



# **MUSIC: JAZZ**

## **ATAR course examination 2020**

### **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% (55 Marks)

Question 1: Interval recognition

(5 marks)

(a) Write the name of the **two** intervals indicated on the staff below. (2 marks)

(i) (ii)

Perfect 4th Major 6th

Description	Marks
(i) perfect 4 <sup>th</sup>	1
(ii) major 6 <sup>th</sup>	1
<b>Total</b>	<b>2</b>

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

Description	Marks
(i) major 2 <sup>nd</sup>	1
(ii) minor	1
(iii) relative major	1
<b>Total</b>	<b>3</b>

**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 correct rhythm for the first note of each phrase is provided.

\*

\*

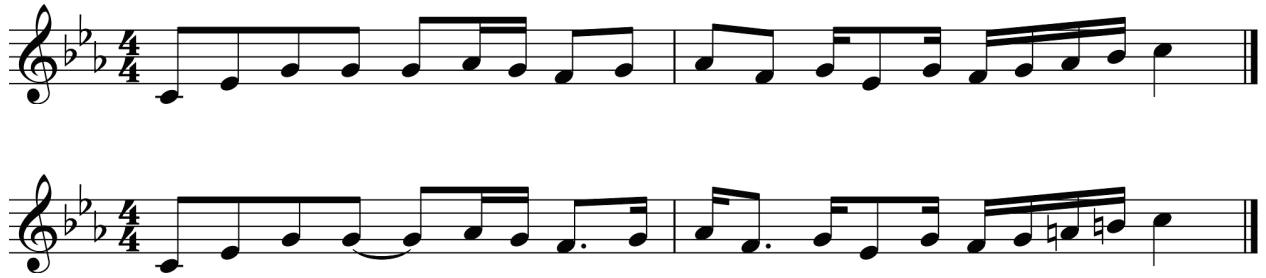
\* Denotes a rest


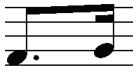



Description	Marks
<b>Rhythm</b>	
42 values (notes and rests) correct	8
39–41 values correct	7
32–38 values correct	6
25–31 values correct	5
17–24 values correct	4
11–16 values correct	3
5–10 values correct	2
1–4 values correct	1
<b>Subtotal</b>	<b>8</b>
<b>Bar lines</b>	
All bar line correct (including double bar line at end)	2
1–2 incorrect bar lines	1
<b>Subtotal</b>	<b>2</b>
<b>Rhythmic grouping</b>	
All rhythmic grouping correct (for 6/8)	1
<b>Subtotal</b>	<b>1</b>
<b>Stem directions</b>	
All stem directions correct (according to grouping)	1
<b>Subtotal</b>	<b>1</b>
<b>Total</b>	<b>12</b>

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.



Description	Marks
Tie (Bar 1, beat 2–3) 	1
Dotted quaver/semiquaver (Bar 1, beat 4) 	1
Semiquaver/dotted quaver (Bar 2, beat 1) 	1
A natural (Bar 2, beat 3) 	1
B natural (Bar 2, beat 3) 	1
<b>Total</b>	<b>5</b>

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.

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

$$\frac{I}{C}$$

$$\frac{V}{G}$$

$$\frac{vi}{Am}$$

$$\frac{IV}{F}$$

(a)

(b)

(c)

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

$$\frac{I}{C}$$

$$\frac{Ib}{C/E}$$

$$\frac{iib}{Dm/F}$$

$$\frac{V7}{G7}$$

(d)

(e)

(f)

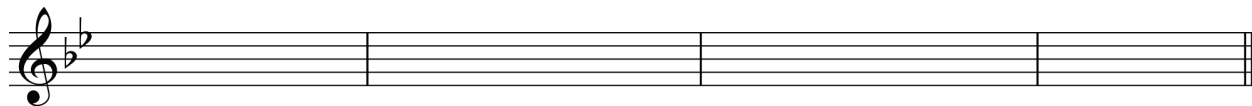
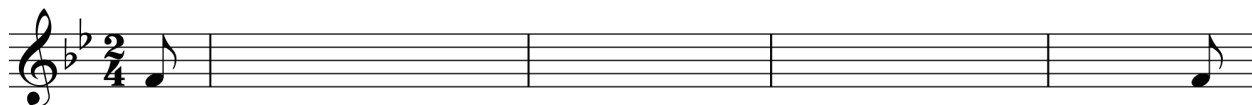
(g)

Description		Marks
(a)	V or G	1
(b)	vi or Am	1
(c)	IV or F	1
(d)	I or C	1
(e)	Ib or C/E	1
(f)	iib or Dm/F	1
(g)	V7 or G7	1
<b>Total</b>		<b>7</b>

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.



Description	Marks
<b>Pitch</b>	
30 pitches correct	12
28–29 pitches correct	11
26–27 pitches correct	10
24–25 pitches correct	9
21–23 pitches correct	8
18–20 pitches correct	7
15–17 pitches correct	6
12–14 pitches correct	5
9–11 pitches correct	4
6–8 pitches correct	3
3–5 pitches correct	2
1–2 pitches correct	1
<b>Subtotal</b>	<b>12</b>
<b>Rhythm</b>	
all rhythm correct	2
1–4 errors	1
<b>Subtotal</b>	<b>2</b>
<b>Rhythmic grouping</b>	
all rhythmic grouping correct (for $\frac{2}{4}$ )	1
<b>Subtotal</b>	<b>1</b>
<b>Total</b>	<b>15</b>



Question 6: Aural analysis

(11 marks)

- (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)

Description	Marks
$\frac{2}{4}$ (accept $\frac{4}{8}$ )	1
$\frac{6}{8}$	1
$\frac{5}{8}$	1
$\frac{2}{4}$ (accept $\frac{4}{8}$ )	1
$\frac{4}{4}$ (accept $\frac{8}{8}$ )	1
<b>Total</b>	<b>5</b>

- (b) Name the instrument family that holds the main melodic interest in the following bars. (2 marks)

Description		Marks
<b>Bars</b>	<b>Instrument family that holds the main melodic interest</b>	
1–9	brass	1
10–11	woodwind	1
<b>Total</b>		<b>2</b>

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

Description		Marks
Articulation	accents	1
Contrast	staccatos in melody (accept slurred accompaniment/no accents/slurring)	1
<b>Total</b>		<b>2</b>

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

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

## Section Two: Cultural and historical analysis

34% (47 Marks)

## Part A: Analysis

11% (14 Marks)

## Question 7

(14 marks)

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

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

Description	Marks
Perfect 4th	1
<b>Total</b>	<b>1</b>

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

Description	Marks
Any one of: <ul style="list-style-type: none"> <li>altered harmony, such as goes to <math>b3</math> rather than chord 4</li> <li>24 bars long (accept double length)</li> </ul>	1
<b>Total</b>	<b>1</b>

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

Description	Marks
Any two of: <ul style="list-style-type: none"> <li>strong blues influence</li> <li>use of a minor key</li> <li>use of slow or moderate tempo</li> <li>strong driving rhythm with emphasis on beats 2 and 4</li> <li>use of a small ensemble where the melody in the Head is often harmonised</li> <li>harmonic complexity (use of chord extensions)</li> </ul> Accept other answers	1–2
<b>Total</b>	<b>2</b>



- (d) Given your understanding of key exponents of the Hard Bop era,
- (i) name the **five** instruments playing on this recording. (1 mark)
- (ii) provide a possible performer line-up for this ensemble. (5 marks)

Description		Marks
instrument		
tenor saxophone, trumpet, piano, bass, drums (full line-up required to achieve mark - must state <i>tenor saxophone</i> )		1
<b>Subtotal</b>		<b>1</b>
performer (any one performer for each instrument)		
tenor sax	Wayne Shorter, John Coltrane, Sonny Rollins, Dexter Gordon	1–5
trumpet	Lee Morgan, Clifford Brown, Freddie Hubbard, Miles Davis	
piano	Bud Powell, Horace Silver, Thelonious Monk, Herbie Hancock	
bass	Charles Mingus, Paul Chambers, Ron Carter, Ray Brown	
drums	Art Blakey, Max Roach, Kenny Clarke, Elvin Jones	
<b>Subtotal</b>		<b>5</b>
<b>Total</b>		<b>6</b>

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

Description	Marks
Any one of: <ul style="list-style-type: none"> <li>• played at a faster tempo than the opening of the head</li> <li>• the thematic material heard in the opening is not heard again</li> <li>• irregular number of bars in the intro.</li> </ul>	1
<b>Total</b>	<b>1</b>

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



Description	Marks
<i>Tenuto</i> – note held for its full value	1
<i>Glissando</i> – slide upwards between the two notes	1
<i>Marcato</i> – loud accent, emphasised start to note and shorter than full value	1
<b>Total</b>	<b>3</b>

## Part B: Short response

23% (33 Marks)

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

11% (18 marks)

## Question 8

(18 marks)

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

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

Description	Marks
Composer: Richard Rogers	1
Lyricist: Lorenz Hart	1
Musical: <i>Babes in Arms</i>	1
<b>Total</b>	<b>3</b>

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

Description	Marks
Any three of: <ul style="list-style-type: none"> <li>• use of a slow tempo</li> <li>• restrained, relaxed sound</li> <li>• light rhythm and quiet rhythm section</li> <li>• use of lower and middle registers</li> <li>• smooth, melodic and lyrical melody</li> <li>• slower harmonic movement</li> </ul> Accept other answers	1–3
<b>Total</b>	<b>3</b>

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

Description	Marks
Any three of: <ul style="list-style-type: none"> <li>• reaction against the Bebop style which was commercially unsuccessful</li> <li>• move to a more relaxed, lyrical, softer style</li> <li>• Cool Jazz reflected the more relaxed vibe of California, Los Angeles and more generally, the West Coast, as opposed to the busier, more frenetic style of New York in the East</li> <li>• although many black musicians were associated with Cool School Jazz, it is generally regarded as a genre dominated by white musicians who were keen to re-establish a presence after the prevalence of black musicians playing the bebop style</li> <li>• increased influence of classical music</li> </ul> Accept other answers	1–3
<b>Total</b>	<b>3</b>

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

Description	Marks
Mitzi Green	1
<b>Total</b>	<b>1</b>

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

Description	Marks
Any two of: <ul style="list-style-type: none"> <li>• Frank Sinatra</li> <li>• Ella Fitzgerald</li> <li>• Linda Ronstadt</li> <li>• Sarah Vaughan</li> <li>• Nat King Cole</li> </ul> Accept other answers	1–2
<b>Total</b>	<b>2</b>

- (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)

Description			Marks
Instrument	Role	Performer	
Piano	Sparse interjections outlining the harmony. Melodic interest at times and support for the melody.	Lennie Tristano Dave Brubeck, Russ Freeman	1–2
Bass	Outline harmony. Provides rhythmic pulse and drive but not dominant.	Carson Smith	1–2
Drums	Often uses brushes, plays behind the beat adds timbral colour to the arrangement rather than being primarily a time keeper.	Joe Morello, Philly Joe Jones, Max Roach, Shelly Manne, Bob Neel	1–2
Accept other answers for performer			
<b>Total</b>			<b>6</b>

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

12% (15 Marks)

## Question 9

(15 marks)

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

Description	Marks
<b>Compare and contrast harmony</b>	
Accurately compares and contrasts the use of harmony with specific detail.	4
Accurately compares and contrasts the use of harmony with some detail.	3
Describes harmony however lacks comparative evidence and/or contains some inaccuracies.	2
Provides some limited description about harmony.	1
<b>Subtotal</b>	<b>4</b>
<b>Reference to two designated works</b>	
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
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>7</b>

- (b) *'I think ... music reflects the state that the society is in ... I think the poets and musicians and artists are of their age – not only do they lead the age on, but they also reflect that age.'*

Consider the statement above in relation to the composer of **one** of your designated works. Discuss how this composer's music reflects the time and place in which the designated work was written. Make specific supporting reference to the designated work. (8 marks)

Description	Marks
Discuss specific ways in which the composer's music reflects the time and place in which the musical work was written.	
Discusses how the composer's music reflects the time and place in which the work was written.	5
Describes in some detail how the composer's music reflects the time and place in which the work was written.	4
Provides some relevant and accurate points as to how the composer's music reflects the time and place in which the work was written.	3
Makes general comment on how the composer's music reflects the time and place in which the work was written, with some inaccuracy evident.	2
Makes superficial and/or mostly inaccurate comments about how the composer's music reflects the time and place in which the work was written.	1
<b>Subtotal</b>	<b>5</b>
<b>Reference to one designated work</b>	
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
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>8</b>
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% (43 Marks)

## Question 10: Visual score analysis

(11 marks)

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

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

Description	Marks
AABA	1
<b>Total</b>	<b>1</b>

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

Description	Marks
Answer: G, A $\flat$ , A, B $\flat$	
4 notes correct	3
3 notes correct	2
1–2 notes correct	1
<b>Total</b>	<b>3</b>

- (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)

Description		Marks
Interval	perfect fifth	1
Direction	up	1
<b>Total</b>		<b>2</b>

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

Description	Marks
A $\flat$ min <sup>9</sup>	1
<b>Total</b>	<b>1</b>

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

Description	Marks
homophonic	1
<b>Total</b>	<b>1</b>

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

Description	Marks
walking bass	1
<b>Total</b>	<b>1</b>

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

Description	Marks
snare drum	1
bass drum (accept kick drum)	1
<b>Total</b>	<b>2</b>

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)

Description	Marks
E minor (Emi)	1
<b>Total</b>	<b>1</b>

- (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)

OR

Description	Marks
Use of bass clef or tenor clef	1
<b>Subtotal</b>	<b>1</b>
Correct key signature (C major)	1
<b>Subtotal</b>	<b>1</b>
<b>Transposition</b>	
12 pitches correct	3
7–11 pitches correct, or 12 pitch names correct but in incorrect octave	2
1–6 pitches correct, or 7–11 pitch names correct in incorrect octave	1
<b>Subtotal</b>	<b>3</b>
<b>Total</b>	<b>5</b>



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

Description	Marks
one mark per correct chord	1-4
<b>Total</b>	<b>4</b>

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

Description	Marks
B <sup>b</sup> mixolydian	1
<b>Total</b>	<b>1</b>

## Question 12: Composition

(21 marks)

- (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)

Description	Marks
<b>Chord progression</b>	
Chord root progression selected accurately reflects the bass line provided	
4 correct	2
2–3 correct	1
0–1 correct	0
<b>Subtotal</b>	<b>2</b>
<b>Chord qualities</b>	
Chord qualities follow chord progression	
4 correct	2
2–3 correct	1
0–1 correct	0
<b>Subtotal</b>	<b>2</b>
<b>Extensions</b>	
Uses extensions to the ninth (or to the thirteenth in dominant chords)	
	1
<b>Subtotal</b>	<b>1</b>
<b>Total</b>	<b>5</b>

- (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)

Description	Marks
<b>Melodic contour and climax</b>	
Excellent use of melodic contour and climax.	
	3
Satisfactory use of melodic contour and climax.	
	2
Limited use of melodic contour and climax and/or mostly triadic construction of melody.	
	1
<b>Subtotal</b>	<b>3</b>
<b>Stylistic continuity</b>	
Continues in a bop style and demonstrates motivic continuity.	
	2
Maintains appropriate application of bop style and motivic continuity, with some inconsistencies.	
	1
<b>Subtotal</b>	<b>2</b>
<b>Melody reflecting chord progression</b>	
Melody always reflects chord progression.	
	2
Melody sometimes reflects chord progression, with some errors evident.	
	1
<b>Subtotal</b>	<b>2</b>
<b>Playability</b>	
Melody is playable and idiomatic to the B $\flat$ trumpet.	
	1
<b>Subtotal</b>	<b>1</b>
<b>Total</b>	<b>8</b>

- (c) Write a suitable drum part, incorporating slash marks and appropriate use of *come sopra* repeats (↗). (2 marks)

Description	Marks
<b>Application of style</b>	
Appropriate, accurately notated drum part in a jazz swing style.	1
<b>Subtotal</b>	<b>1</b>
<b>Use of slash marks and <i>come sopra</i> repeats</b>	
Slash marks and <i>come sopra</i> repeats used correctly.	1
<b>Subtotal</b>	<b>1</b>
<b>Total</b>	<b>2</b>

- (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)

Description	Marks
<b>Phrasing</b>	
Phrased in a bop style and appropriately supports trumpet melody.	2
Mostly maintains phrasing in a bop style and supports trumpet melody, with some inconsistencies evident.	1
<b>Subtotal</b>	<b>2</b>
<b>Guide/common tones</b>	
Effectively uses guidetones and/or common tones to move between chords.	2
Sometimes uses guidetones and/or common tones to move between chords, with some inaccuracies evident.	1
<b>Subtotal</b>	<b>2</b>
<b>Playability</b>	
Trombone line is playable and idiomatic to the instrument.	1
<b>Subtotal</b>	<b>1</b>
<b>Total</b>	<b>5</b>

- (e) Demonstrate accurate and neat presentation, including alignment of parts, in your complete score. (1 mark)

Description	Marks
<b>Presentation</b>	
Complete, accurate and neat presentation, including alignment of parts.	1
<b>Total</b>	<b>1</b>

## ACKNOWLEDGEMENTS

- Question 7(c)** Dot points adapted from: Walk That Bass. (n.d.). *Hard bop (& soul jazz) explained*. Retrieved August, 2020, from <http://www.thejazzpiano.com/jazz-piano-lessons/jazz-genres/hard-bop-soul-jazz-explained/>
- Question 8(b)** Dot points 1–5 adapted from: Walk That Bass. (n.d.). *Cool jazz explained*. Retrieved August, 2020, from <https://www.thejazzpiano.com/jazz-piano-lessons/jazz-genres/cool-jazz-explained/>
- Question 9(b)** Quote adapted from: Lennon, J. (1971). *John Lennon interview*. Retrieved July, 2020, from [https://rhinospike.com/script\\_requests/j8lila/681/](https://rhinospike.com/script_requests/j8lila/681/)

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