



## ATAR course examination, 2020

### Question/Answer booklet

# MUSIC: JAZZ

Please place your student identification label in this box

WA student number: In figures

--	--	--	--	--	--	--	--

In words

---

---

### Time allowed for this paper

Reading time before commencing work: ten minutes

Working time: two and a half hours

### Materials required/recommended for this paper

#### *To be provided by the supervisor*

This Question/Answer booklet

Score booklet

Personal listening device (PLD)      PLD number

Headphones

Number of additional  
answer booklets used  
(if applicable):

#### *To be provided by the candidate*

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener,  
correction fluid/tape, eraser, ruler, highlighters

Special items: nil

### Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

## Structure of the examination

The Music ATAR course examination consists of a written component and a practical (performance and/or composition portfolio) component.

## Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of written examination
Section One Aural and analysis	6	6	50	55	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	14	11
Part B: Short response					
(i) Compulsory area of study	1	1		18	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	43	30
<b>Total</b>					100

## Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2020: Part II Examinations*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet.
- The examination is structured as follows:
 

Section One: Common to all contexts and contains questions that require you to listen and respond to a selection of music excerpts.

Section Two: Context-specific and comprises two parts: Part A and Part B.

Part A: contains one question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

Part B(i): contains one question based on the compulsory area of study and score/s from the correlating designated works.

Part B(ii): contains one question based on the non-compulsory area of study and the correlating designated works. If your response is based on the compulsory area of study, a 25% penalty will be applied.

Section Three: Context-specific and contains theory questions and composition tasks.
- You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.
- Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.
- The Score booklet is not to be handed in with your Question/Answer booklet.

**See next page**

## Section One: Aural and analysis

36% (55 Marks)

This section has **six** questions. Answer **all** questions. Write your answers in the spaces provided.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

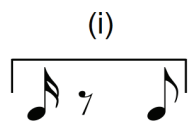
Suggested working time: 50 minutes.

## Question 1: Interval recognition

(5 marks)

(a) Write the name of the **two** intervals indicated on the staff below.

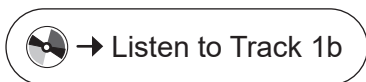
(2 marks)



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

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

Listen to Track 1b to answer the following questions.



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Timberlake, J. (2013). Mirrors [Song]. On *The 20/20 experience (Deluxe version)*. RCA Records. Retrieved July, 2020, from <https://open.spotify.com/album/0O82niJ0NpcptYRxogeEZu> [Digital timing reference 00:24–01:09]

(b) (i) Name the interval created between the first two notes of the vocal line. (1 mark)

\_\_\_\_\_

(ii) Circle the most appropriate term to describe the tonality of the opening of this extract. (1 mark)

major

minor

chromatic

(iii) State the modulation that has taken place by the end of the excerpt. (1 mark)

\_\_\_\_\_

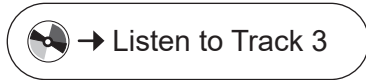
See next page



## Question 3: Discrepancies

(5 marks)

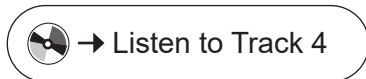
There are **five** errors in total in the following melody. There are **two** pitch errors and **three** rhythm errors (each affecting one beat). Write the required changes directly onto the extract below to reflect how it is being played. The first note is correct.



## Question 4: Harmonic/chord progression

(7 marks)

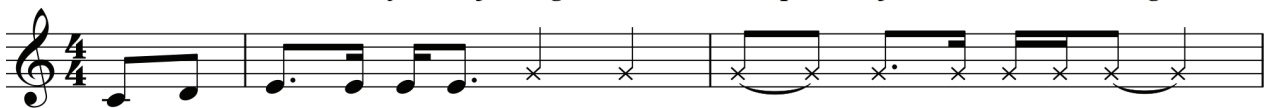
Identify the **seven** chords heard in the accompaniment part, indicated by boxes labelled (a) to (g) below. Use Roman numerals **or** chord names in C major.



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Williamson, J. (Arr.). (2000). Waltzing Matilda 2000 [Song]. On *Anthem - A celebration of Australia*. Emusic. Retrieved July, 2020, from [https://open.spotify.com/track/3xHpEd9vn7tPjbWpS79VeU?si=sDqL\\_MC5R4i\\_JXEILzhLRA](https://open.spotify.com/track/3xHpEd9vn7tPjbWpS79VeU?si=sDqL_MC5R4i_JXEILzhLRA) [Digital timing reference 00:07–00:18]

The first chord of the excerpt of the progression is provided for you. It is the tonic chord.

*There once was a jol - ly swag - man camped by a bill - a - bong*



I C
--------

--

--

--

(a)

(b)

(c)

*Und - er the shade of a cool - i - bah tree And he*



--

--

--

--

(d)

(e)

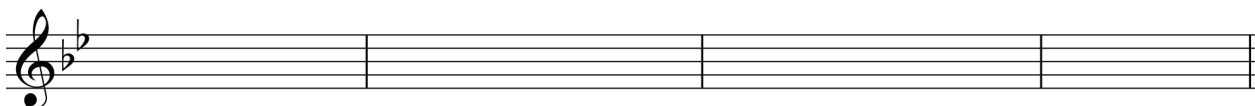
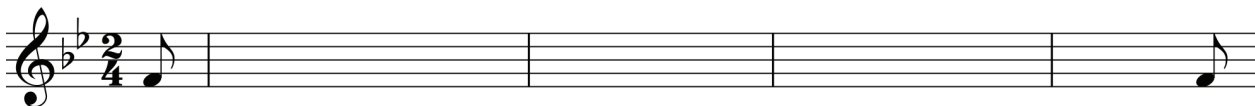
(f)

(g)

See next page

**Question 5: Melodic dictation****(15 marks)**

Listen to Track 5a **and/or** Track 5b and then complete the following eight-bar melodic dictation by providing the pitch and rhythm. The first note of each phrase is given.

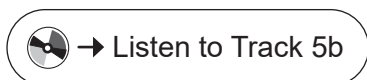


*Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, and four crotchet beats will be heard on the woodblock.*

The excerpt will be played as follows, with a 20-second pause between each playing:

- the complete excerpt played once
- the first phrase played twice
- the second phrase played twice
- the complete excerpt played twice.

**and/or**

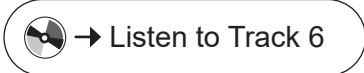


*Prior to the commencement of the excerpt, the tonic chord will be played and four crotchet beats will be heard on the woodblock.*

The complete excerpt will be played once.

## Question 6: Aural analysis

(11 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Rice, T. & Lloyd Webber, A. (2005). Overture [Song recorded by the London cast of Jesus Christ Superstar 1996]. On *Jesus Christ Superstar (Remastered 2005)*. The Really Useful Group. Retrieved July, 2020, from <https://open.spotify.com/album/07yuGQWbSrSzFij9ammAfR?highlight=spotify:track:7sfP6mzpWDK6CA51u2IWB9> [Digital timing reference 00:53–01:11]

- (a) The time signature of the opening 3 bars of this extract is 5/8. The remainder of the extract contains **five** time signature changes (denoted by the arrows on the skeleton score above). Add the appropriate time signatures according to what you hear. Write the time signatures directly onto the skeleton score provided above. (5 marks)
- (b) Name the instrument family that holds the main melodic interest in the following bars. (2 marks)

Bars	Instrument family that holds the main melodic interest
1–9	
10–11	

- (c) Name the prevailing articulation heard between bars 1–9 and describe how bars 10–11 contrast with this. (2 marks)

Articulation: \_\_\_\_\_

Contrast: \_\_\_\_\_

- (d) Identify **two** compositional devices heard in this extract. (2 marks)

One: \_\_\_\_\_

Two: \_\_\_\_\_

End of Section One

See next page

**Section Two: Cultural and historical analysis****34% (47 Marks)**

This section has **two** parts: Part A and Part B. You **must** answer **all** parts and write your answers in the spaces provided.

Part A: contains **one** question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

Part B(i): contains **one** question based on the compulsory area of study and score/s from the correlating designated works.

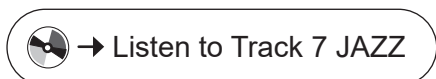
Part B(ii): contains **one** question based on a non-compulsory area of study and the correlating designated works. You **must** answer part (a) and part (b). If your response is based on the compulsory area of study, a 25% penalty will be applied.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 55 minutes.

**Part A: Analysis****11% (14 Marks)**

This part contains **one** question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

**Question 7****(14 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Shorter, W. (1965). *Witch hunt*.

Refer to page 19 in the Score booklet to answer this question. The accompanying recording will fade out during the first improvised solo.

For copyright reasons the score booklet is not available on the Authority website. Source of score: Shorter, W. (2003). *Witch hunt*. In *Wayne Shorter: 10 Wayne Shorter classics* (Vol. 22). Hal Leonard corp., p. 13. (Original work composed 1965)

(a) Name the most frequent interval evident in the melody. (1 mark)

---

(b) State one specific way the form of this work differs from a standard blues form. (1 mark)

---

**See next page**



- (c) Describe **two** characteristics of Hard Bop evident in this work. (2 marks)

One: \_\_\_\_\_  
 \_\_\_\_\_

Two: \_\_\_\_\_  
 \_\_\_\_\_

- (d) Given your understanding of key exponents of the Hard Bop era,

- (i) name the **five** instruments that form the ensemble playing on this recording. (1 mark)

- (ii) provide a possible performer line-up for this ensemble. (5 marks)

Instrument	Possible performer

- (e) Describe what is unusual about the introduction to this work. (1 mark)

\_\_\_\_\_  
 \_\_\_\_\_

- (f) The two notes below are found at bar 14 of the work. Name each articulation marking provided on the stave below and describe the playing techniques required to perform them. (3 marks)



\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Part B: Short response**

**23% (33 Marks)**

**Part B(i): Compulsory area of study**

**11% (18 marks)**

This part contains **one** question based on the compulsory area of study and score(s) from the correlating designated works.

**Question 8**

**(18 marks)**

Refer to pages 20–25 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score: Hart, L., Rodgers, R., & Baker, C. (Arr.). (2016). *My funny valentine*. Yalunin Ivan Andreevich. (Original work composed 1937; arrangement recorded 1954) Retrieved January, 2020, from <https://www.sheetmusicplus.com/title/jazz-transcriptions-chet-baker-my-funny-valentine-digital-sheet-music/20341514>

- (a) Name the composer and lyricist of this work and the musical for which it was originally intended. (3 marks)

Composer	
Lyricist	
Musical for which it was intended	

- (b) Outline **three** characteristics of music from the Cool Jazz genre that are evident in this work. (3 marks)

One: \_\_\_\_\_

Two: \_\_\_\_\_

Three: \_\_\_\_\_

- (c) List **three** factors (historical, musical, social and/or political) which led to the development of the Cool Jazz style. (3 marks)

One: \_\_\_\_\_

\_\_\_\_\_

Two: \_\_\_\_\_

\_\_\_\_\_

Three: \_\_\_\_\_

\_\_\_\_\_

- (d) Name the first singer to perform this work in its original version. (1 mark)

\_\_\_\_\_

- (e) Name two singers who also recorded this work, after Chet Baker. (2 marks)

One: \_\_\_\_\_

Two: \_\_\_\_\_

- (f) Complete the table below. For each of the instruments listed,

- (i) outline the role of the rhythm section instruments which are typical of the Cool Jazz style, and

- (ii) identify a performer who was a key exponent of the style on each instrument.

(6 marks)

Instrument	Role	Performer
Piano		
Bass		
Drums		





**Section Three: Theory and composition**

**30% (43 Marks)**

This section has **three** questions. Answer **all** questions. Write your answers in the spaces provided.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 45 minutes.

**Question 10: Visual score analysis**

**(11 marks)**

Refer to pages 26–30 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score: Mulligan, G. (1982). Jeru. In *Miles Davis - Birth of the cool: Scores from the original parts* (pp. 18–22). Hal Leonard Corp. (Original work composed 1954)

- (a) Use letters to outline the form of this composition. (1 mark)

---

- (b) State the root movement of the chord progression from bars 20–23. (3 marks)

---

- (c) This score is in concert pitch. Identify the interval and direction in which you would transpose the horn part to have it performed as written in the score. (2 marks)

Interval	
Direction	

- (d) Identify the chord formed on beat 3 of bar 25. (1 mark)

---

- (e) State the texture evident from bar 1 to bar 4. (1 mark)

---

- (f) Describe the bass line used throughout this excerpt. (1 mark)

---



---

(g) Name the two elements of the drum kit being played at bar 7, beat 4. (2 marks)

One: \_\_\_\_\_

Two: \_\_\_\_\_

**Question 11: Theory**

(11 marks)

Examine the following score extract.

**A tempo**

*con sordino* *meno mosso*

(a) (i) Name the chord outlined in bar 5 by chord name, not Roman numeral. (1 mark)

\_\_\_\_\_

(ii) This excerpt is written for B $\flat$  trumpet. Write out the first **two** bars so that it could be played one octave lower by the trombone. Include the appropriate clef, key signature and accidentals in your answer. (5 marks)

(b) Notate the following chords on the staff below, using semibreves. In your answer, use accidentals where required. (4 marks)

Am<sup>7(b5)</sup>                      D<sup>7(b9)</sup>                      Gm(maj9)                      F<sup>#o7</sup>

(c) Name the most appropriate mode for the soloist to play over a V<sup>7</sup> chord in the key of E $\flat$  major. (1 mark)

\_\_\_\_\_

Question 12: Composition

(21 marks)

The following score is written in **concert** pitch.

Trumpet in B $\flat$

Trombone

Piano

Acoustic Bass

Drum Set

*mf*

Emi<sup>9</sup> Ami<sup>9</sup> Emi<sup>9</sup>

Cmi<sup>9</sup>

Answer all parts of the question by writing directly onto the score above.

- (a) Write a stylistically-appropriate chord progression (including extensions) for the piano part from bars 5–8 that relates to the chords in bars 1–4. Write the chord symbols above the piano staff. (5 marks)
- (b) Continue the given motif to complete an 8-bar melody for the trumpet that complements the bass part and the chord progression. Write your trumpet part in **concert** pitch on the score. (8 marks)



- (c) Write a suitable drum part, incorporating slash marks and appropriate use of *come sopra* repeats (✓). (2 marks)
- (d) Write a stylistically-appropriate accompaniment part for the trombone from bars 1–8, making use of guidetones and/or common tones to move between chords. (5 marks)
- (e) Demonstrate accurate and neat presentation, including alignment of parts, in your complete score. (1 mark)

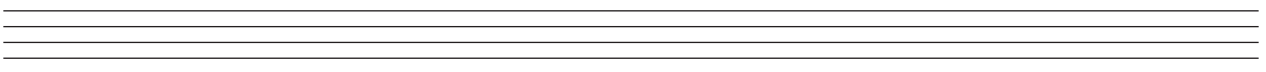
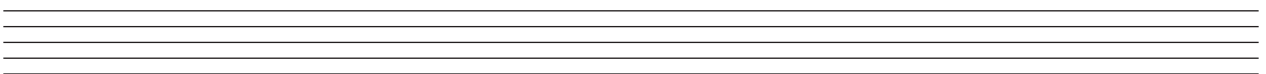
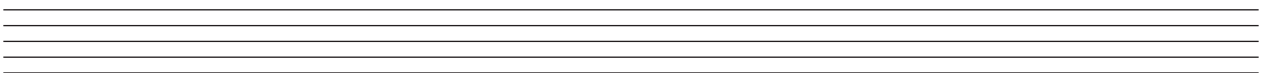
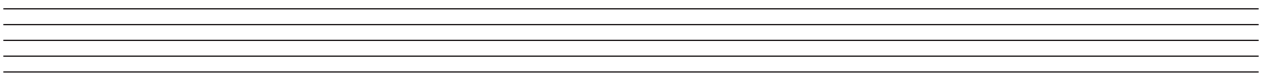
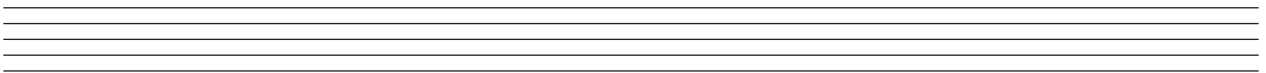
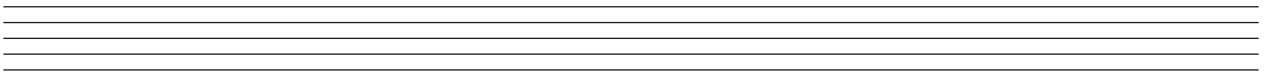
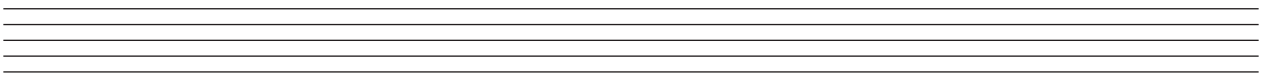
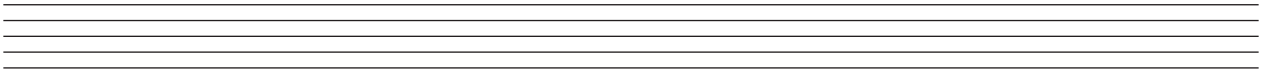
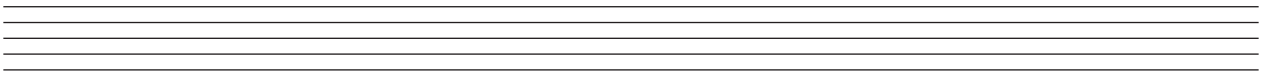
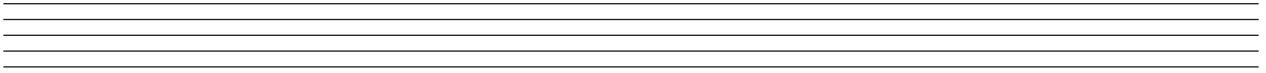
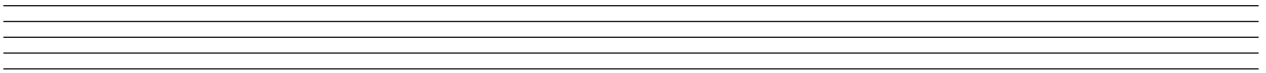




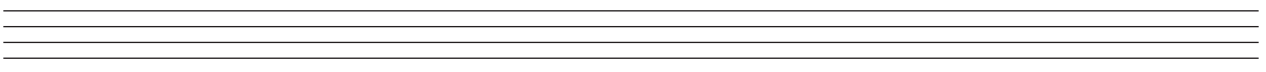
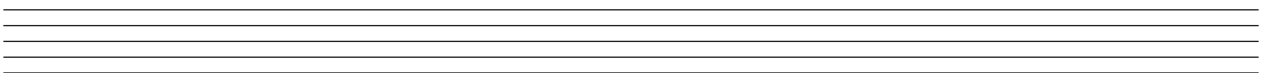
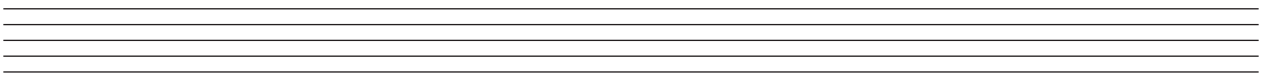
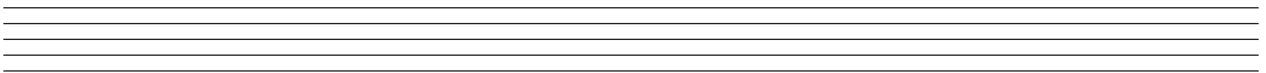
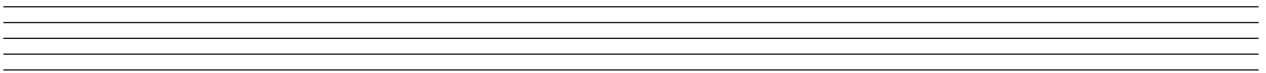
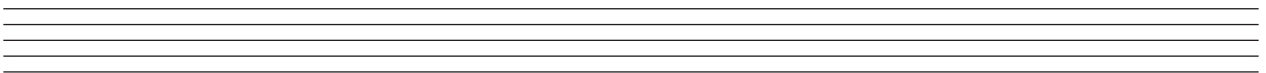
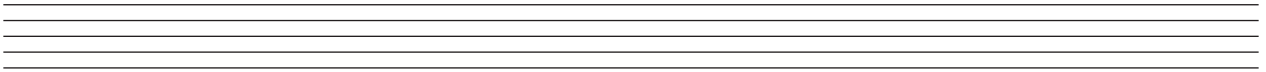
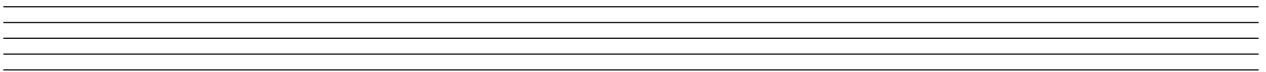
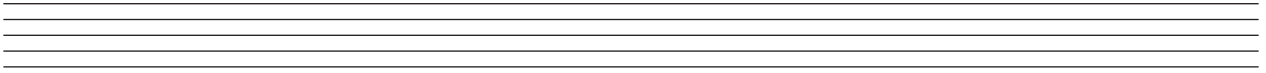
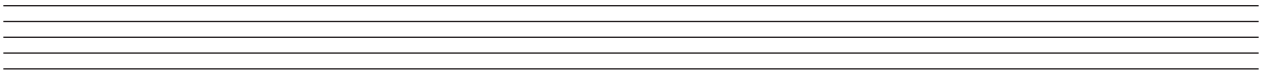




Working manuscript – will not be marked



Working manuscript – will not be marked



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 it is not changed and 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 4.0 International \(CC BY\)](https://creativecommons.org/licenses/by/4.0/) licence.

An *Acknowledgements variation* document is available on the Authority website.

*Published by the School Curriculum and Standards Authority of Western Australia  
303 Sevenoaks Street  
CANNINGTON WA 6107*