



Western Australian Certificate of Education ATAR course examination, 2016

Question/Answer booklet

MUSIC: JAZZ

Please place your student identification label in this box

Student number: In figures

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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	57	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	20	11
Part B: Short response					
(i) Compulsory area of study	1	1		19	11
(ii) Non-compulsory area of study	1	1		16	12
Section Three Theory and composition	3	3	45	48	30
Total					100

Instructions to candidates

- The rules for the conduct of the Western Australian Certificate of Education ATAR course examinations are detailed in the *Year 12 Information Handbook 2016*. Sitting this examination implies that you agree to abide by these rules.
- 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. Write your answers to all questions in this Question/Answer booklet.
- Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.
- The Score booklet is not to be handed in with your Question/Answer booklet.

See next page

Section One: Aural and analysis**36% (57 Marks)**

This section has **six (6)** questions. Answer **all** questions. Write your answers in the spaces provided.

Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

Suggested working time: 50 minutes.

Question 1: Interval recognition**(4 marks)**

- (a) Identify the melodic intervals played by the solo brass instrument indicated by (i) and (ii) in the excerpt below. The rhythm is given. (2 marks)



3/4

(i)

(ii)

(i) _____

(ii) _____

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

There are **four** pitch and **two** rhythm errors in the following excerpt. Rhythmic errors can occur across beats. Circle the errors and rewrite them correctly on the staff provided. The first note is correct.



Prior to the commencement of the excerpt, four crotchet beats will be heard.

Musical notation for Question 3. It consists of two staves in 4/4 time with a key signature of one flat (Bb). The top staff contains a melody starting with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The fourth measure contains a triplet of eighth notes: Bb4, A4, and G4. The fifth measure contains a quarter note F#4, followed by quarter notes E4, D4, and C4. The sixth measure contains a quarter note Bb4, followed by eighth notes A4, G4, and F4. The seventh measure contains eighth notes E4, D4, C4, and Bb4. The eighth measure contains eighth notes A4, G4, F4, and E4. The ninth measure contains eighth notes D4, C4, Bb4, and A4. The tenth measure contains eighth notes G4, F4, E4, and D4. The bottom staff is empty for the student to write corrections.

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

Identify the **eight** chords indicated by (a) to (h) in the excerpt below, using Roman numerals or chord names in A minor.



Prior to the commencement of the excerpt, the tonic triad will be played and five crotchet beats will be heard.

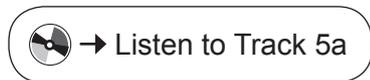
For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Reinhardt, D. (2007). *Minor swing*.

Question 5: Melodic dictation**(16 marks)**

Listen to Track 5a **or** Track 5b and then complete the following **eight** bar melodic dictation by providing the pitch and rhythm.

* represents a rest

✓ marks the end of the first phrase

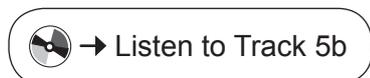


Prior to the commencement of the excerpt, the tonic triad will be played and four crotchet beats will be heard.

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 four bars played twice
- the complete excerpt played twice.

or



Prior to the commencement of the excerpt, the tonic triad will be played and four crotchet beats will be heard.

The complete excerpt will be played once.

See next page

Question 6: Aural analysis

(9 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Lewis, J. (1960). Vendome (Recorded by Modern Jazz Quartet). On *Pyramid* [CD: SD-1325]. New York: Atlantic Records. (Original work composed 1952)
Retrieved August, 2016, from <https://itunes.apple.com/us/album/%20pyramid/id299066244>

- (a) Name the **four** instruments featured in this excerpt. (4 marks)

One: _____

Two: _____

Three: _____

Four: _____

- (b) (i) Give the overall tonality of the excerpt. (1 mark)

- (ii) Circle the modulation that occurs at bar 4. (1 mark)

relative minor	relative major	dominant	subdominant
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- (c) Identify the texture of the excerpt. (1 mark)

- (d) Identify **two** compositional devices present in the excerpt. (2 marks)

One: _____

Two: _____

End of Section One

See next page

Section Two: Cultural and historical analysis**34% (55 Marks)**

This section has **two (2)** parts: Part A and Part B. You must answer **all** parts and write your answers in the spaces provided.

Part A: contains **one (1)** 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 (1)** question based on the compulsory area of study and score/s from the correlating designated works.

Part B(ii): contains **one (1)** question based on the 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.

Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

Suggested working time: 55 minutes.

Part A: Analysis**11% (20 Marks)**

This part contains **one (1)** 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**(20 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Gillespie, D. (1954). *Con Alma*. On *Afro*. Santa Monica, CA: UMG Recordings Inc.

Refer to pages 16–19 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score: Gillespie, D. (1956). *Con Alma*. In K. Arad & T. Shanko (Arr.). (2002). *The Dizzy Gillespie Collection* (pp. 18–21). Milwaukee, WI: Hal Leonard Corporation.

- (a) Give **two** musical features evident in this excerpt that are characteristic of Latin Jazz. (2 marks)

One: _____

Two: _____

See next page

Question 7 (continued)

- (b) Other than Latin style, identify **two** musical similarities and **two** musical differences between this work and the designated work *Anthropology*. (4 marks)

Similarities

One: _____

Two: _____

Differences

One: _____

Two: _____

- (c) Describe the role of each of the following in the rhythm section of this excerpt. (3 marks)

Piano: _____

Double Bass: _____

Percussion: _____

- (d) Using bar number/s, identify **one** example of each of the following techniques in the score excerpt. (6 marks)

Surrounding technique: _____

Double-time feel: _____

Sequence: _____

Half valves: _____

Syncopation: _____

Ostinato: _____

- (e) Identify **two** distinctive features of Gillespie's individual style/image. (2 marks)

One: _____

Two: _____

- (f) Outline **three** reasons why the appeal of Bebop declined during the 1950s. (3 marks)

One: _____

Two: _____

Three: _____

Part B: Short response**23% (35 Marks)**

Part B(i): Compulsory area of study**11% (19 marks)**

This part contains **one (1)** question based on the compulsory area of study and score/s from the correlating designated works.

Question 8**(19 marks)**

Refer to pages 20–24 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score: Monk, T. (1941). Epistrophy. In *The best of Thelonious Monk*. (2004). Milwaukee, WI: Hal Leonard Corporation, pp. 40–44.

- (a) (i) Provide the title of this work. (1 mark)

- (ii) Outline the significance of the title and explain how it is reflected in the music. (2 marks)

- (b) Using letter names, indicate the form of this work. (1 mark)

- (c) Identify **three** musical characteristics in the excerpt that are specific to the style of the composer of this work. Provide an example of each characteristic, using bar and beat numbers. (6 marks)

One: _____

Two: _____

Three: _____

See next page

- (d) State **two** ways in which this composer contributed to the development of the Bebop genre. (2 marks)

One: _____

Two: _____

- (e) Name another famous tune in the Bebop style that uses a chromatically moving chord progression. (1 mark)

- (f) Find a motif quoting the melody in the first chorus of this excerpt. Give bar number/s. (1 mark)

- (g) Describe the rhythmic interplay between the piano and the saxophone in the melody of the work. (1 mark)

- (h) Give **two** examples of Duke Ellington's musical style evident in this work. (2 marks)

One: _____

Two: _____

- (i) Outline how **two** social/political factors of 1940s America influenced the development of Bebop. (2 marks)

One: _____

Two: _____

Section Three: Theory and composition

30% (48 Marks)

This section has **three (3)** questions. Answer **all** questions. Write your answers in the spaces provided.

Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

Suggested working time: 45 minutes.

Question 10: Visual score analysis

(17 marks)

Refer to page 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: Timmons, B., Mingus, C. (Arr.), & Johnson, S. (Arr.). (1997). *Moanin'*. New York: Jazz Workshop, Inc. (Original work composed 1958)

- (a) Name the solo instrument in this excerpt. (1 mark)

- (b) The symbols in the table below appear in the first bar of the excerpt. Describe how each symbol would be played. (3 marks)

Symbol	How it is played
-	
^	
~	

- (c) On the stave below write a guide tone line for bars 3 and 4. (2 marks)

- (d) Give the meaning of the term 'w/plunger' in bar 3 of the excerpt. (1 mark)

- (e) Give the meaning of the following symbols in bars 3 and 4. (2 marks)

+

o

- (f) Name the **three** triads outlined by the trumpets at concert pitch. (3 marks)

Triad 1	Triad 2	Triad 3

- (g) Which section of the piece would typically come before this excerpt? (1 mark)

- (h) Give the meaning of the chord symbol Fm/E \flat . (1 mark)

- (i) Explain the instruction given to the piano in this excerpt. (1 mark)

- (j) Explain the meaning of the term 'Time' in the lowest stave of the excerpt. (1 mark)

- (k) Provide the term that describes the style of the bass part in this excerpt. (1 mark)

Question 11: Theory

(8 marks)

(a) Identify the following chords, using chord names.

(4 marks)

The musical notation shows four chords in 4/4 time. Chord (i) is E6/9, chord (ii) is Fm7(b5), chord (iii) is Dmaj7, and chord (iv) is Bb7(b9).

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

(b) Notate the following chords in root position, using semibreves.

(4 marks)

E6/9

Fm7(b5)

Dmaj7

Bb7(b9)

Four blank musical staves for notating chords in root position using semibreves.

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See next page

Question 12: Melody and accompaniment writing

(23 marks)

This question consists of **two** parts.

- (a) Compose an **eight** bar melody by continuing the opening one bar motif for a further **seven** bars. Consider the chords provided when writing your melody.

Your melody must demonstrate:

- (i) effective melodic contour and climax (4 marks)
- (ii) a clear relationship to the given chord structure (3 marks)
- (iii) stylistic and motivic continuity (2 marks)
- (iv) appropriate expressive devices, including tempo, dynamics and articulations. (3 marks)

Chord structure for the 8-bar melody:

- Bar 1: B \flat maj7
- Bar 2: Gm7, C7
- Bar 3: Fm7, B \flat 7
- Bar 4: E \flat maj7, Dm7(b5)
- Bar 5: G7
- Bar 6: Cm7, F7
- Bar 7: B \flat maj7

- (b) Transpose the first **four** bars of the melody in part (a) for an Alto Saxophone in E \flat . Write accompanying parts for bass and drums that effectively support the melody. The bass part must use a walking 4 feel, 2 feel **or** Latin bass line. The drum part must use conventional drum kit notation.

You must demonstrate:

- (i) correct transposition and key signature (2 marks)
 (ii) range and suitability for each instrument (3 marks)
 (iii) stylistically appropriate writing for each instrument (4 marks)
 (iv) neat and accurate score presentation. (2 marks)

Alto Saxophone

B \flat maj 7 D 7

Bass

Drums

Alto Sax.

3

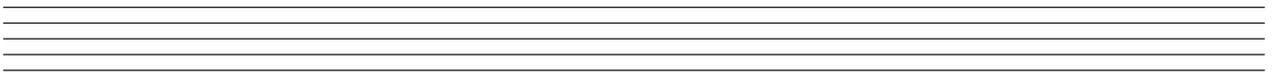
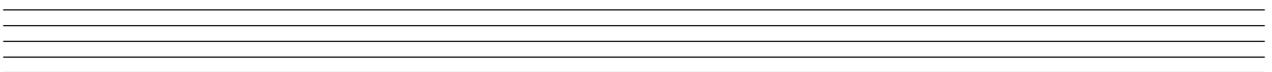
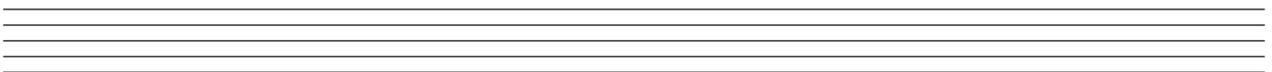
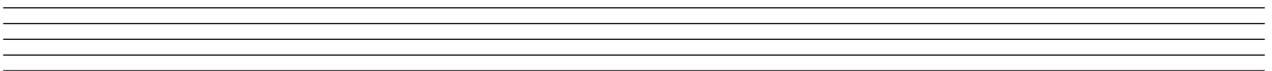
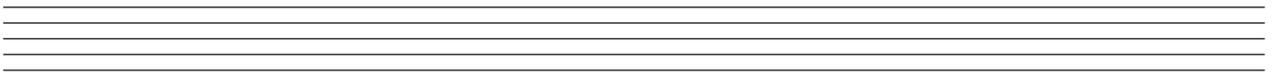
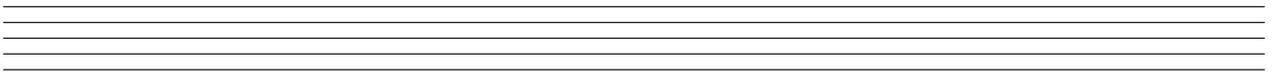
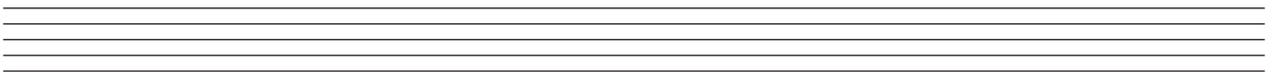
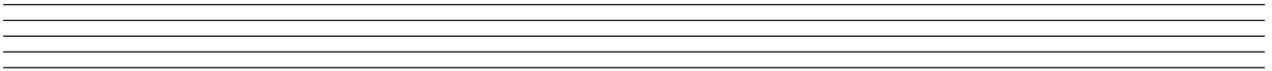
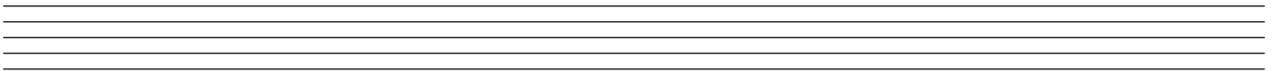
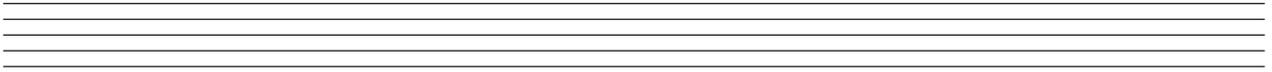
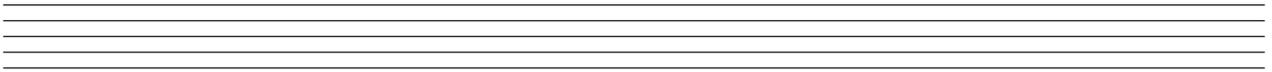
Gm 7 C 7 Fm 7 B \flat 7

Bs.

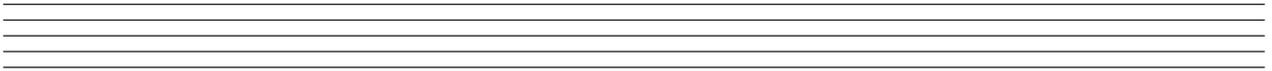
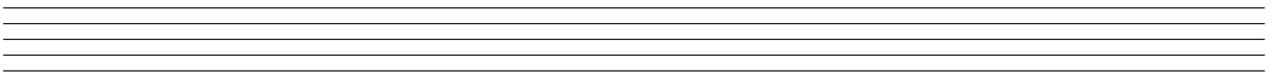
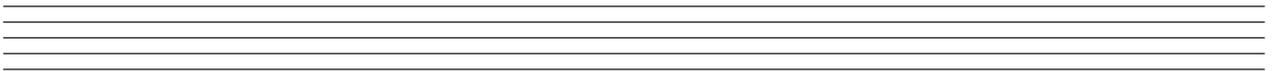
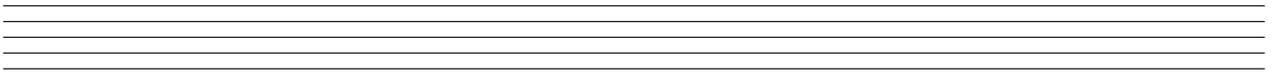
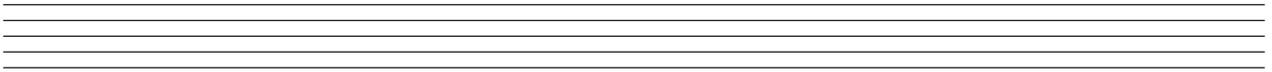
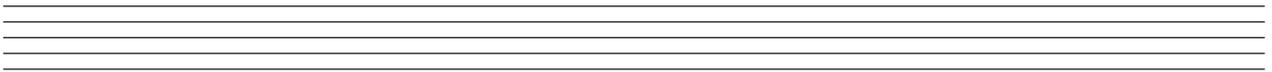
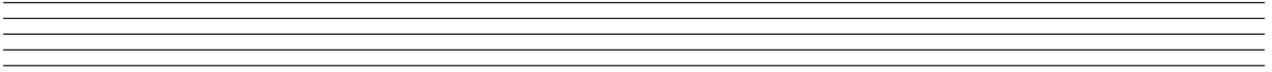
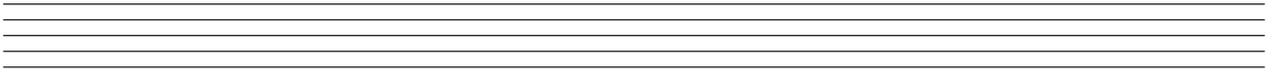
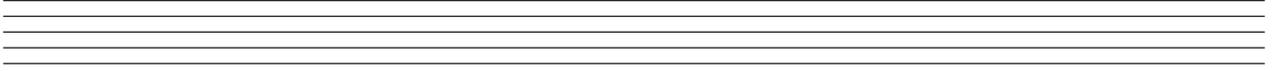
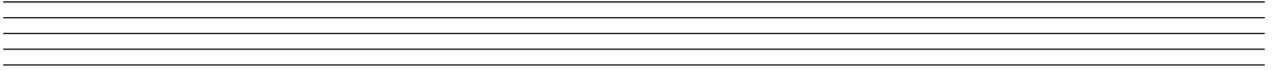
Dr.

End of questions

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Working manuscript – will not be marked



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