



MUSIC: JAZZ

ATAR course examination 2017

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% (68 Marks)

Question 1: Interval recognition

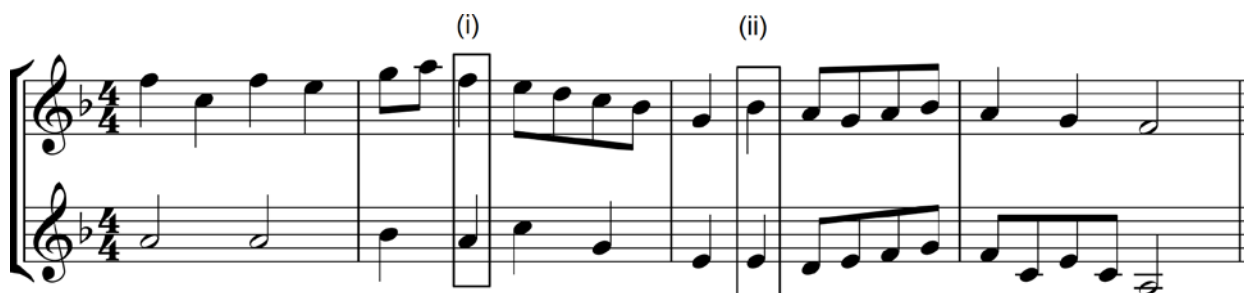
(8 marks)

- (a) Complete the melody below by writing the missing notes on the staff. Identify the resulting intervals indicated by (i) and (ii). (6 marks)



Description		Marks
Notes		
(i)	E–D	1–2
(ii)	A–D	1–2
Subtotal		4
Intervals		
(i)	minor 7 th or m7	1
(ii)	Perfect 5 th	1
Subtotal		2
Total		6

- (b) Identify the harmonic interval between the **two** notes indicated by (i) and (ii) in the excerpt below. Place a tick (✓) next to the correct response in each table that follows. The rhythm is given. (2 marks)



Description		Marks
(i)	minor 6 th	1
(ii)	diminished 5 th	1
Total		2

Question 2: Rhythmic dictation

(12 marks)

Listen to Track 2a **or** Track 2b and then complete the following **eight** bar dictation by providing bar lines and rhythm to the given pitches.

Description	Marks
Rhythm	
55 notes correct	8
52–54 values correct	7
47–51 values correct	6
39–46 values correct	5
31–38 values correct	4
21–30 values correct	3
10–20 values correct	2
1–9 values correct	1
Subtotal	8
Bar lines	
all bar lines correct, including final/double bar line	2
1–2 incorrect bar lines	1
Subtotal	2
Rhythmic grouping	
all rhythmic grouping (per dotted crotchet group) and stem direction correct (including duplet or 2 dotted quavers) Note: no marks awarded if grouping is correct for $\frac{6}{8}$ time but is not the correct answer.	2
1–4 errors in rhythmic grouping and/or stem direction	1
Subtotal	2
Total	12

Question 3: Discrepancies

(9 marks)

There are **four** pitch errors and **two** rhythm errors in the following excerpt. Rhythmic errors can occur across beats. Circle the errors and rewrite them correctly on the staff provided. The first note is correct.

Description	Marks
all 6 errors circled	3
4–5 errors circled	2
2–3 errors circled	1
Note: If candidate circles all notes, no marks are awarded. If more than 6 errors are circled, only mark the first 6 circles.	
Subtotal	3
1 mark for each correctly written discrepancy (4 pitch, 2 rhythmic groups)	1–6
Subtotal	6
Overall total	9

Question 4: Harmonic/chord progression**(10 marks)**

Identify the **ten** chords indicated by (a) to (j) in the excerpt below, using Roman numerals or chord names in E flat major. The first chord of the excerpt is given.

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Description		Marks
(a)	I _b or E \flat /G	1
(b)	ii or Fm	1
(c)	V or B \flat	1
(d)	vi or Cm	1
(e)	IV or A \flat	1
(f)	I or E \flat	1
(g)	iib or Fm/A \flat	1
(h)	Ic or E \flat /B \flat	1
(i)	V ⁷ or B \flat ⁷	1
(j)	I or E \flat	1
Total		10

Question 5: Melodic dictation

(16 marks)

Listen to Track 5a **or** Track 5b and then complete the following **eight** bar melodic dictation by providing the pitch and rhythm.



Description	Marks
Pitch	
39 correct notes	12
35–38 correct pitches	11
31–34 correct pitches	10
27–30 correct pitches	9
23–26 correct pitches	8
19–22 correct pitches	7
15–18 correct pitches	6
12–14 correct pitches	5
9–11 correct pitches	4
6–8 correct pitches	3
3–5 correct pitches	2
1–2 correct pitches	1
Subtotal	12
Rhythm	
all rhythm	3
1–2 errors	2
3–6 errors	1
Subtotal	3
Rhythmic grouping	
all rhythmic grouping correct	1
Subtotal	1
Overall total	16

Question 6: Aural analysis

(13 marks)

- (a) Name the
- four**
- instruments in this excerpt. (4 marks)

Description	Marks
Any four of:	
piano clarinet soprano saxophone alto saxophone tenor saxophone baritone saxophone	1–4
Total	4

- (b) Identify the tonality at the beginning of this excerpt. (1 mark)

Description	Marks
Major	1
Total	1

- (c) Identify the time signature at the beginning of this excerpt. (1 mark)

Description	Marks
$\frac{7}{4}$ or $\frac{3}{8}$	1
Total	1

- (d) Identify
- two**
- other time signatures evident in this excerpt. (2 marks)

Description	Marks
Any two of:	
• $\frac{2}{4}$ or $\frac{2}{8}$	1–2
• $\frac{3}{4}$ or $\frac{3}{8}$	
• $\frac{4}{4}$ or $\frac{4}{8}$	
Total	2

- (e) Name the predominant texture in this excerpt. (1 mark)

Description	Marks
homophonic (accept melody plus accompaniment)	1
Total	1

Question 6 (continued)

- (f) Using the table below, circle **four** musical features evident in this excerpt. (4 marks)

Description	Marks
Any four of:	
<ul style="list-style-type: none">• ostinato• syncopation• sequence imitation pedal note/point	1–4
Total	4

Section Two: Cultural and historical analysis

34% (54 Marks)

Part A: Analysis

11% (20 Marks)

Question 7

(20 marks)

- (a) Outline the sections of this excerpt. (1 mark)

Description	Marks
ABAB ¹ with intro	1
Total	1

- (b) List **two** musical similarities and **two** musical differences between this work and the designated work, *Confirmation*. (4 marks)

Description	Marks
Similarities	
Any two of:	
<ul style="list-style-type: none"> • saxophone featured • use of sequence a feature in both • harmonic progressions have similarities in use of cycle of 4ths/5ths 	1–2
Accept other relevant answers.	
Subtotal	2
Differences	
Any two of:	
<ul style="list-style-type: none"> • instrumentation, use of strings • tempo • form ABAB¹ versus AABA 	1–2
Accept other relevant answers.	
Subtotal	2
Overall total	4

- (c) State the key of this piece. (1 mark)



Description	Marks
A \flat Major	1
Total	1

Question 7 (continued)

- (d) Charlie Parker features as the soloist in this piece. Describe **three** features of his style that are evident in this excerpt. (3 marks)

Description	Marks
Any three of:	
<ul style="list-style-type: none"> • use of chromaticism • use of double time • phrases and phrasing are unconventional • complex melodic lines including use of 9^{ths}, 11^{ths} and 13^{ths} • new variance of altered chords and chord substitutions • minimal use of repetition • innovative use of rhythm. 	1–3
Total	3
Accept other relevant answers.	

- (e) Complete the table below by describing how each of the symbols/terms would be played. (5 marks)

Symbol/Term	Description	Marks
	move the bow rapidly back and forth on the string (<i>tremolo</i>)	1
	play from lowest note to highest note in an arpeggiated manner	1
<i>pizz.</i>	pluck the string	1
<i>arco</i>	play with the bow	1
<i>gliss.</i>	a continuous slide upwards or downwards between the notes indicated	1
Total		5

- (f) Circle the term below that describes the style of the rhythm section in the score of this excerpt. (1 mark)

Description	Marks
2 feel	1
Total	1

- (g) Provide bar numbers for each of the following. (2 marks)

Description	Marks
surrounding technique: bars 17–18	1
sequence: bars 9–12 to 13–16	1
Total	2
Accept other relevant answers.	

(h) Provide **three** reasons for the development of Bebop style.

(3 marks)

Description	Marks
<p>Any three of:</p> <ul style="list-style-type: none">• desire to display more instrumental virtuosity than in Swing/Big Band• World War II had a negative impact on the American economy which lead to Jazz music developing smaller combos rather than big bands• African American musicians wanted to create a style of Jazz unique to their heritage• racial tensions during the 40s lead to the desire of African American musicians to express their 'voice' through music• the recording ban imposed due to the musicians' union striking meant that pioneering Bebop musicians had time to develop Bebop style further.	1-3
Total	3
Accept other relevant answers.	

Part B: Short response

23% (34 Marks)

Part B (i): Compulsory area of study

11% (18 Marks)

Question 8

(18 marks)

- (a) This excerpt is the transcribed solo from which work? (1 mark)

Description	Marks
<i>How High The Moon</i>	1
Total	1

- (b) Name the composers of the music and lyrics for this piece. (2 marks)

Description	Marks
music – Morgan Lewis	1
lyrics – Nancy Hamilton	1
Total	2

- (c) Using letter names, outline the form of this work. (1 mark)

Description	Marks
ABAB ¹	1
Total	1

- (d) Name and describe the vocal technique used to perform this excerpt. (2 marks)

Description	Marks
scat singing	1
scat singing requires singers to improvise using wordless vocalisations, nonsense syllables or no words at all	1
Total	2

- (e) Name **two** songs that are quoted in this solo. (2 marks)

Description	Marks
Any two of:	
<ul style="list-style-type: none"> • <i>Ornithology</i> • <i>Smoke Gets in Your Eyes</i> • <i>How High the Moon</i> • <i>A Tisket, A Tasket</i> 	1–2
Total	2
Accept other relevant answers.	

- (f) Outline **three** musical characteristics of Bebop style evident in this excerpt. (3 marks)

Description	Marks
use of chromatic passing notes	1
use of triplets	1
rhythmic complexity	1
Total	3
Accept other relevant answers.	

- (g) Name **two** band leaders who have made successful recordings of this song. (2 marks)

Description	Marks
Any two of:	
<ul style="list-style-type: none"> • Benny Goodman • Dizzy Gillespie • Stan Kenton 	1–2
Total	2
Accept other relevant responses.	

- (h) Define the term 'contrafact' and outline how it relates to this work. (2 marks)

Description	Marks
contrafact – a musical composition consisting of a new melody overlaid on a familiar harmonic structure. Contrafact can also be explained as the use of borrowed chord progressions.	1
<i>How High the Moon</i> became <i>Ornithology</i>	1
Total	2

- (i) Outline **three** ways in which the original performer of this solo contributed to the development of Jazz. (3 marks)

Description	Marks
established the voice as a legitimate 'Bebop' instrument	1
named 'first lady of Jazz' as she was the first successful woman to perform jazz, opening the door for many others	1
wonderful exponent of the 'scat' style of singing, and developed the art of improvisation for voice	1
Total	3
Accept other relevant answers.	

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

12% (16 Marks)

Question 9

(16 marks)

- (a) Select **two** of the following musical features: melody, rhythm, harmony, texture, tonality, instrumentation and form/structure. Compare and contrast these musical features in **two** of your designated works. (8 marks)

Description	Marks
Compare and contrast the use of two musical features	
Compares and contrasts the use of two musical features in detail.	5
Compares and contrasts the use of two musical features in some detail.	4
Provides some comparison and contrast of two musical features.	3
Makes general comments when comparing and/or contrasting two musical features.	2
Makes superficial comments when comparing and/or contrasting two musical features or refers to only one musical feature.	1
Sub-total	5
Reference to two designated works	
Makes specific, supporting reference to two designated works.	3
Makes some relevant reference to two designated works.	2
Makes superficial statements about two designated works, or only refers to one designated work.	1
Sub-total	3
Overall total	8

- (b) Consider the statement above. Refer to **one** of your designated works and discuss the influence that social and political issues had on musical developments and composers at the time.

Description	Marks
Discussion	
Discusses the statement referring to the social and political issues of the time and their influence on musical developments and composers.	5
Describes in some detail the statement referring to the social and political issues of the time and their influence on musical developments and composers.	4
Provides some relevant points when commenting on the social and political issues of the time and their influence on musical developments and composers.	3
Makes general statements about the social and/or political issues of the time and their influence on musical developments and composers.	2
Makes superficial comments about the social and/or political issues of the time and their influence on musical developments and composers.	1
Sub-total	
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 statements about one designated work.	1
Sub-total	3
Overall 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% (55 Marks)

Question 10: Visual score analysis

(18 marks)

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

Description	Marks
12 bar blues	1
Total	1

- (b) Which term
- best**
- describes the style of this excerpt? (1 mark)

Description	Marks
Boogie Woogie or Blues or Big Band/Swing	1
Total	1


- (c) State the key of this excerpt. (1 mark)

Description	Marks
B \flat Minor	1
Total	1

- (d) Outline
- two**
- different ways in which the trumpet plays the first two notes in bar 1. (2 marks)

Description	Marks
plays with mute on the first note and then open on the second note	1
holds the first note for its full value and then accents the second note	1
Total	2

- (e) Give the meanings of the following symbols and terms. (4 marks)

Description		Marks
A2	two players play in unison	1
	fall off	1
<i>sfz</i>	<i>sforzando</i> – a strong accent	1
SIM.	simile – to play in a similar manner to previous bars	1
Total		4

Question 10 (continued)

- (f) For the given bars, describe the development of the melody and, in the rhythm section, the accompaniment. (6 marks)

Description	Marks
Bars 1–12 Melody: begins with a one bar motif in lower saxophones and brass that is repeated and then extended Accompaniment: Boogie style ostinato in piano and bass	1–2
Bars 13–24 Melody: the theme is continued by the trombones whilst the alto saxophones play a Bebop style melody above Accompaniment: Boogie style continued in piano, bass and drums, but with cymbal crash on beat 4	1–2
Bars 25–36 Melody: all saxophones now play the Bebop style line while trumpets and trombones play short sharp interjections Accompaniment: walking bass, piano and drums in keeping with Bebop style	1–2
Total	6

- (g) Name the chords found in the piano part in the following bars. (3 marks)

Description	Marks
Bar 25: B \flat mi ⁹ or B \flat mi ^{add9}	1
Bar 29: E \flat mi ⁹	1
Bar 33: Fmi ^{7sus} (#9) or Fmi ^{7sus} or B \flat ^{7sus4}	1
Total	3

Question 11: Theory

(14 marks)

- (a) Identify the scale or mode on which the following melody is based. (1 mark)

Description	Marks
dorian or E \flat dorian	1
Total	1

- (b) Transpose the melody from part (a) so that it will sound at the same pitch as the original excerpt when played by a tenor saxophone. (5 marks)

Description	Marks
Key signature	
correct key signature	1
Subtotal	1
Transposing	
20 notes correctly transposed	4
16–19 notes correctly transposed	3
9–15 notes correctly transposed	2
4–8 notes correctly transposed	1
Note: If incorrect octave, deduct one mark from the total.	
Subtotal	4
Overall total	5



- (c) Notate the following chords, using semibreves. (4 marks)

Description	Marks
1 mark for each correct chord	1–4
Overall total	4



- (d) Identify the following chords, using chord names. (4 marks)

Description	Marks
1 mark for each correct chord	1–4
Overall total	4



Question 12: Melody writing and arrangement**(23 marks)**

This question consists of **two** parts, melody writing and arrangement.

- (a) Using the given chord progression, compose an **eight** bar melody to be played by the Alto saxophone. Write in concert pitch; you are **not** required to transpose.

Your melody must demonstrate:

- (i) appropriate range and suitability for the instrument (2 marks)
- (ii) an effective melodic contour and climax (4 marks)
- (iii) a clear relationship to the given chord structure (2 marks)
- (iv) stylistically appropriate expressive devices, including tempo, dynamics and phrasing. (2 marks)

Description	Marks
Appropriate range and suitability for the instrument	
Composes a complete melody which is within range and is suitable for the Alto saxophone.	2
Composes an incomplete melody or a melody which is mostly within range and is generally suitable for the Alto saxophone.	1
Subtotal	2
Effective melodic contour and climax	
Composes a complete melody that establishes, develops and maintains an effective melodic contour and includes an effective climax.	4
Composes a complete melody that maintains a mostly effective melodic contour and climax.	3
Composes a melody with an inconsistent melodic contour and with some evidence of a climax, but it is generally unsupported and ineffective.	2
Composes a generally ineffective melody with limited melodic contour and no evidence of a climax.	1
Subtotal	4
Clear relationship to the given chord structure	
Composes a complete melody which displays a clear relationship to the given chord structure.	2
Composes a melody which mostly relates to the given chord structure, with some inconsistencies.	1
Subtotal	2
Stylistically appropriate expressive devices including tempo, dynamics and phrasing	
Applies stylistically appropriate expressive devices including tempo, dynamics and phrasing.	2
Applies some stylistically appropriate expressive devices.	1
Subtotal	2
Overall total	10

- (b) Using your **eight** bar melody and the given chord progression, complete an arrangement for trombone, piano and double bass.

Your arrangement must demonstrate:

- (i) appropriate range and suitability for each instrument (3 marks)
 (ii) an accompanying melodic part for trombone based on guide tones and stylistic jazz rhythms to complement the saxophone melody (3 marks)
 (iii) a piano part that outlines the chords and uses stylistic jazz rhythms (3 marks)
 (iv) an effective walking bass line (2 marks)
 (v) neat and accurate score presentation. (2 marks)

Description	Marks
Range and suitability for each instrument	
Composes a complete accompaniment which is within range and is suitable for all accompanying instruments.	3
Composes a complete accompaniment which is mostly within range and is generally suitable for the accompanying instruments.	2
Composes an incomplete accompaniment or an accompaniment with inconsistencies and errors in range and suitability for two or more accompanying instruments.	1
Subtotal	3
Accompanying melodic part for trombone based on guide tones and jazz rhythms	
Composes a stylistically effective accompanying melodic part for trombone which complements the saxophone melody, and demonstrates clear use of guide tones and jazz rhythms.	3
Composes a mostly effective accompanying melodic part for trombone which generally complements the saxophone melody, and demonstrates some use of guide tones and jazz rhythms.	2
Composes an accompanying melodic trombone part that offers minimal support for the saxophone melody, and demonstrates limited use of guide tones and/or jazz rhythms.	1
Subtotal	3
Piano accompaniment	
Composes a stylistically appropriate piano part which accurately outlines the given chord progression and uses effective stylistic jazz rhythms.	3
Composes a piano part that is generally stylistically appropriate and mostly outlines the given chord progression and uses stylistic jazz rhythms, but includes some errors and inconsistencies.	2
Composes a piano accompaniment with several inconsistencies and/or errors in chord accuracy and/or rhythmic style.	1
Subtotal	3
Effective walking bass line	
Composes an effective walking bass line which accurately outlines the given chord progression.	2
Composes a walking bass line which mostly outlines the given chord progression, but includes some errors and inconsistencies.	1
Subtotal	2
Neat and accurate score presentation	
Produces a score that is neat and accurate.	2
Produces a score that is mostly neat and accurate.	1
Subtotal	2
Overall total	13

ACKNOWLEDGEMENTS

- Question 4** Score excerpt adapted from: Vaughan Williams, R. (Arr.). (1986). Shipston. In *The new English hymnal* (No. 360, 'Firmly I believe and truly'). Norwich, UK: Canterbury Press, p. 781. (Arrangement 1906)
- Question 8(h)** 'Contrafact' definition from: Contrafact. (2017). In *Wikipedia*. Retrieved November, 2017, from <https://en.wikipedia.org/wiki/Contrafact>
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