



SAMPLE ASSESSMENT TASKS

MUSIC – JAZZ
ATAR YEAR 12

Copyright

© School Curriculum and Standards Authority, 2015

This document – apart from any third party copyright material contained in it – may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that the School Curriculum and Standards Authority is acknowledged as the copyright owner, and that the Authority's moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the School Curriculum and Standards Authority. Copying or communication of any third party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the [Creative Commons Attribution-NonCommercial 3.0 Australia licence](#)

Disclaimer

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.

Sample assessment task

Music – Jazz

Task 12 – Unit 4

Assessment type: Aural

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

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

Conditions

Time for the task: 60 minutes

Formal in-class assessment, Week 14

Task weighting

8% of the school mark for this pair of units

Name: _____ (70 marks)

Question 1: Interval recognition (9 marks)

(a) Melodic intervals

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

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

(8 marks)

(b) Harmonic intervals

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

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

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

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

(i) _____ (1 mark)

(ii) _____ (1 mark)

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

(✓)	
	dorian
	ionian
	aeolian
	mixolydian

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

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

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

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

(2 marks)

(b) Rhythmic dictation

(9 marks)

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

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

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

**Question 4: Recognition of tonality and modulation****(3 marks)**

The following excerpt consists of 15 bars and contains two modulations. The first modulation [a] occurs in bars 8–9 and the second modulation [b] occurs in bars 10–11. Listen carefully to the extract and select from the following options to describe the modulations at these points.

Name the tonality and select from the following modulations:

- to the relative major
- to the relative minor
- to the dominant
- to the subdominant.

Tonality: _____

(1 mark)

Modulation [a] _____

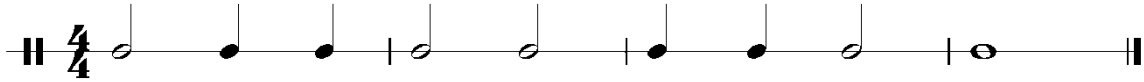
(1 mark)

Modulation [b] _____

(1 mark)

Question 5: Harmonic/chord progressions**(8 marks)**

- (a) Complete the following harmonic analysis. Identify the eight chords that are underlined using Roman numerals or chord names, indicating inversions and sevenths, if required. The rhythm of the bass line is provided below.



I _____

A _____

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

Identify the cadences at the end of each phrase of the following excerpt.

(i) _____

(ii) _____

(iii) _____

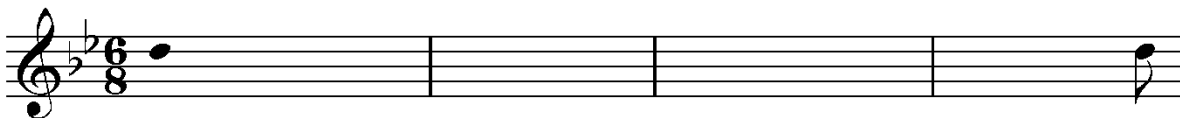
(iv) _____

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

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

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

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



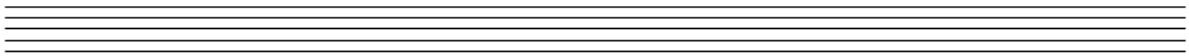
Question 8: Pitch and rhythm discrepancies**(6 marks)**

There are **two** pitch errors and **two** rhythmic errors in the following melody. Circle each error and write the **corrections only** on the staff below.

**Question 9: Aural analysis****(16 marks)**

Listen to the recording and answer the following questions:

- (i) Write out the first bar of the drum kit part in the introduction. (2 marks)

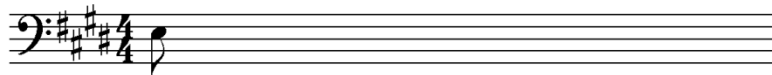


- (ii) Which instrument is playing the bass line? _____ (1 mark)

- (iii) What is the name of the compositional technique exemplified by this bass line?

_____ (1 mark)

- (iv) Write out the first bar of the bass line. (4 marks)



- (v) Which instrument is playing the first improvisation? (1 mark)

(✓)	
	trumpet
	alto saxophone
	trombone
	baritone saxophone

(vi) Which instrument is playing the second improvisation?

(1 mark)

(✓)	
	trumpet
	alto saxophone
	trombone
	baritone saxophone

(vii) Which instrument is playing the third improvisation?

(1 mark)

(✓)	
	trumpet
	alto saxophone
	trombone
	baritone saxophone

(viii) Describe the timbre of the third soloist's improvisation and state how this sound is achieved.

(2 marks)

(ix) What scale or mode is this piece of music based on?

(1 mark)

(x) Describe the form of this piece of music.

(2 marks)

Marking key for sample assessment task 12 – Unit 4

Name: _____

(70 marks)

Question 1: Interval recognition

(9 marks)

(a) Melodic intervals



Description	Mark
(i) minor 7 th	1
(ii) minor 2 nd	1
(iii) minor 6 th	1
(iv) minor 2 nd	1
1 mark for each pair of correct notes	1–4
Total	/8

(b) Harmonic intervals

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

Question 2: Scale recognition

(3 marks)

(a) Scale

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

(b) Mode

Description	Mark
dorian mode	1
Total	/1

Question 3: Rhythm

(12 marks)

(a) Irregular rhythms

[Use a recording of Sting's *Mercury falling* ('I hung my head', 0.00–0.21)]

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

	
	
✓	
	

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

(2 marks)

[Use a recording of Bernstein's *West Side Story* ('America', 3:05–3:41)]This extract alternates between two time signatures: $\frac{6}{8}$ and $\frac{3}{4}$.

(b) Rhythmic dictation

(9 marks)



- 1 mark for each correct beat (33 notes); divide the total by three for a mark out of 11
- 3 marks for 8–9 correct barlines, 2 marks for 6–7 correct barlines, 1 mark for 4–5 correct barlines, 0 marks for three or less correct barlines (3 marks)
- 2 marks for all beats correctly grouped, 1 mark for 1–2 rhythmic grouping errors, 0 marks for three or more errors in rhythmic grouping (2 marks)
- 1 mark for each correct triplet (2 marks)
- total mark out of 18, divide by two for a mark out of nine

Question 4: Recognition of tonality and modulation**(3 marks)**

Description	Mark
Tonality: minor	1
Modulation [a]: to the relative major	1
Modulation [b]: to the dominant	1
Total	/3

Question 5: Harmonic/chord progressions**(8 marks)**

The musical score consists of four measures. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The middle staff is a grand staff with a treble clef and a key signature of one sharp (F#). The bottom staff is a bass line with a bass clef and a key signature of one sharp (F#). The chords are: I, Ib, IV, ii, V, vi, ii, V⁷, I.

I Ib IV ii V vi ii V⁷ I

(1 mark per chord: chord quality and position must be correct)

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

(i) Imperfect (ii) Plagal (iii) Interrupted (iv) Perfect

(1 mark for each correct cadence)

Question 7: Melodic dictation

(9 marks)



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

Question 8: Pitch and rhythm discrepancies

(6 marks)



Description	Mark
1 mark for each correction	4
2 marks for correctly circling four errors	2
1 mark for correctly circling 2–3 errors	1
0 marks for circling 0–1 errors	0
Total	/6

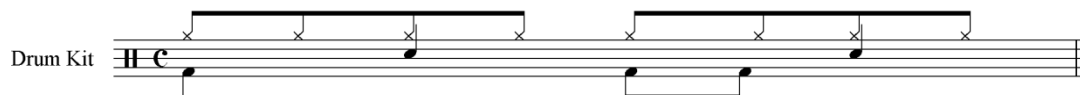
Question 9: Aural analysis

(16 marks)

(use a recording of the Blues Brothers' version of Henry Mancini's *Peter Gunn* theme)

Description	Mark
(i) see score excerpt below	2
(ii) bass guitar	1
(iii) ostinato	1
(iv) 1 mark per beat, both notes to be correct	1-4
(v) alto saxophone	1
(vi) trombone	1
(vii) trumpet	1
(viii) provides an appropriate description of the sound quality/timbre	1
provides a clear and accurate explanation of how it has been achieved	1
(ix) accept Blues scale or mixolydian mode	1
(x) verse form – all instruments playing the main theme at start, then various combinations improvising. 16-bar verses. Accept any reasonable answer...	2
Total	/16

(i)



(iv) [For copyright reasons, the bass riff from the *Peter Gunn* theme cannot be reproduced in this document.]

Sample assessment task

Music – Jazz

Task 11 – Unit 4

Assessment type: Theory and composition

The paper will consist of three parts and will cover the following concepts:

- chord writing, transposition and score analysis
- melody writing
- lead sheet arrangement.

Conditions

Time for the task: 90 minutes

Formal in-class assessment, Week 13

Task weighting

4% of the school mark for this pair of units

Name: _____

(60 marks)

Question 1: Chords and chord progressions

(10 marks)

(a) Build the following chords in root position. Do not use a key signature.

(4 marks)

$B\flat+7$

$A\Delta7$



$G07$

$E\flat-7$



- (b) A basic Jazz blues in B flat is written below. In bars 4, 8, 11 and 12, write the chord symbols above the staff to make the chord progression more interesting. Use three possible variations or expansions. (6 marks)

The image shows three staves of music in 4/4 time. Each staff contains four bars of rhythmic notation represented by diagonal lines. Above the staves are chord symbols: Bb7, Eb7, Bb7, Eb7, Bb7, Cmi7, F7, Bb7.

Question 2: Score analysis

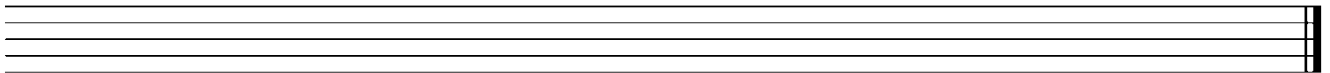
(11 marks)

- (a) Examine the extract and answer the questions below.

[For copyright reasons, the score extract for this question cannot be provided.]

The extract is taken from a transcription of Wynton Kelly's piano solo from Miles Davis's *Kind of Blue* (1951), bars 1–24]

- (i) Transpose the first two bars of Wynton Kelly's piano solo for an E flat Alto Saxophone to sound at the given pitch. (5 marks)



- (ii) Circle two examples of where target note surrounding techniques are used in this solo.

(2 marks)

- (b) Examine the extract and answer the questions below.

[For copyright reasons, the score extract for this question cannot be provided.]

The extract is taken from an arrangement of Miles Davis's *Freddie Freeloader* (1959), bars 1–12]

- (i) The chords used in the last four bars are written below. Write the chord symbols in **correct order** in the space provided below the given score excerpt. (3 marks)

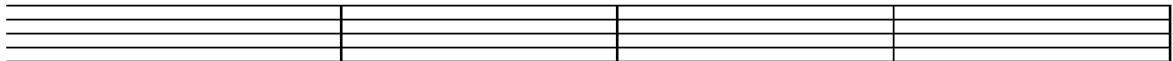
Eb7 – Ab7 – E7 – F7

- (ii) Analyse the written bass line and name the common chord progression that this excerpt is based on. (1 mark)

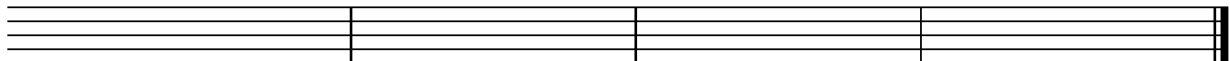
Question 3: Melody writing**(19 marks)**

Compose an eight bar melody for the following chord progression for an instrument of your choice. The following points must be incorporated into your composition.

- (a) syncopation and a range of note values and swing rhythms (5 marks)
- (b) effective melodic contour that demonstrates a clear relationship with the chords (3 marks)
- (c) guide tones (2 marks)
- (d) surrounding techniques (4 marks)
- (e) dynamics, articulation and expressive devices (3 marks)
- (f) neat, correctly notated note and rhythmic values, clef and musical signs. (2 marks)

 $F^{\Delta 7}$ Bb^7 A_{mi}^7 Eb^7  D_{mi}^7 C^7 G_{mi}^7/C C^7 $F^{\Delta 7}$

5



Question 4: Lead sheet arrangement**(20 marks)**

Arrange the following lead sheet melody for a small ensemble consisting of the following instruments:

- alto saxophone
- trumpet
- trombone
- piano
- double bass
- drums.

Your arrangement must include the following:

- (i) one instrument playing the melody
- (ii) at least two instruments playing a backing riff
- (iii) appropriate rhythm section style and comping/bass patterns
- (iv) at least one transposing instrument
- (v) appropriate dynamics, articulation and expressive devices
- (vi) correct clef, notation and transposition for all instruments.

You will be marked according to the following criteria:

- (i) correct clef, notation, range and transposition for all instruments (4 marks)
- (ii) use of instruments as required in the question (one instrument playing the melody, one transposing instrument and at least two instruments playing a riff) (3 marks)
- (iii) appropriate use of backing riff (4 marks)
- (iv) appropriate rhythm section style and comping/bass patterns (6 marks)
- (v) appropriate dynamics, articulation and expressive devices. (3 marks)

Musical notation in 4/4 time. The piece starts with a treble clef and a key signature of one flat (Bb). The first measure contains a Gm7 chord and a quarter note G. The second measure contains a C7 chord and a quarter note A. The third measure contains an Fb chord and a quarter note Bb. The fourth measure contains a Gdim chord and a quarter note C. The fifth measure contains a Gm7 chord and a triplet of eighth notes (D, Eb, F). The sixth measure contains a C7 chord and a quarter note G. The seventh measure contains an Fmaj7 chord and a quarter note A with a fermata. The piece ends with a double bar line.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

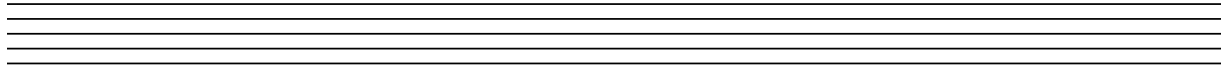
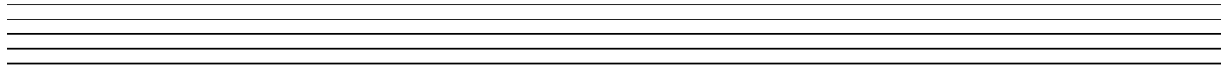
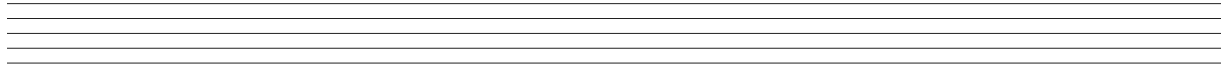
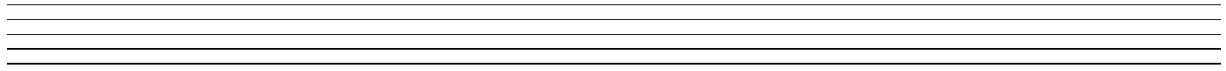
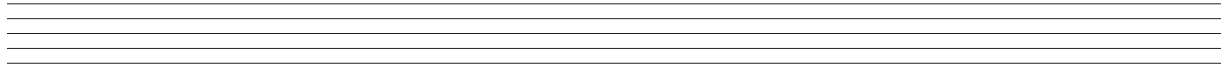
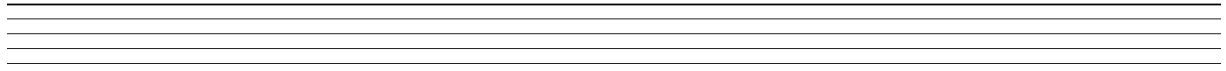
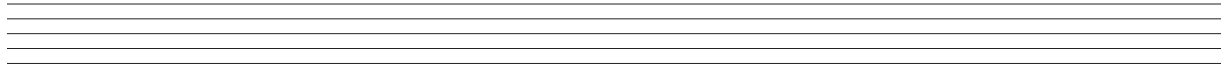
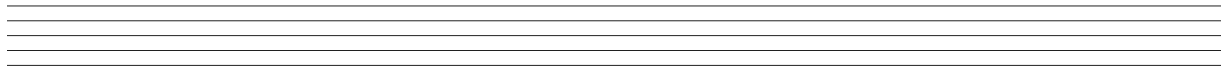
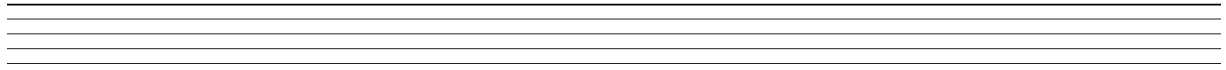
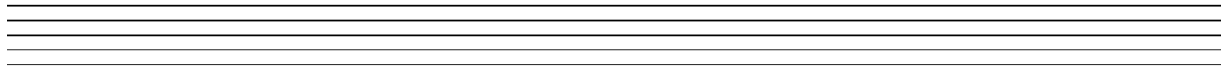
Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

Empty musical staff consisting of five horizontal lines.

The following staves are for working only and will not be marked



Marking key for sample assessment task 11 – Unit 4

Question 1: Chords and chord progressions

(10 marks)

(a)

B \flat +⁷ A Δ ⁷

G⁰⁷ E \flat -⁷

Description	Mark
1 mark per correct chord (see above)	4
Total	/4

(b)

B \flat ⁷ E \flat ⁷ B \flat ⁷ Fmi⁷ B \flat ⁷ E \flat ⁷

E \flat ⁷ E⁰⁷ B \flat ⁷ Dmi⁷ G⁷

Cmi⁷ F⁷ B \flat ⁷ G⁷ Cmi⁷ F⁷

Description	Mark
Two marks for an appropriate approach to the chord in bar 5 – Fmi ⁷ to B \flat ⁷ . Also accept tritone substitutions or other logical approaches such as, F ⁷ Gmi ⁷ A \flat o ⁷ F ⁷ /A or Bmi ⁷ to E ⁷ etc.	1–2
Two marks for an appropriate approach to the chord in bar 9 – Dmi ⁷ to G ⁷ . Also accept tritone substitutions or other logical approaches such as, B \flat ⁷ A ⁷ A \flat ⁷ G ⁷ or A \flat mi ⁷ D \flat ⁷ or Dmi ⁷ G7 D \flat mi ⁷ G \flat ⁷ etc.	1–2
Two marks for an appropriate approach to the top of the next chorus – G ⁷ Cmi ⁷ to F ⁷ . Also accept tritone substitutions or other logical approaches such as; B \flat ⁷ B \flat ⁷ /D E \flat ⁷ E ⁰⁷ B \flat /F F ⁷ or B \flat ⁷ D \flat ⁷ G \flat ma ⁷ B ⁷ etc.	1–2
Total	/6

Question 2: Score Analysis

(11 marks)

(a)(i)

Description	Mark
1 mark for the correct key signature	1
2 marks for all notes correct in bar 1	1–2
2 marks for all notes correct in bar 2	1–2
Total	/5

[For copyright reasons, the score extract for this question cannot be provided. The extract is taken from a transcription of Wynton Kelly's piano solo from Miles Davis's Kind of Blue (1951), bars 1–2. The answer will need to include a key signature of G Major, with the first note being a D quaver after a quaver rest, and the final note in bar 2, a crotchet on G.]

(ii)

Description	Mark
Target note surrounding techniques: Bar one leading to beat 3, bar seven leading to beat 3, bar 16 beat 3 leading to beat one of bar 17, bar 19 leading to beat 3, bar 19 beat 4 leading to beat 1 of bar 20 (1 mark for each correct example)	1–2
Total	/2

(b)(i)

Description	Mark
1 mark for each chord Harmonic analysis – $F^7 - E^b7 - Ab^7$ Or: Accept with E^7 passing chord; $F^7 - (E^7 \text{ passing chord}) - E^b7 - Ab^7$	1–3
Total	/3

(ii)

Description	Mark
12 bar blues	1
Total	/1

[For copyright reasons, the score extract for this question cannot be provided. The extract is taken from an arrangement of Miles Davis's Freddie Freeloader (1959), bars 1–12]

Question 3: Melody writing

(19 marks)

Criteria	Mark
(a) Syncopation, range of note values and swing rhythms	/5
Demonstrates excellent use of syncopation and swing rhythms that are typical of jazz phrasing, and uses a wide range of note values	5
Demonstrates some use of syncopation and swing rhythms that are mostly typical of jazz phrasing and uses a range of note values	3–4
Demonstrates inconsistent use of syncopation and swing rhythms that are not always typical of jazz phrasing and only uses standard note values	1–2
Demonstrates minimal use of syncopation and swing rhythms that are mostly atypical of jazz phrasing, and uses a limited range of note values	0
(b) Melodic contour that demonstrates a clear relationship with the chords	/3
Establishes and maintains effective melodic contour throughout and demonstrates a clear relationship to the selected chords	3
Establishes and mostly maintains suitable melodic contour throughout and demonstrates a relationship to the selected chords, with occasional incorrect notes	2
Demonstrates an inconsistent melodic contour which is sometimes ineffective and bears some relationship to the selected chords with several incorrect notes	1
Demonstrates a limited melodic contour which is mostly ineffective and bears little relationship to the selected chords with mostly incorrect notes	0
(c) Guide tones	/2
Guide Tones – correct placement of 3 ^{rds} and 7 ^{ths} on down beats	0–2
(d) Surrounding techniques	/4
Demonstrates excellent use of surrounding techniques – placement of leading notes that set up the guide tone on the strong beat (i.e. tone above, semitone below – tone above, tone below, semitone above, semitone below)	4
Demonstrates good incorporation of surrounding techniques with some minor inconsistencies	2–3
Demonstrates some incorporation of surrounding techniques with several inconsistencies	1
Demonstrates limited and mostly ineffective incorporation of surrounding techniques	0
(e) Dynamics, articulation and expressive devices	/3
Uses a range of stylistically appropriate dynamics, articulation and expressive devices that enhance a swing style (such as accenting the off beats and short quarter notes on the beat)	3
Uses some stylistically appropriate dynamics, articulation and expressive devices that provide some sense of a swing style	1–2
Uses limited dynamics, articulation and expressive devices that are mostly ineffective and/or stylistically inappropriate	0
(f) Neat and accurate score	/2
Produces a neat and accurate score	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 mark	/19

Question 4: Lead sheet arrangement

(20 marks)

Criteria	Mark
Correct clef, range, notation and transposition	/4
Uses the correct clef, range, notation and transposition for all instruments	4
Uses the correct clef, range, notation and transposition for most instruments with only a few minor errors	3
Uses the correct clef, range, notation and transposition for some instruments, and makes several errors	2
Does not use the correct clef, range, notation and transposition for most instruments and makes numerous errors	1
Use of instruments	/3
Correctly uses the instruments as required (one instrument playing the melody, one transposing instrument and at least two instruments playing a riff)	3
Correctly uses most of the instruments as required in the question, with a few inconsistencies	2
Does not correctly use the instruments as required in the question, making several errors	1
Backing riff	/4
Incorporates a stylistically appropriate backing riff that reflects the performance styles of the instruments and is suitable for the arrangement	4
Incorporates a stylistically appropriate backing riff that somewhat reflects the performance styles of the instruments and is suitable for most of the arrangement	2–3
Incorporates a stylistically appropriate backing riff that does not reflect the performance style of one or more of the instruments and is generally not suitable for the arrangement	1
Rhythm section style and comping/bass patterns	/6
Demonstrates excellent use of suitable drum and bass patterns to create an innovative and stylistically appropriate rhythm section accompaniment	5–6
Demonstrates use of mostly suitable drum and bass patterns to create a rhythm section accompaniment that is generally stylistically appropriate	3–4
Demonstrates limited use of suitable drum and bass patterns to create a rhythm section accompaniment that is stylistically inconsistent or generally stylistically inappropriate	1–2
Dynamics, articulation and expressive devices	/3
Uses a range of stylistically appropriate dynamics, articulation and expressive devices	3
Uses some stylistically appropriate dynamics, articulation and expressive devices	2
Uses limited dynamics, articulation and expressive devices that are mostly ineffective and/or stylistically inappropriate	1
Total	/20

Sample assessment task

Music – Jazz

Task 6 – Unit 4

Assessment type: Practical – Performance

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

Conditions

Formal in-class assessment: Semester 2, Week 5

Task weighting

5% of the school mark for this pair of units

Name _____

(27 marks)

Technical work

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

Options:

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

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

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

Marking key for sample assessment task 6– Unit 4

Technical Work Assessment			
Accuracy	Marks	Technique and Musicianship	Marks
Performs all scales/technical items with complete accuracy in pitch and intonation	10	Performs all scales/technical items with confidence, consistently demonstrating excellent control and accuracy of rhythm, tempo, phrasing and articulation. Applies appropriate dynamics and technique	10
Performs scales/technical items with only very slight and infrequent blemishes or hesitations in pitch/intonation	8–9	Performs scales/technical items confidently, maintaining control and accuracy of rhythm, tempo, phrasing and articulation. Applies appropriate dynamics and technique	8–9
Performs scales/technical items competently, and recovers well from occasional blemishes or hesitations in pitch/intonation	6–7	Performs scales/technical items with confidence, generally maintaining control and accuracy of rhythm, tempo, phrasing and articulation. Application of dynamics and technique is reasonably consistent	6–7
Performs scales/technical items competently; however, some blemishes and hesitations in pitch/intonation reduce the overall fluency	4–5	Performs scales/technical items with some confidence, generally maintaining control and accuracy of rhythm, tempo, phrasing and articulation. Inconsistently applies dynamics and technique	4–5
Demonstrates limited competence in performing scales/technical items, with a number of blemishes and hesitations in pitch/intonation adversely affecting the fluency of presentation	2–3	Performs scales/technical items with limited confidence; however, is able to demonstrate some control and accuracy of rhythm, tempo, phrasing and articulation. Application of dynamics and technique is limited	2–3
Demonstrates minimal competence in performing scales/technical items, with significant blemishes and hesitations in pitch/intonation greatly affecting the fluency of presentation	1	Demonstrates minimal confidence in performing scales/technical items, reflecting limited or no application, resulting in very little or no control of rhythm, tempo, phrasing and articulation. Application of dynamics and technique is seldom evident	1
Tonal quality and control			
Consistently performs with excellent tonal quality and control across all registers and dynamic ranges			4
Performs with proficient tonal quality and control with only slight and infrequent lapses			3
Performs with inconsistent tonal quality and control, but recovers well from minor lapses			2
Performs with significant and frequent lapses in tonal quality and control			1
Correct number and range of scales			
Plays the correct number of scales/technical items, and includes a range of different scale types/technical items and articulations/bowings			2
Plays the correct number of scales/technical items, but does not include a range of different scale types/technical items and articulations/bowings			1
Does not play the correct number of scales/technical items and does not include a range of different scale types/technical items and articulations/bowings			0
List signed and approved by instrumental/vocal teacher			
Provides a signed list of technical work approved by the instrumental/vocal teacher			1
Total mark			/27

Sample assessment task

Music – Jazz

Task 9 – Unit 4

Assessment type: Cultural and historical analysis

The paper contains three questions. All questions will use a score excerpt, and a recording will also be provided for one of the questions. The paper will cover the following concepts:

- aural and visual analysis questions based on the works studied this semester and one unseen work by the same composer or one of the works studied
- questions will be based on composer and performer/s, form and structure, instrumentation and orchestration, use of the elements of music, compositional devices and stylistic characteristics.

Conditions

Time for the task: 60 minutes

Formal-in class assessment, Semester 2, Week 8

Task weighting

4% of the school mark for this pair of units

Name _____

(60 marks)

Comparative aural and visual analysis

Question 1: Aural and visual analysis

(20 marks)

Refer to Extract One in your score booklet and listen to the recording to answer this question

[For copyright reasons, the score extract for this question cannot be provided]

- (a) This extract is a track from the same album as *Take Five*, one of your Designated Works. In which year was this album released? _____ (1 mark)

- (b) Name **two** other landmark Jazz albums in a similar style from this period. (2 marks)

One: _____

Two: _____

- (c) What is the significance of the title of *Time Out*? (1 mark)

- (d) (i) How is the $\frac{9}{8}$ time signature subdivided in this piece? (1 mark)

- (ii) What time signature are the saxophone and piano solos played in? (1 mark)

- (e) Name the **four** artists playing on this track and the instrument they are playing. (4 marks)

Artist	Instrument

- (f) How would you describe the improvising style from the saxophonist in the following bars of the given score? (2 marks)

Bar 7	
Bars 13–14	

- (g) What is unusual about the arpeggio the saxophonist plays in bar 7? (1 mark)

- (h) Which **one** of the following musicians was also a well-known saxophonist from this era? Circle the correct response in the following table.

(1 mark)

Dizzy Gillespie	Charles Mingus
Thelonius Monk	Clifford Brown
Cannonball Adderly	Miles Davis

- (i) What are **two** key characteristics of the 'Cool' style evident in this extract? (2 marks)

One: _____

Two: _____

- (j) (i) How was this style of Jazz different from other Jazz styles of the 1950s? (2 marks)

- (ii) Why was this style of Jazz a popular alternative to other styles in the 1950s? Give **two** reasons to support your answer. (2 marks)

Question 2: Herbie Hancock – *Maiden Voyage***(20 marks)****Refer to Extract Two in your score booklet**

[For copyright reasons, the score extract for this question cannot be provided]

- (a) What is the prevailing mode that Herbie Hancock uses when improvising on this chord progression? (1 mark)

- (b) What is the form of *Maiden Voyage*? Name the form and use letter names to outline the form below. (2 marks)

Form:

Letter names to indicate form:

- (c) Comment on the different treatment that Hancock uses when playing on the $\text{Db}^{7\text{sus}4}$ chord (2 marks)

- (d) Name two of Hancock's Jazz piano contemporaries. (2 marks)

(i)

(ii)

- (e) Explain why Hancock was such an influential Jazz pianist. (4 marks)

(f) Name two other instrumental works made famous by Hancock. (2 marks)

(i) _____

(ii) _____

(g) The album *Maiden Voyage* was released in 1965. Outline briefly the direction Jazz was heading at this time. (4 marks)

(h) Describe three techniques that Hancock utilises to build intensity in the solo. (3 marks)

(i) _____

(ii) _____

(iii) _____

Question 3: Art Blakey and The Jazz Messengers – *Moanin'***(20 marks)****Refer to Extract Three in your score booklet**

[For copyright reasons, the score extract for this question cannot be provided]

- (a) The style of *Moanin'* is from the Hard Bop idiom. Name **two** other sub-genres that are evident in this style. (2 marks)

One: _____

Two: _____

- (b) Circle one of the following to indicate which artist was **not** a prominent exponent of this style. (1 mark)

Wes Montgomery	Horace Silver	Baby Dodds	Charles Mingus
----------------	---------------	------------	----------------

- (c) (i) Name the main compositional device used in the first eight bars of the melody. (1 mark)

- (ii) Name the main compositional device used in the first 16 bars of Lee Morgan's solo. (1 mark)

- (d) Name **one** other tune from the Hard Bop genre. (1 mark)

- (e) Name **three** characteristics of the Hard Bop era. (3 marks)

One: _____

Two: _____

Three: _____

- (f) Circle two instruments that were **not** typical of this style of Jazz. (2 marks)

Banjo	Harp	Saxophone	Flute
Piano	Guitar	Cello	Trumpet

- (g) Who was the composer of *Moanin'*? (1 mark)

- (h) Lee Morgan's solo features two styles, one in the A section and the other in the B section. Identify both of these styles and list them below. Using evidence from the score, provide one characteristic of each of these styles. (4 marks)

- (i) Which instrument takes the second solo? (1 mark)

- (j) Circle the term that best describes the approach of the bass in the A sections of the solos. (1 mark)

Slapping	2 Feel	Arco	Walking
----------	--------	------	---------

- (k) Name **two** prominent musicians who played with Art Blakey and The Jazz Messengers. (2 marks)

One: _____

Two: _____

Marking key for sample assessment task 9– Unit 4

Question 1: Aural and visual analysis

(20 marks)

Dave Brubeck – *Blue Rondo a la Turk*

(a)

Description	Mark
1959	1
Total	/1

(b)

Description	Mark
Any of the following, two required: Miles Davis: <i>Kind of Blue</i> , Ornette Coleman: <i>The Shape of Jazz to Come</i> , John Coltrane: <i>Giant Steps</i> , Mingus: <i>Ah Um</i> , Bill Evans Trio: <i>Portrait in Jazz</i> , Duke Ellington: <i>Anatomy of a Murder</i> and Horace Silver: <i>Blowin' the Blues Away</i>	1–2
Total	/2

(c)

Description	Mark
Many of the tracks have unusual time signatures	1
Total	/1

(d)

Description	Mark
(i) 2+2+2+3	1
(ii) Sax and piano solos are played in $\frac{4}{4}$	1
Total	/2

(e)

Description	Mark
1 mark for each artist and instrument Paul Desmond – saxophone Dave Brubeck – piano Eugene Wright – double bass Joe Morello – drums	1–4
Total	/4

(f)

Description	Mark
Bar 7: Intervallic material takes the place of scalar material	1
Bars 13–14: Blues influenced playing – Desmond takes a break from the obviously Be-Bop influenced mm 11–12 to lay down a nice couple of blues licks	1
Total	/2

(g)

Description	Mark
It is based on fourths instead of thirds	1
Total	/1

(h)

Description	Mark
Cannonball Adderley	1
Total	/1

(i)

Description	Mark
Any of the following, two required: <ul style="list-style-type: none"> a more laidback feel than Be-Bop; more fluid lines; new instruments (cello, French Horn etc.) heavily arranged music; influence of 'classical music' moderate tempo and range lyrical, soft playing rather than aggressive. It consolidated and simplified Be-Bop and was in essence a reaction against it. 	1–2
Total	/2

(j)(i)

Description	Mark
Other styles of Jazz from the 1950s were generally regarded as 'hot jazz'	1
The tempos were much faster, the rhythms more syncopated and polyrhythmic and the melodies were more complex and chromatic	1
Total	/2

(j)(ii)

Description	Mark
Any of the following, two required: <ul style="list-style-type: none"> The Cool style of Jazz was a popular alternative because it was more accessible to the untrained ear. It contained more structure and more composed elements and the use of improvisation was in a much more planned and disciplined manner. The tempos were greatly reduced in up-tempo songs and increased in slower ballad-type songs. The more extensive use of detailed arrangements and larger orchestral type ensembles nurtured a sound that was more round and less angular. This style of Jazz was popular because it could be used a more relaxing style of soothing music for listening of for background settings. 	1–2
Total	/2

Question 2: Herbie Hancock – *Maiden Voyage*

(20 marks)

(a)

Description	Mark
Mixolydian	1
Total	/1

(b)

Description	Mark
Ternary/Popular song form	1
AABA	1
Total	/2

(c)

Description	Mark
He treats the Db^{7sus4} chord as a minor chord rather than a major chord	2
Total	/2

(d)

Description	Mark
McCoy Tyner, Chick Corea, Kenny Drew, Bill Evans, Duke Ellington, Wynton Kelly, Horace Silver, Cecil Taylor etc.	1–2
Total	/2

(e)

Description	Mark
His music embraces elements of funk and soul while adopting freer stylistic elements from jazz. In his jazz improvisation, he possesses a unique creative blend of Jazz, Blues, and modern Classical music, with a harmonic concept much like the styles of Claude Debussy and Maurice Ravel.	1–2
As part of Miles Davis's 'second great quintet', Hancock helped redefine the role of a jazz rhythm section, and was one of the primary architects of the 'post-bop' sound. Later, he was one of the first jazz musicians to embrace synthesizers and funk. Yet for all his restless experimentalism, Hancock's music is often melodic and accessible; he has had many songs 'cross over' and achieved success among pop audiences.	1–2
Total	/4

(f)

Description	Mark
Numerous answer: <i>Cantaloupe Island, Watermelon Man, Chameleon, I Thought It Was You, One Finger Snap, Eye of the Hurricane, Rockit, Driftin' and Actual Proof</i>	1–2
Total	/2

(g)

Description	Mark
<i>Maiden Voyage</i> is regarded as among the principal foundations of the post-bop style. Jazz was under a great deal of pressure to maintain its audience due to the popularity of Rock and Roll. Jazz musicians were taking many different approaches in order to express their creativity. Some were heading further into the avant-garde whilst others were taking a more soul and blues-inflected approach.	1–2
There were albums that were heralding the advent of Jazz Fusion whilst others were taking a more traditionalist approach by paying homage to earlier performance styles. At this time in Jazz history, there wasn't one consistent direction to the sound of the music and it was becoming harder to define what was and what was not Jazz.	1–2
Total	/4

(h)

Description	Mark
1 mark each for any of the following, three required: 1/16 note right-hand lines, fuller left-hand chords with more driving rhythms, cross rhythms or polyrhythms, higher register of the piano, playing at a higher dynamic (i.e. <i>f</i> – <i>ff</i>)	1–3
Total	/3

Question 3: *Moanin'*– Art Blakey and the Jazz Messengers**(20 marks)**

(a)

Description	Mark
1 mark each for any of the following, two required: Jazz, Blues, Be-Bop, Rhythm and Blues, Gospel	1–2
Total	/2

(b)

Description	Mark
Baby Dodds	1
Total	/1

(c)

Description	Mark
(i) Question and answer	1
(ii) Repetition	1
Total	/2

(d)

Description	Mark
1 mark for any one of the following: <i>The Preacher, Song for my Father, Work song, Sack O' Woe, Mercy Mercy, Watermelon Man, Sidewinder</i>	1
Total	/1

(e)

Description	Mark
1 mark each for any of the following, three required: riff-based melodies, hard-swinging rhythm sections, improvisation sections, blues and gospel-type piano comping, R&B-type guitar comping	1–3
Total	/3

(f)

Description	Mark
Any two of the following: banjo, harp, cello	1–2
Total	/2

(g)

Description	Mark
Bobby Timmons	1
Total	/1

(h)

Description	Mark
Blues in the A section	1
Be-Bop in the B section	1
One mark for each description of a characteristic of each style using evidence from the score to support their choice of style	1–2
Total	/4

(i)

Description	Mark
Tenor sax	1
Total	/1

(j)

Description	Mark
2 Feel	1
Total	/1

(k)

Description	Mark
1 mark each for any of the following, two required: Clifford Brown, Horace Silver, Hank Mobley, Donald Byrd, Johnny Griffin, Benny Golson, Lee Morgan, Wayne Shorter, Freddie Hubbard, Woody Shaw, Cedar Walton	1–2
Total	/2