MUSIC: JAZZ

Please place your student identification label in this box

WA student number: In figures

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

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

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<th>Suggested working time (minutes)</th>
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<td>1</td>
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<td></td>
<td><strong>100</strong></td>
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Instructions to candidates

1. The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2019*. Sitting this examination implies that you agree to abide by these rules.

2. Write your answers in this Question/Answer booklet.

3. 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.

4. 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.

5. 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.

6. The Score booklet is not to be handed in with your Question/Answer booklet.
Section One: Aural and analysis 36% (57 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 (6 marks)

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

Listen to Track 1a

(i) _________________________________

(ii) _________________________________
Question 1 (continued)

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

Listen to Track 1b

(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)
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.

* Denotes a rest

Prior to the commencement of the excerpt for the first time, three crotchets 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, three crotchets will be played on the woodblock.

The complete excerpt will be played once.
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.

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

![Musical notation]

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.

The first chord of this excerpt is preceded by the tonic chord, followed by 4 crotchet beats on the woodblock.

![Musical notation]

(a)  (b)  (c)  (d)  (e)  (f)  (g)  (h)
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.

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

The complete excerpt will be played once.
Question 6: Aural analysis

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

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

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

   Bar number: _____________ First or second time: ______________

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

   One: ____________________________________________________________
   ________________________________________________________________

   Two: ____________________________________________________________
   ________________________________________________________________

   Three: __________________________________________________________
   ________________________________________________________________

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

   One: ____________________________________________________________
   Two: ____________________________________________________________

End of Section One

See next page
Part A: Analysis 11% (17 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 (17 marks)

Listen to Track 7 JAZZ

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)

One: ________________________________________________________________

Two: ________________________________________________________________

Three: _______________________________________________________________

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

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________
Question 7 (continued)

(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♭ major. (4 marks)

<table>
<thead>
<tr>
<th>Bridge chords used in this excerpt</th>
<th>$E^{13}$</th>
<th>$E^b^{13}$</th>
<th>$D^{13}$</th>
<th>$D^b^{13}$</th>
<th>$C^{13}$</th>
<th>$B^{13}$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conventional bridge chords expected in a rhythm changes song (in B♭ major)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(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)

(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)

- alto saxophone: __________________________
- trumpet: _________________________________
- piano: _________________________________
- drums: ________________________________
- bass: _________________________________

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

- piano: _________________________________
- drums: ________________________________
- bass: _________________________________

See next page
Part B: Short response 23% (34 Marks)

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

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

Question 8 (19 marks)

Refer to pages 21–23 of the Score booklet to answer this question.

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

(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)

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>Definition</th>
<th>Location in score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Extension tones</td>
<td></td>
<td></td>
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<tr>
<td>Surrounding technique</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blues scale</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arpeggio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chromaticism</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sequence</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Question 8 (continued)

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

One: 

Two: 

Three: 

(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)

One: 

Two: 

Three:
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

(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)
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)

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End of Section Two

See next page
Section Three: Theory and composition

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  
(11 marks)

Refer to page 24 of the Score booklet to answer this question.

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

(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)

<table>
<thead>
<tr>
<th>Harmony/chord progression</th>
<th>Epistrophy</th>
<th>This work</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melody</td>
<td></td>
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<td></td>
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</tr>
</tbody>
</table>

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

Tonality:  

Comment:  

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

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

Bar 17:  

Bar 18 (beats 2 and 3):  

Bar 20:  

See next page
Question 11: Theory

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

Scale/mode: ____________________________

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

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

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

See next page
Question 12: Composition (21 marks)

This question consists of three parts, to be completed directly on 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.

The melody must demonstrate:
- effective melodic contour and climax (3 marks)
- stylistic and motivic continuity (2 marks)
- a clear relationship to the given chord structure (3 marks)
- appropriate expressive devices, including tempo, dynamics and articulations (2 marks)
- appropriate range and capability for the instrument. (1 mark)

(b) Arrangement

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.

Your arrangement must demonstrate:
- suitable range and be within the capability of the instruments (2 marks)
- the use of guide tones and stylistic jazz rhythms in the tenor saxophone part (3 marks)
- a walking bass line. (3 marks)

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

Question number: ______________

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