



MUSIC: JAZZ

ATAR course examination 2022

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% (61 Marks)

Question 1: Interval recognition

(7 marks)

- (a) Name the **two** intervals indicated on the staff below. Write your answer in the space provided. (2 marks)



Description		Marks
(i)	minor 2 nd	1
(ii)	perfect 8 ^{ve}	1
Total		2

- (b) (i) Write the first **two** notes of the violin line directly on the staff below. (2 marks)



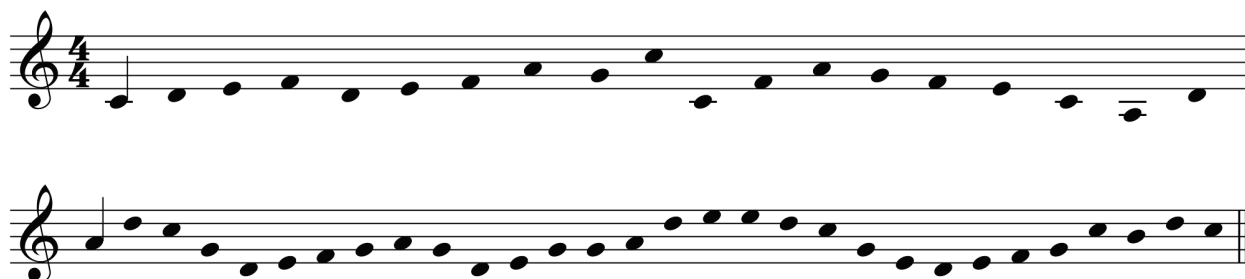
- (ii) Name the interval formed by these two notes. (1 mark)
- (iii) Circle the most appropriate term to describe the tonality of the opening of this excerpt. (1 mark)
- (iv) Circle the most appropriate description of the modulation that has taken place by the end of the audio excerpt. (1 mark)

Description		Marks
(i)	'F' and 'C' as notated above. One mark each note	1-2
(ii)	perfect 4 th	1
(iii)	major	1
(iv)	to dominant	1
Total		5

Question 2: Rhythmic dictation

(15 marks)

Listen to Track 3 and/or Track 4 and complete the following eight-bar dictation by providing bar lines, rhythm and ties as required to the given pitches. The correct rhythm for the first note of each phrase is provided. Alter noteheads as required to reflect the rhythm played.



Description	Marks
Rhythm	
47 note values correct	10
43–46 values correct	9
38–42 values correct	8
33–37 values correct	7
28–32 values correct	6
23–27 values correct	5
18–22 values correct	4
13–17 values correct	3
7–12 values correct	2
1–6 values correct	1
Subtotal	10
Barlines	
All bar lines correct	1
Subtotal	1
Ties	
Both ties added correctly	2
One tie added correctly	1
Subtotal	2
Rhythmic grouping	
All rhythmic grouping correct (for $\frac{4}{4}$)	1
Subtotal	1
Stem directions	
All stem directions correct (according to grouping)	1
Subtotal	1
Total	15



Question 3: Discrepancies

(8 marks)

Listen to the excerpt and consider the corresponding piano reduction below.

There are **eight** errors in the score provided, as follows:

- the correct time signature is missing
- there are two pitch errors
- there are two rhythm errors (affecting two note heads and one beat)
- there are three errors in form/structure, requiring signs/symbols to be added to the score.

Write the required changes directly onto the score to reflect how it is being played.

The first note is correct.

Description	Marks
Simple quadruple time signature (must be written on both treble and bass staves)	1
Dotted quaver and semiquaver (Bar 1, beat 3) 	1-2
C# accidental (Bar 2, beat 3, 3 rd semiquaver) 	1
C natural accidental (Bar 3, beat 3, quaver) 	1
1 st time bar and repeat sign (Bar 4) (repeat sign must span both treble and bass staves)	1-2
2 nd time bar (Bar 5) 	1
Total	8

Question 4: Harmonic/chord progression

(8 marks)

Identify the **eight** chords heard in this excerpt, indicated by boxes labelled (a) to (h) below.

Use Roman numerals **or** chord names in B \flat major.

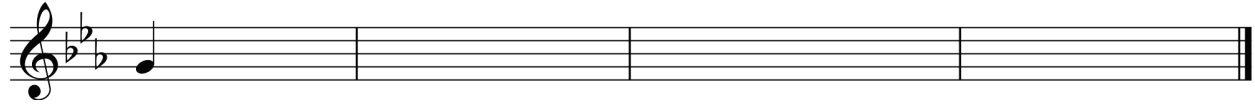
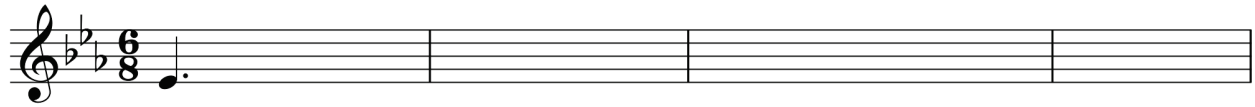
The chord for the first bar is provided for you. It is the tonic chord.

Description		Marks
(a)	vi or G minor	1
(b)	ii or C minor	1
(c)	V7 or F7	1
(d)	I or B \flat	1
(e)	V or F	1
(f)	ii or C minor	1
(g)	V or F	1
(h)	I or B \flat	1
Total		8

Question 5: Melodic dictation

(11 marks)

Listen to Track 7 **and/or** Track 8 and complete the following eight-bar dictation by providing the pitch and rhythm. The first note of each phrase is given.



Description	Marks
Pitch	
26 pitches correct	8
23–25 pitches correct	7
19–22 pitches correct	6
15–18 pitches correct	5
11–14 pitches correct	4
8–10 pitches correct	3
5–7 pitches correct	2
1–4 pitches correct	1
Subtotal	8
Rhythm	
All rhythm correct	2
1–4 errors	1
Subtotal	2
Rhythmic grouping	
All rhythmic grouping correct (for $\frac{6}{8}$)	1
Subtotal	1
Total	11



Question 6: Aural analysis

(12 marks)

- (a) Identify the instrument family and texture evident by the end of the excerpt. (2 marks)

Description	Marks
brass	1
polyphonic	1
Total	2

- (b) Circle the correct MM and identify the texture evident. (2 marks)

Description	Marks
103BPM	1
monophonic	1
Total	2

- (c) Identify the time signature and texture evident by the end of the excerpt. (2 marks)

Description	Marks
$\frac{7}{4}$	1
homophonic	1
Total	2

- (d) Identify the solo instrument and texture evident. (2 marks)

Description	Marks
saxophone	1
homophonic	1
Total	2

- (e) Identify the time signature and texture evident. (2 marks)

Description	Marks
$\frac{4}{4}$ (accept cut common)	1
polyphonic	1
Total	2

- (f) Identify the harmonic interval formed between the first two vocal entries and the texture evident. (2 marks)

Description	Marks
perfect 5 th	1
homophonic	1
Total	2

Section Two: Cultural and historical analysis

34% (46 Marks)

Part A: Analysis

11% (12 Marks)

Question 7

(12 marks)

- (a) This recording was made in December 1954 under the leadership of Stan Getz. From your knowledge of key exponents of the era, complete the following table, listing possible performers or their instruments as required. (5 marks)

Description		Marks
1 mark per correct answer		1–5
Stan Getz	tenor saxophone	
Bob Brookmeyer	(valve) trombone	
John Williams	piano	
Bill Crow	bass	
Al Levitt	drums	
Total		5
Accept other relevant answers for personnel.		

- (b) Identify the jazz style represented. (1 mark)

Description	Marks
Cool school	1
Total	1

- (c) Name the scale used to construct the opening two-bar motif of the melody. Provide the tonic note and scale type in your answer. (1 mark)

Description	Marks
G pentatonic (accept E minor pentatonic)	1
Total	1

- (d) Name the musical texture heard predominantly in the arrangement of this tune. (1 mark)

Description	Marks
polyphony	1
Total	1

- (e) State the key that this excerpt modulates to at the start of the bridge. (1 mark)

Description	Marks
C major	1
Total	1

- (f) Name **two** ways the composer has achieved syncopation in bar 18 of the excerpt.
(2 marks)

Description	Marks
emphasise off beat	1
tied across bar line/strong beat	1
Total	2

- (g) Other than your designated work, name **one** work composed by Dave Brubeck that is in this jazz style.
(1 mark)

Description	Marks
<i>Take Five</i>	1
Total	1
Accept other relevant answers.	

Part B: Short response

23% (34 Marks)

Part B(i): Compulsory area of study

11% (19 Marks)

Question 8

(19 marks)

- (a) (i) Identify the specific form of the tune *Unit Seven* by Sam Jones. (1 mark)

Description	Marks
blues with a bridge	1
Total	1

- (ii) Name another jazz tune of the same era that uses this form. (1 mark)

Description	Marks
<i>Blue Train</i>	1
Total	1
Accept other relevant answers.	

- (b) State **two** ways in which the chord in bar 9 has been altered from the chord typically expected in this form. (2 marks)

Description	Marks
tritone substitution	1
quality change (minor to major)	1
Total	2

- (c) (i) Name the guitarist that led an influential recording of the tune *Unit Seven* by Sam Jones. (1 mark)

Description	Marks
Wes Montgomery	1
Total	1

- (ii) Name **three** other bassists from the hard-bop era, other than the composer, Sam Jones. (3 marks)

Description	Marks
Paul Chambers Charles Mingus Ron Carter	1–3
Total	3
Accept other relevant answers.	

- (d) (i) Name the other designated work from your compulsory area of study that exemplifies the same jazz style as *Unit Seven*. (1 mark)

Description	Marks
<i>Giant Steps</i>	1
Total	1

- (ii) Complete the following score to that tune by filling in the missing chord changes. (4 marks)

Description				Marks
Bma7 – D7	Gma7 – B♭7	E♭ma7	Ami7 – D7	1–4
Gma7 – B♭7	E♭ma7 – F#7	Bma7	Fmi7 – B♭7	
E♭ma7	Ami7 – D7	Gma7	C#mi7 – F#7	
Bma7	Fmi7 – B♭7	E♭ma7	C#mi7 – F#7	
1 mark per correct bar (accept enharmonic spelling)				
Total				4

- (e) (i) Name another jazz style that was occurring during the same time period as the one exemplified by *Unit Seven*. (1 mark)

Description	Marks
Cool school	1
Total	1

- (ii) Name the designated work from the album *Time Out* that exemplifies this other jazz style. (1 mark)

Description	Marks
<i>Blue Rondo a la Turk</i>	1
Total	1

- (iii) Name the members of the quartet, and their instruments, that performed on this track. (4 marks)

Description		Marks
Performer	Instrument	1–4
Dave Brubeck	piano	
Paul Desmond	alto saxophone	
Eugene Wright	bass	
Joe Morello	drums	
(Must provide performer and instrument to be awarded a mark)		
Total		4

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

12% (15 Marks)

Question 9

(15 marks)

- (a) Discuss the use of form and structure in **one** of your designated works. Provide specific examples of the application of form and structure drawn from your chosen designated work. (7 marks)

Description	Marks
Use of form and structure	
Discusses the use of form and structure with specific detail	4
Describes the use of form and structure with some detail	3
Describes form and structure however lacks specificity and/or contains some inaccuracies	2
Provides some limited description of form and structure	1
Subtotal	4
Reference to designated work	
Makes specific, accurate supporting reference to designated work	3
Makes some accurate supporting reference to designated work	2
Makes limited or generally inaccurate reference to designated work	1
Subtotal	3
Total	7

- (b) 'Music, I feel, must be emotional first and intellectual second.'

Consider the statement above. Referring to the composer(s)/performer(s) of **one** of your designated works, discuss the extent to which their music reflects the sentiment of this statement. Make specific reference to the designated work in support of your argument. (8 marks)

Description	Marks
Discuss the extent to which the music of the composer(s)/performer(s) reflects the sentiment of this statement.	
Discusses how the composer(s)/performer(s) music reflects the sentiment of the statement	5
Describes in some detail how the composer(s)/performer(s) music reflects the sentiment of the statement	4
Provides some relevant and accurate points as to how the composer(s)/performer(s) music reflects the sentiment of the statement	3
Makes general comment on how the composer(s)/performer(s) music reflects the sentiment of the statement, with some inaccuracy evident	2
Makes superficial and/or mostly inaccurate comments about how the composer(s)/performer(s) music reflects the sentiment of the statement	1
Subtotal	5
Reference to one designated work	
Makes specific, accurate 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.	

Section Three: Theory and composition

30% (38 Marks)

Question 10: Visual score analysis

(10 marks)

- (a) Identify the tonality of the excerpt. (1 mark)

Description	Marks
major	1
Total	1

- (b) Consider the chord that is bracketed (b) in bar 3 of the score. Name the instrument that is
- not**
- playing a note that belongs to the A
- \flat
- min7 chord. (1 mark)

Description	Marks
trumpet 1	1
Total	1

- (c) Name the bracketed chord (c) that is formed by the trombones in bar 7 of the score. (1 mark)

Description	Marks
A min 7 (the specific inversion is not required for the answer)	1
Total	1

- (d) Identify the intervals formed between the notes marked on the bass line score with brackets, as follows. (3 marks)

Description	Marks
perfect 4	1
major 2	1
diminished 5 th (accept tritone)	1
Total	3

- (e) Give the meaning of the following symbol located on the score. (1 mark)

Description	Marks
to be played loud and short	1
Total	1

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

Description	Marks
walking bass	1
Total	1

- (g) Name and define the compositional device used in bars 3–10 of the saxophone parts. (2 marks)

Description	Marks
sequence	1
a pattern of notes that is repeated at a sequentially higher or lower pitch.	1
Total	2

Question 11: Theory

(11 marks)

(a) (i) Name the time signature of this excerpt. (1 mark)

Description	Marks
$\frac{3}{4}$ (simple triple)	1
Total	1

(ii) Name the chord outlined by the opening four-note motif in the trumpet 1 and trumpet 2 parts. (1 mark)

Description	Marks
G7 (accept F7 if answer supplied in sounding pitch)	1
Total	1

(iii) Name the chord outlined by the first three notes of the trumpet 5 part. (1 mark)

Description	Marks
G diminished (accept F diminished if answer supplied in sounding pitch)	1
Total	1

(b) The excerpt is written for trumpets in B \flat . Write out the trumpet 5 part so that it can be played by a trombone. Include the appropriate clef, key signature, and accidentals in your answer. (4 marks)

Trombone

Description	Marks
correct clef (bass clef) <i>accept tenor clef</i>	1
correct key signature (one flat)	1
all note heads in the correct position on the staff	1
all correct accidentals	1
Total	4

(c) Notate the following chords on the staff below. (4 marks)

G^{MA}7 F[#]mi⁷(\flat 5) B⁷(\flat 9) Emⁱ^{MA}7

Description	Marks
1 mark per correct chord (Accept any octave or note type used)	1–4
Total	4

Question 12: Composition**(17 marks)**

Consider the following motif and answer the questions below on the partially-complete score provided. Write your score in concert pitch.

- (a) Writing for tenor saxophone, develop the motif into an eight-bar melody using two-bar 'question and answer' phrases, to reflect the given chord progression. (8 marks)

Description	Marks
Motif development	
Adequately develops motif across the eight-bar melody	1
Subtotal	1
Writing for tenor saxophone	
The tenor saxophone part is playable and written idiomatically	1
Subtotal	1
Phrasing	
Effective use of 'question and answer' phrases	2
Adequate use of 'question and answer' phrases with some inconsistencies	1
Subtotal	2
Melody writing	
Melody is effective and clearly outlines chord progression using guidetones, scales, and/or arpeggios, with correctly used passing tones	4
Melody clearly outlines chord progression using guidetones, scales, and/or arpeggios	3
Melody adequately outlines chord progression using guidetones, and/or arpeggios	2
Melody somewhat outlines chord progression	1
Subtotal	4
Total	8

Question 12 (continued)

- (b) Writing in a cool school style, use contrary motion and counterpoint to compose a counter melody in the trombone. (9 marks)

Description	Marks
Contrary motion	
Counter melody uses contrary motion	1
Subtotal	1
Counterpoint	
Counter melody uses counterpoint	1
Subtotal	1
Counter melody writing	
Counter melody is effective and clearly outlines chord progression using guidetones, scales, and/or arpeggios, with correctly used passing tones	4
Counter melody clearly outlines chord progression using guidetones, scales, and/or arpeggios	3
Counter melody adequately outlines chord progression using guidetones, and/or arpeggios	2
Counter melody somewhat outlines chord progression	1
Subtotal	4
Writing for trombone	
The trombone part is playable and written idiomatically	1
Subtotal	1
Cool school style	
Part writing reflects a cool school style	2
Part writing mostly reflects a cool school style	1
Subtotal	2
Total	9

ACKNOWLEDGEMENTS

Question 9(b) Quote from Maurice Ravel.

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