings are used effectively and appropriately	3
Articulation, dynamics, stylistic direction and other score markings are generally used appropriately, with some minor inconsistencies evident	2
Some articulation, dynamics, stylistic direction and other score markings are used incorrectly and/or are inappropriate to the score	1
vii. Score presentation	/1
Notation skills clearly communicate musical ideas	1
TOTAL	/16

Question 5: Harmonisation

(9 marks)

Description	Mark
i. Harmonising instrument	/2
Names an appropriate instrument for the composition and writes a harmony line within the instrument's range	2
Names an appropriate instrument for the composition and writes a harmony line that mostly stays within the instrument's range	1
ii. Chord suitability	/2
Harmony line accurately fits/correlates with the chords	2
Harmony line mostly fits/correlates with the chords	1
iii. Rhythm	/2
Uses stylistically-appropriate rhythms and groups rhythms correctly	2
Mostly uses stylistically-appropriate rhythms, some syncopation and groups most rhythms correctly	1
iv. Use of music expression	/2
Articulation, dynamics, stylistic direction and other score markings are used effectively	2
Some articulation, dynamics, stylistic direction and other score markings are used incorrectly and/or are inappropriate to the score	1
v. Score presentation	/1
Notation skills clearly communicate musical ideas	1
TOTAL	/9