



MUSIC: JAZZ

ATAR course examination 2019

Marking key

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

Section One: Aural and analysis

36% (57 Marks)

Question 1: Interval recognition

(6 marks)

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

(2 marks)

ANSWER:

Description		Marks
Intervals		
(i)	minor 6 th	1
(ii)	minor 3 rd	1
Total		2

(b) (i) Complete the melody below by writing the **two** missing notes on the staff, as indicated by the bracket. (2 marks)

(ii) Name the interval created by these two notes. (1 mark)

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

ANSWER:

Description		Marks
Notes		
(i)	B ^b – E ^b one mark per note	2
Interval		
(ii)	Perfect 4 th	1
Modulation		
(iii)	to the dominant	1
Total		4

Question 2: Rhythmic dictation

(12 marks)

Listen to Track 2a **and/or** Track 2b and complete the following eight-bar dictation by providing bar lines, rhythm and rests as required to the given pitches. The excerpt may require notehead(s) to be changed to reflect a minim value. The correct rhythm for the first note of each phrase is provided.



Description	Marks
Rhythm	
43 values (notes and rests) correct	8
39–42 values correct	7
33–38 values correct	6
26–32 values correct	5
18–25 values correct	4
12–17 values correct	3
6–11 values correct	2
1–5 values correct	1
Subtotal	8
Bar lines	
all bar lines correct (including double bar line at end)	2
1–2 incorrect bar lines	1
Subtotal	2
Rhythmic grouping	
all rhythmic grouping correct Note: no marks awarded if grouping is correct but is not the correct answer.	2
1–4 errors in rhythmic grouping (grouping errors across two beats = 2 errors.)	1
Subtotal	2
Total	12

Question 3: Discrepancies





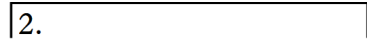
(5 marks)

There are **five** errors in total in the following melody. There is **one** pitch error, **one** rhythm error (affecting one beat) and **three** errors in the form/structure, requiring signs/symbols to be added to the score, to reflect how it is being played. Write the **five** required changes directly on the score below. The first note is correct.



ANSWER:



Description	Marks
<p>1 mark for each corrected discrepancy</p> <ul style="list-style-type: none"> • 1 pitch –  G# (beat bar 2) • 1 rhythmic group –  (beat 2, bar 2) • repeat mark –  (end of bar 2) • 1st time ending –  (bar 2) • 2nd time ending) –  (bar 3) <p>If more than 5 changes are provided, only mark the first 5 changes.</p>	<p>1–5</p>
Total	5

Question 4: Harmonic/chord progression

(8 marks)

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

ANSWER:

OR

C D minor G A minor C/E F G⁷ A minor

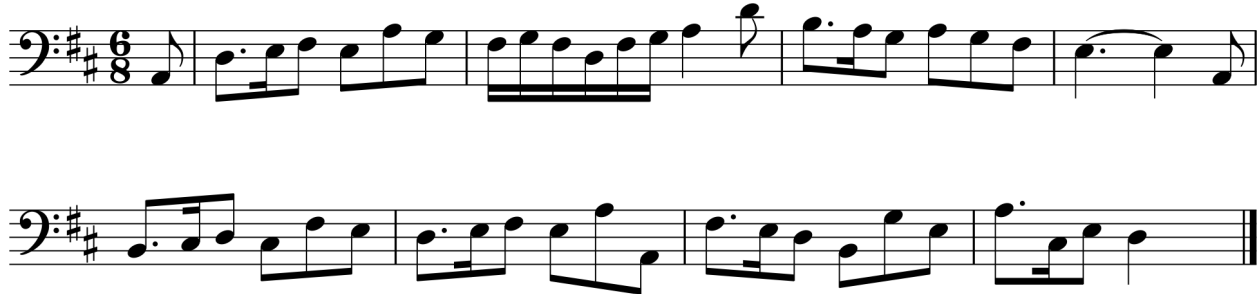
Description		Marks
(a)	I or C	1
(b)	ii or D minor	1
(c)	V or G	1
(d)	vi or A minor	1
(e)	Ib or C/E	1
(f)	IV or F	1
(g)	V ⁷ or G ⁷	1
(h)	vi or A minor	1
Total		8

Question 5: Melodic dictation

(15 marks)

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

ANSWER:



Description	Marks
Pitch	
44 correct pitches	12
41–43 correct pitches	11
38–40 correct pitches	10
34–37 correct pitches	9
30–33 correct pitches	8
25–29 correct pitches	7
20–24 correct pitches	6
16–19 correct pitches	5
12–15 correct pitches	4
8–11 correct pitches	3
4–7 correct pitches	2
1–3 correct pitches	1
Subtotal	12
Rhythm	
all rhythm correct	2
1–4 errors	1
Subtotal	2
Rhythmic grouping	
all rhythmic grouping as per answer correct	1
Subtotal	1
Total	15

Question 6: Aural analysis

(11 marks)

A

9/8

B

A

- (a) Write the missing time signature at the beginning of the excerpt. (1 mark)

Description	Marks
9/8, written as shown above	1
Total	1

- (b) Add stems and beams to the note heads in bars 1–4, to indicate the rhythmic grouping heard in the excerpt. (4 marks)

Description	Marks
<p>(one mark for each correct bar – accept standard grouped quavers with accents highlighting the grouping for bars 1–3 as follows:</p>	1–4
Total	4

- (c) State where the cymbal first enters. (1 mark)

Description	Marks
bar 1, second time/repeat (both parts must be correct)	1
Total	1

Question 6 (continued)

- (d) Provide **three** specific ways in which the composer has achieved contrast between the opening A section and the B section. (3 marks)

Description	Marks
Accept any three of: <ul style="list-style-type: none"> • move to minor tonality • change of soloists from piano to sax (addition of saxophone) • increased drum interaction (cymbal more prevalent/involved) • music shifts up a 3rd 	1–3
Total	3

- (e) Identify **two** compositional devices heard in this excerpt. (2 marks)

Description	Marks
Any two of: <ul style="list-style-type: none"> • sequence • ostinato/riff • pedal point/note 	1–2
Total	2

End of Section One

Section Two: Cultural and historical analysis

34% (51 Marks)

Part A: Analysis

11% (17 Marks)

Question 7

(17 marks)

Refer to pages 16–20 of the Score booklet to answer this question.

- (a) Provide **three** reasons why this piece can be described as being in the Bebop style. (3 marks)

Description	Marks
Any three of: <ul style="list-style-type: none"> • rhythmic complexity • drummer interacting with accented bass drum or snare hits • instrumentation – small combo • very fast tempo • frequent harmonic changes • complex melody with lots of chromatic movement • melodic lines outline extensions of the harmony 	1–3
Total	3
Accept other relevant answers	

- (b) This piece is an example of a ‘contrafact’. Define this term. (1 mark)

Description	Marks
a composition where an alternative melody is written using the same or similar chord changes as another song.	1
Total	1

- (c) The table below outlines the chords used in the 8-bar bridge section of this composition, which is based on a ‘rhythm changes’ progression. In the table below, outline a conventional chord progression more commonly expected in a rhythm changes song. Write your chords based in the key of B^b major. (4 marks)

Description								Marks
D7	/.	G7	/.	C7	/.	F7	/.	1–4
Total								4

- (d) Name the term that best describes the chord used in the last bar of the bridge section (Bar 28 of the score). (1 mark)

Description	Marks
tritone substitution	1
Total	1

Question 7 (continued)

- (e) Given your understanding of key exponents of the Bebop era, suggest a possible performer line-up for the ensemble performing in this recording. (5 marks)

Description	Marks
alto saxophone Any one of: Charlie Parker, John Coltrane, Sonny Stitt	1
trumpet Any one of: Dizzy Gillespie, Miles Davis, Kenny Dorham, Fats Navarro	1
piano Any one of: Thelonious Monk, Bud Powell, Red Garland, Wynton Kelly, Clyde Hart, John Lewis	1
drums Any one of: Max Roach, Philly Joe Jones, Kenny Clarke, Art Blakey, Cozy Cole, Roy Haynes	1
bass Any one of: Ray Brown, Al McKibbon, Oscar Pettiford, Charles Mingus, Slam Stewart, Curley Russell, Tommy Potter, Wilbur Ware	1
Total	5
Accept other relevant answers	

- (f) Describe the role played by each of the instruments listed below in Bebop music. (3 marks)

Description	Marks
piano Any one of: <ul style="list-style-type: none"> • largely a comping role • soloing 	1
drums Any one of: <ul style="list-style-type: none"> • to interact with the soloist and/or with the melody • to provide the tempo (time-keeper) 	1
bass walking bass lines outlining the harmony (often linear in style)	1
Total	3

Part B: Short response

23% (34 Marks)

Part B (i): Compulsory area of study

11% (19 Marks)

Question 8

(19 marks)

- (a) State the form of this work. (1 mark)

Description		Marks
AABA		1
Total		1

- (b) Define each of the following characteristics of Bebop, and provide the location of each in the score. When providing the score location, state the line, bar and beat(s) you are referring to as listed on the score, e.g. line 3, Bar 2, beats 2 and 3. (12 marks)

Description			Marks
Characteristic	Definition	Location of example in score	
Extension tones	Notes relative to the chord which are beyond the 7 th degree	Line 2 bar 1, Line 8 bar 1 Line 9 bar 2, line 10 bar 2, line 12 bar 2, line 13	1–2
Surrounding technique	Surrounding a target note above and below	Bar 2, beats 2&3, Line 6, bar 2(beat 4) to bar 3 (beat 1)	1–2
Blues scale	Scale containing the scale degrees: 1, b3, 4, b5, 5, b7	Line 2 bar 1, Line 4 bar 1	1–2
Arpeggio	Notes of a chord played in succession. Normally consists of root, third, fifth and stated or implied extension tones	Line 9 Bar 3, Line 10 bar 2, Line 10 bar 3, Line 12 bar 1,3,4	1–2
Chromaticism	Incorporating notes outside of the tonic key.	Line 15 bar 2, line 16 bar 3	1–2
Sequence	For copyright reasons this text cannot be reproduced in the online version of this document, but may be viewed at the link listed on the acknowledgements page.	Line 22, bars 2 to 4	1–2
Total			12
Accept other relevant answers			

Question 8 (continued)

- (c) List **three** factors (historical, musical, social and/or political) that contributed to the development of the Bebop period. (3 marks)

Description	Marks
Any three of the following: <ul style="list-style-type: none"> • the end of the war created a desire for more self-expression and encouraged more clubs to open, hence creating opportunities for more band leaders to come to the fore. • America's entry into World War II resulted in many musicians being drafted into the military • rationing of petroleum impacted upon bands travel and vinyl record production • recording ban • musicians sought more opportunities for expression and solo/small group performance • musicians played for themselves rather than for the public 	1–3
Total	3
Accept other relevant answers	

- (d) The composer of this piece made a significant contribution to the development of the Bebop style. Discuss **three** of his contributions in the spaces below. (3 marks)

Description	Marks
Any three of the following: <ul style="list-style-type: none"> • innovative in the selection of notes to be compatible with accompanying chords • innovative in accenting notes to give phrases a highly syncopated character • adding chords to existing progressions by his selection of notes for improvising upon. • highly virtuosic style and desire for extended solos contributed to shift towards Bebop away from Swing style • his music was less 'arranged' and more open for improvisation • use of existing tunes and chord progressions to write new tunes over (contrafact) 	1–3
Total	3

Part B(ii): Non-compulsory area of study

12% (15 Marks)

Question 9

(15 marks)

- (a) Compare and contrast the use of **rhythm** in **two** of your designated works. Provide specific examples of the application of rhythm, drawn from your designated works. (7 marks)

Description	Marks
Compare and contrast rhythm	
Accurately compares and contrasts the use of rhythm with specific detail.	4
Accurately compares and contrasts the use of rhythm with some detail.	3
Describes the use of rhythm: however lacks comparative evidence and/or contains some inaccuracies.	2
Provides some limited description about rhythm.	1
Subtotal	4
Reference to two designated works	
Makes specific, accurate supporting reference to two designated works.	3
Makes specific, accurate supporting reference to one designated work, or makes some accurate general reference to two designated works.	2
Makes some accurate general reference to one designated work, or makes generally inaccurate reference to two designated works.	1
Subtotal	3
Total	7

Question 9 (continued)

- (b) 'Advances in technology can be empowering, progressive and enriching. History has shown this across civilisations and societies'.

Consider the statement above. Referring to **one** of your designated works and considering the time and place in which the work was written, discuss specific ways the composer embraced and incorporated technological advancements. (8 marks)

Description	Marks
Discuss specific ways in which the composer embraced and incorporated technological advancements into their musical compositions, for the time and place in which the musical work was written.	
Discusses how the composer embraced and incorporated technological advancements, clearly articulating the characteristics of the time and place in which the work was written.	5
Describes in some detail how the composer embraced and incorporated technological advancements, articulating the characteristics of the time and place in which the work was written.	4
Provides some relevant and accurate points as to how the composer embraced and incorporated technological advancements of the time.	3
Makes general comments about technological advancements of the time.	2
Makes superficial and/or mostly inaccurate comments about technological advancements.	1
Subtotal	5
Reference to one designated work	
Makes specific, supporting reference to one designated work.	3
Makes some relevant reference to one designated work.	2
Makes superficial and/or inaccurate reference to one designated work.	1
Subtotal	3
Total	8
Penalty statement: If a candidate's response to either part (a) or part (b) or both part (a) and part (b) is based on the compulsory area of study, a 25% penalty will be applied to the candidate's overall total for this question.	

End of Section Two

Section Three: Theory and composition

30% (44 Marks)

Question 10: Visual score analysis

(11 marks)

Refer to page 24 of the Score booklet to answer the questions below.

- (a) Outline the form of this work. (1 mark)

Description	Marks
Introduction AABA	1
Total	1

- (b) This work is written by Thelonious Monk. Compare the harmony/chord progression and the melody of this work with your designated work
- Epistrophy*
- . (4 marks)

	Description		Marks
	Epistrophy	This work	
Harmony/ chord progression	Irregular compared to other 'Bop' compositions of the day. (A section has two ascending Dom7 th chords a semitone apart, moves a tone higher, then returns.)	Any one of: <ul style="list-style-type: none"> there is more movement through different key areas more chord qualities evident a section based on ii-V-I progression but with many substitutions. irregular timing for harmonic changes. 	1+1
Melody	Any one of: <ul style="list-style-type: none"> riff based repetitive sparse 	Any one of: <ul style="list-style-type: none"> riff based slightly more scalar than Epistrophy. 	1+1
Total			4
Accept other relevant answers			

- (c) State the tonality of this work, and make comment on this tonality in relation to a Bebop work. (2 marks)

Description	Marks
Tonality: minor key (accept G minor)	1
Comment: unusual for Bebop	1
Total	2

- (d) Explain how the pianist would perform bars 3 and 4. (1 mark)

Description	Marks
for the last beat of the third bar, pianist plays the chord with right hand then left hand moves above right to play the final quaver in the bar (B ^b). Right hand then plays at the start of Bar 4 as normal.	1
Total	1

- (e) Name the intervals formed by the notes in the following bars. (3 marks)

Description	Marks
Bar 17 – min 7 th	1
Bar 18 (beat 2 and 3) – Aug 4 th	1
Bar 20 – Aug 2 nd (min 3 rd not acceptable)	1
Total	3

Question 11: Theory

(12 marks)

- (a) (i) These two bars of melody are written for a clarinet in B \flat . Identify the scale or mode on which they are based. (1 mark)



Description	Marks
(Major) pentatonic	1
Total	1

- (ii) Write out Bar 1 of the score excerpt from part (a), that is written for a clarinet in B \flat , so that it could be played by an alto saxophone in E \flat . Include the appropriate key signature in your response. (3 marks)



Description	Marks
Key signature	
F Major, correctly positioned.	1
Subtotal	1
Clef	
use of treble clef.	1
Subtotal	1
Pitch (<i>Wrong octave = wrong pitch</i>)	
all correct pitches.	1
Subtotal	1
Total	3

- (b) Notate the following chords on the staff below, using semibreves. (4 marks)

B \flat $^{\circ}$ Dm $^7(b5)$ A $^7(b9)$ G $^7(\#11)$

Description	Marks
1 mark per each correct chord – alternate voicings accepted, as long as bass voicing is correct	1–4
Total	4

(c) Identify the following chords in the spaces provided, using chord names. (4 marks)



Description		Marks
(i)	E ^{6/9} or E ^{ma6/9}	1
(ii)	Dmin ^{maj7}	1
(iii)	A ^{b7}	1
(iv)	G ^{7 (#9)}	1
Total		4

Question 12: Composition**(21 marks)**

This question consists of two parts, both to be completed directly onto the score on pages 20–21 of this Question/Answer booklet.

- (a) Continue the given motif to create an 8-bar melody for alto saxophone. Write your alto saxophone melody in **concert pitch** – you are **not** required to transpose. (11 marks)

Description	Marks
Effective melodic contour and climax	
Melody demonstrates effective melodic contour and has an effective climax.	3
Melody demonstrates appropriate melodic contour and climax.	2
Melody demonstrates mostly ineffective melodic contour and climax.	1
Subtotal	3
Stylistic and motivic continuity	
Melody demonstrates stylistic and motivic continuity.	2
Melody demonstrates some stylistic and motivic continuity.	1
Subtotal	2
Relationship to the given chord structure	
Melody accurately reflects the chosen chord progression.	3
Melody reflects the chosen chord progression with 1 – 2 errors.	2
Melody reflects the chosen chord progression with 3 – 4 errors.	1
Subtotal	3
Expressive devices	
Melody demonstrates effective application of tempo, dynamics and articulations.	2
Melody demonstrates mostly appropriate application of tempo, dynamics and articulations.	1
Subtotal	2
Range and capability	
Melody demonstrates suitable range and capability for the alto saxophone.	1
Subtotal	1
Total	11

- (b) Using your melody and the given chord progression, complete an arrangement to include tenor saxophone and double bass. Write your tenor saxophone part in **concert pitch**. (8 marks)

Description	Marks
Suitable range and within the capability of the instruments	
tenor saxophone and double bass parts are written in an appropriate range and within the capability of the instruments.	2
tenor saxophone or double bass part is written in an appropriate range and within the capability of the instrument.	1
Subtotal	2
The use of guide tones and stylistic jazz rhythms in the tenor saxophone	
Effective use of guide tones and stylistic jazz rhythms in the tenor saxophone throughout.	3
Appropriate use of guide tones and stylistic jazz rhythms in the tenor saxophone throughout.	2
Mostly ineffective use of guide tones and stylistic jazz rhythms in the tenor saxophone throughout.	1
Subtotal	3
Walking bass line	
Effective walking bass line.	3
Appropriate walking bass line.	2
Mostly ineffective walking bass line.	1
Subtotal	3
Total	8

- (c) Your complete score should demonstrate accurate and neat presentation, including alignment of parts. (2 marks)

Description	Marks
Accurate and neat presentation	
Demonstrates accurate and neat presentation, including alignment of parts.	2
Demonstrates mostly accurate and neat presentation, including alignment of parts.	1
Total	2

ACKNOWLEDGEMENTS

- Question 8(c)** Definition adapted from: Benward, B., & Saker, M. (2009).
Melodic organisation: Sequence. In *Music in theory and practice* (8th ed., Vol.1, p.121). New York: McGraw–Hill
- Question 9(b)** Extract from: Ogunlaru, R. (n.d.). *Technology addiction quotes: Rasheed Ogunlaru*. Retrieved August, 2019, from
www.goodreads.com/quotes/tag/technology-addiction?page=2
- Question (10)** Musical work in published score visual analysis excerpt:
Monk, T. (1988). Off Minor. In *New Real Book 1* (pp. 247–248).
Petaluma, CA: Sher Music Co.

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