



ATAR course examination, 2021

Question/Answer booklet

MUSIC: JAZZ

Please place your student identification label in this box

WA 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	54	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		17	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	44	30
Total					100

Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2021: 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% (54 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) Name the **two** intervals indicated on the staff below.

(2 marks)

(i) _____

(ii) _____



(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 excerpt. **(1 mark)**

major**minor****chromatic**

(iii) Circle the most appropriate description of the modulation that has taken place by the end of the excerpt. **(1 mark)**

no modulation**to relative major****to relative minor****to dominant**

See next page

Question 2: Rhythmic dictation**(11 marks)**

Listen to Track 3 **and/or** Track 4 and complete the following four-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



Prior to the commencement of the excerpt for the first time, four crotchet beats will be played on the woodblock.

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

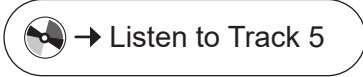
- the complete excerpt played once
- the first phrase played twice
- the second phrase played twice
- the complete excerpt played twice.

and/or



Prior to the commencement of the excerpt, four crotchet beats will be played on the woodblock.

The complete excerpt will be played once.

Question 3: Discrepancies**(6 marks)**

Listen to the big band excerpt and consider the corresponding Trumpet 1 score below.

There are **six** errors in total in the Trumpet 1 score provided, as follows:

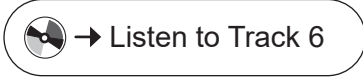
- the correct time signature is missing
- the correct key signature is missing
- there is one tie missing
- there is one pitch error
- there are two rhythm errors affecting two note heads and two beats.

Write the required changes directly onto the score below to reflect how it is being played.
The first note is correct.

For copyright reasons this score extract is not available on the Authority website.
Source of score: Jones, T., & Lewis, M. (1970). *Us*.

Question 4: Harmonic/chord progression

(7 marks)



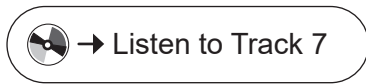
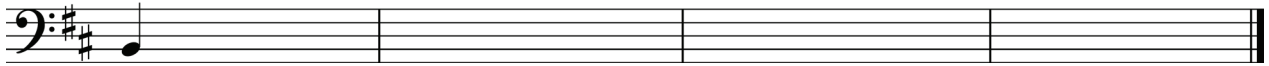
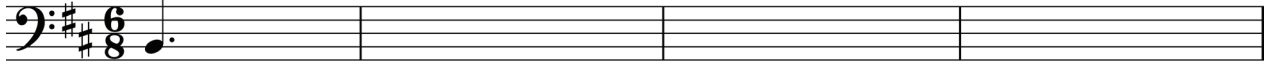
Identify the **seven** chords heard in the accompaniment part, indicated by boxes labelled (a) to (g) below. Use Roman numerals or chord names in F Major.

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

For copyright reasons this score extract is not available on the Authority website.
Source of score: McCartney, P., & Lennon, J. (1968). *Hey Jude*.

Question 5: Melodic dictation**(13 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.



Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, followed by six quaver pulses played 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 on the piano, followed by six quaver pulses played on the woodblock.

The complete excerpt will be played once.

Question 6: Aural analysis

(12 marks)

Listen to the following short musical excerpts and answer the associated questions.



- (a) Identify the **two** time signatures and the texture evident. (3 marks)

Time signatures	
Texture	



- (b) Identify the time signature and compositional device evident. (2 marks)

Time signature	
Compositional device	



- (c) Identify the time signature and name the **two** instrument families playing the ostinato. (3 marks)

Time signature	
Instrument families	



- (d) Identify the time signature and name the wind instrument featured as soloist. (2 marks)

Time signature	
Soloist	



- (e) Identify the time signature and name the melodic instrument featured along with the bass and drums. (2 marks)

Time signature	
Featured melodic instrument	

End of Section One

See next page

Section Two: Cultural and historical analysis

34% (46 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.

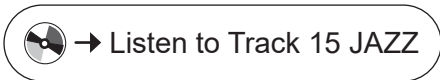
Part A: Analysis

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)



This track has two sections, separated by a five-second pause. The first section will play from the beginning of the score until part way through the first solo at figure E. After five seconds, the second section will play another instrumental solo of figure E.

Refer to pages 12 and 13 of the Score booklet to answer this question.

- (a) Identify the jazz style represented and provide **two** observations from this excerpt that describe the role of the rhythm section in this style. (3 marks)

Jazz style represented	
Role of the rhythm section 1	
Role of the rhythm section 2	

- (b) (i) Name the indicated articulation in bar 1 of figure A. (1 mark)

- (ii) Name the playing technique heard in the melody in bars 3, 5 and 7 of figure B. (1 mark)

- (iii) Identify the symbol in bars 3 and 4 of figure D. (1 mark)

- (c) Describe the function of the tritone substitution (A^b13) in the chord progression in bar 3 of figure A. (1 mark)

- (d) Name a possible performer line-up for this ensemble from your knowledge of key exponents of this jazz style. Provide each performer's name and their instrument in the table below. (5 marks)

Performer's name	Instrument

- (e) Name the solo instrument featured in the second solo excerpt from figure E. (1 mark)

- (f) Name the compositional device heard at the end of this second solo excerpt. (1 mark)

Part B: Short response**23% (32 Marks)**

Part B(i): Compulsory area of study**11% (17 Marks)**

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

Question 8**(17 marks)**

Refer to page 14 of the Score booklet to answer this question.

- (a) State the significance of the way the harmony is constructed in *Giant Steps*. (1 mark)

- (b) Identify the key centres evident in the tune. (1 mark)

- (c) Name the book by author Nicholas Slonimsky that influenced the composition of this tune. (1 mark)

- (d) Identify **two** other tunes that use a similar chord progression. (2 marks)

One: _____

Two: _____

- (e) List **three** other tenor saxophone players from the same era, **other than** the composer, John Coltrane. (3 marks)

One: _____

Two: _____

Three: _____

- (f) (i) Identify the instrument Paul Chambers played on the original recording of this tune. (1 mark)

- (ii) Name the highly influential Miles Davis album released prior to *Giant Steps*, on which Paul Chambers also played. (1 mark)

- (g) Name the blues from the original *Giant Steps* album. (1 mark)

- (h) State the four-note motif that features prominently in John Coltrane's solo over *Giant Steps*, using scale degree numbers. (1 mark)

- (i) Name the **two** styles of jazz, in addition to Hard Bop, for which John Coltrane was a highly influential figure. (2 marks)

One: _____

Two: _____

- (j) Identify **three** contrasts between the characteristics of Hard Bop and Cool School Jazz. (3 marks)

	Hard Bop	Cool School Jazz
1		
2		
3		

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

12% (15 Marks)

This part contains **one** 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.

Question 9

(15 marks)

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

- (b) Referring to a **different** designated work from that discussed in Question 9 (a), discuss specific ways in which the composer/performer demonstrated innovation in this work, paving the way for future composers/performers. (8 marks)

End of Section Two

See next page

Section Three: Theory and composition**30% (44 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**(15 marks)**

Refer to page 15 of the Score booklet to answer this question.

- (a) Name the key at the start of this excerpt. (1 mark)


- (b) Identify the intervals marked on the score with brackets in the following bars. (3 marks)

Bar 4, piano (left hand): _____

Bar 5, alto sax: _____

Bar 8, tenor sax: _____

- (c) Define the following terms/signs as they are located in the score. (4 marks)

Term/sign	Definition
 (bar 2, trumpet 2)	
<i>open</i> (bar 4, trumpet 2)	
o+ (bar 4, drums)	
^ (bar 4, piano)	

- (d) Describe the bass line in this excerpt and discuss its function/purpose within the ensemble. (2 marks)

Bass line description	
Function/purpose	

- (e) Name the compositional device in the saxophone parts in bars 5–8. (1 mark)

- (f) Name the rhythmic device in the trumpets and trombones in bars 4–7. (1 mark)

- (g) Identify the chords in the following bars. Use chord symbols, **not** Roman numerals. (3 marks)

Bar 1, beat 4: _____

Bar 3, beat 2: _____

Bar 4, beat 2/3: _____

Question 11: Theory

(12 marks)

Alto Saxophone

(a) (i) Insert the correct time signatures on the score above, at the points indicated by the three down arrows (↓). (1 mark)

(ii) Name the chords outlined by the melody in each of the first three bars. (3 marks)

Bar	Chord outlined in melody
1	
2	
3	

(iii) The excerpt is written for alto saxophone. Write out the first **two** bars so that they could be played one octave higher by a flute. Include the appropriate clef, key signature, and accidentals in your answer. (4 marks)

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

B^bmi^{Ma7} $Cmi^{7(b5)}$ $B7(b9)$ $E^{Ma7(\sharp 5)}$

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

For copyright reasons this score is not available on the Authority website. Source of score: Rollins, W. E., & Nelson, S. E. (1950). *Frosty the snowman*.

Consider the leadsheet excerpt given above (also provided on page 16 of the Score booklet) and answer the following questions on the partially-completed big band score provided on pages 20 and 21.

- (a) Write the first **four** bars of the excerpt for the saxophone section in unison, providing the appropriate clefs and key signatures for a transposed score. (6 marks)
- (b) Arrange bars 7–8 of the excerpt for the trombone section, using a homophonic texture that accurately reflects the given harmonic progression. Vary the rhythm shown in bars 7 and 8 of the leadsheet to conform to a swing style. (9 marks)
- (c) Add appropriate dynamics and articulations to the saxophone and trombone parts to enhance the arrangement. (2 marks)

See next page

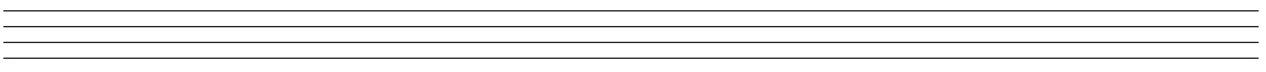
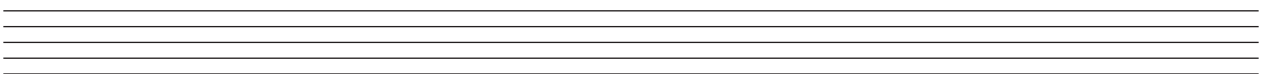
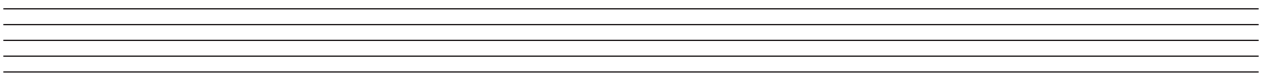
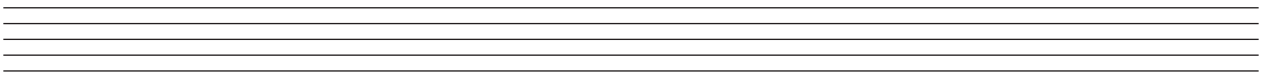
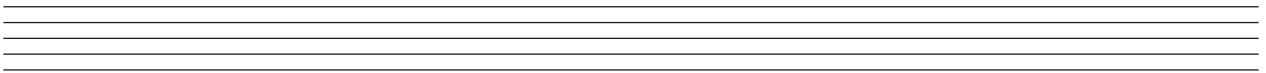
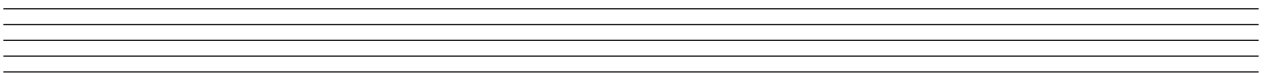
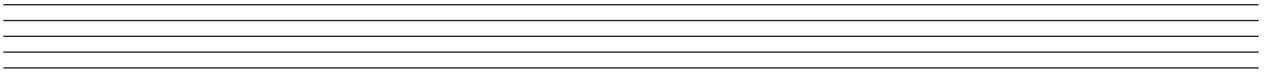
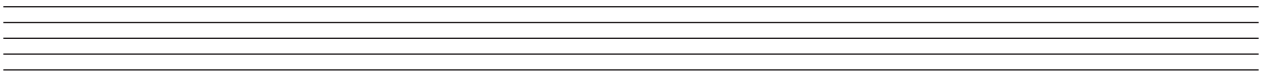
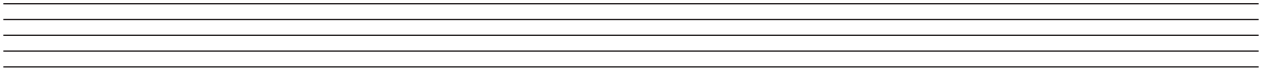
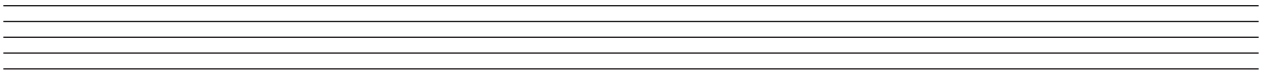
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See next page

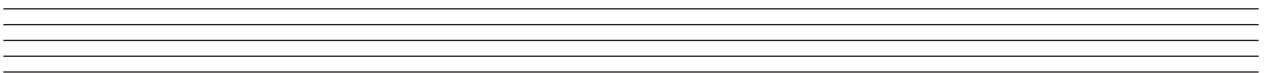
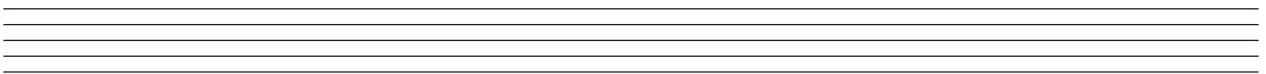
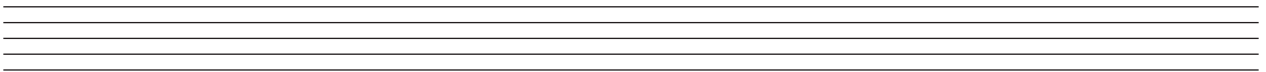
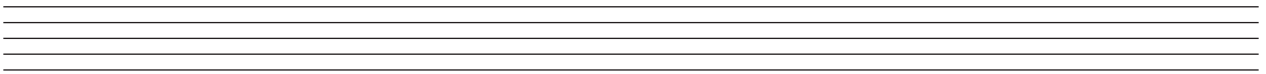
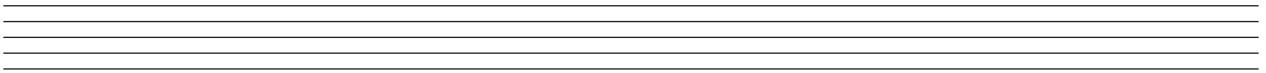
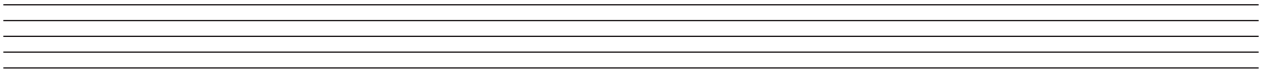
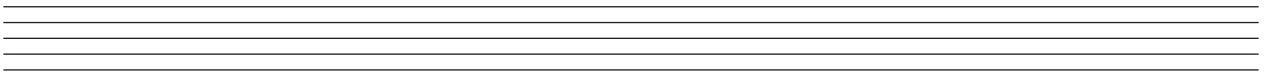
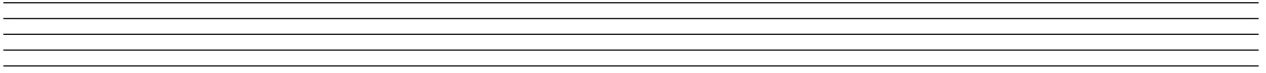
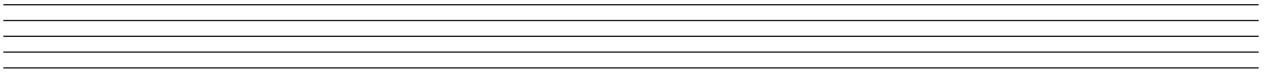
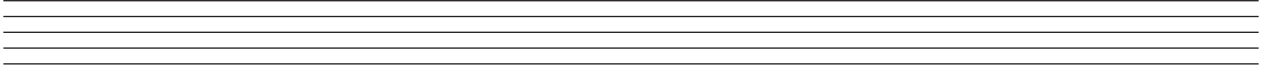
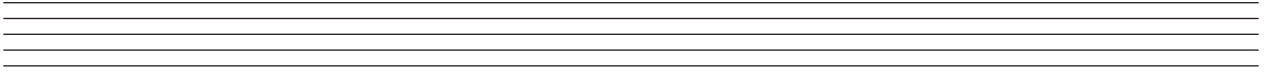
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End of questions

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