



ATAR course examination, 2017

Question/Answer booklet

MUSIC: JAZZ

Please place your student identification label in this box

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	68	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	20	11
Part B: Short response					
(i) Compulsory area of study	1	1		18	11
(ii) Non-compulsory area of study	1	1		16	12
Section Three Theory and composition	3	3	45	55	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 2017*. 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 the use of planning/continuing your answer to a question have been 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% (68 Marks)**

This section has **six (6)** questions. Answer **all** questions. Write your answers in the spaces provided.

Supplementary pages for the use of planning/continuing your answer to a question have been 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**(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)

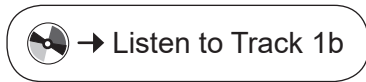


(i) _____

(ii) _____

Question 1 (continued)

- (b) Identify the 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)



The musical notation shows two staves in 4/4 time. The top staff contains a melody of eighth and quarter notes. The bottom staff contains a bass line of quarter notes. Two vertical boxes labeled (i) and (ii) are placed over the melody staff, highlighting two specific notes.

(i)

(✓)	
	Major 2 nd
	minor 3 rd
	Major 3 rd
	Perfect 4 th
	diminished 5 th
	Perfect 5 th
	minor 6 th
	Major 6 th
	minor 7 th

(ii)

(✓)	
	Major 2 nd
	minor 3 rd
	Major 3 rd
	Perfect 4 th
	diminished 5 th
	Perfect 5 th
	minor 6 th
	Major 6 th
	minor 7 th

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.



Prior to the commencement of the excerpt, one bar of two dotted crotchets will be played followed by one bar of six quavers.

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.

or



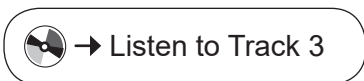
Prior to the commencement of the excerpt, one bar of two dotted crotchets will be played followed by one bar of six quavers.

The complete excerpt will be played once.

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.

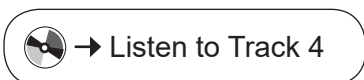


Prior to the commencement of the excerpt, four crotchet beats will be played.

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.



Prior to the commencement of the excerpt, the tonic chord will be played followed by four crotchet beats.

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Vaughan Williams, R. (Arr.). (1906). *Shipston*.

For copyright reasons this score is not available on the Authority website. Source of score: 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).

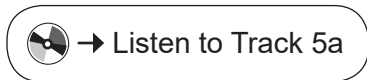
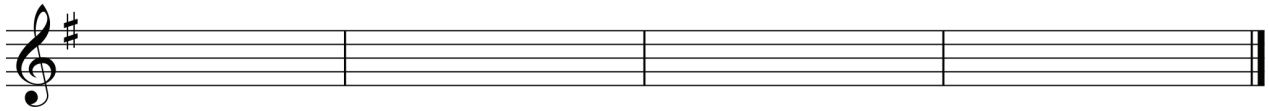
I/E_b (a) (b) (c) (d) (e) (f) (g) (h) (i) (j)

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.

* represents a rest

✓ marks the end of the first phrase



Prior to the commencement of the excerpt, the tonic chord will be played followed by four crotchet beats.

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.

or



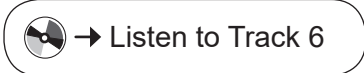
Prior to the commencement of the excerpt, the tonic chord will be played followed by four crotchet beats.

The complete excerpt will be played once.

See next page

Question 6: Aural analysis

(13 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Bernstein, L. (2016). Overture to Candide [Recorded by Alliage Quintett & S. Meyer]. On *Fantasia* [CD]. Munich: Sony Classical. (Original work composed 1956)
Retrieved June, 2017, from <https://itunes.apple.com/au/album/fantasia/id1087007877>

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

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

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

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

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

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

ostinato	diminution	augmentation	pedal note/point
syncopation	sequence	imitation	inversion

End of Section One

See next page

Section Two: Cultural and historical analysis**34% (54 Marks)**

This section has **two (2)** parts: Part A and Part B. You must answer **all** parts and write your answers in the spaces provided.

Part A: contains **one (1)** 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 (1)** question based on the compulsory area of study and score/s from the correlating designated works.

Part B(ii): contains **one (1)** 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.

Supplementary pages for the use of planning/continuing your answer to a question have been 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% (20 Marks)**

This part contains **one (1)** 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**(20 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Klenner, J., Lewis, S. M., & Carroll, J. (Arr.). (1995). Just friends [Recorded by Charlie Parker]. On *Charlie Parker with strings: The master takes* [CD]. Santa Monica, CA: Verve. (Original work composed 1931, recorded 1949)

Refer to pages 18–27 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of this score: Klenner, J., & Carroll, J. (Arr.). (1949). *Just friends*, as recorded on 'Charlie Parker with strings' 1949: *Full score from the original manuscript* (JLP-8013). Saratoga Springs, NY: Jazz Lines Publications, pp. 1–10. (Original work composed 1931)
Retrieved June, 2017, from <http://www.ejazzlines.com/just-friends-charlie-parker-with-strings-arranged-by-jimmy-carroll>

See next page

Question 7 (continued)

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

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

Similarities

One: _____

Two: _____

Differences

One: _____

Two: _____

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

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

One: _____

Two: _____

Three: _____

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

Symbol/Term	Description
	
	
<i>pizz.</i>	
<i>arco</i>	
<i>gliss.</i>	

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

4 feel	walking	2 feel	shuffle
--------	---------	--------	---------

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

surrounding technique: _____

sequence: _____

- (h) Provide **three** reasons for the development of Bebop style. (3 marks)

One: _____

Two: _____

Three: _____

Part B: Short response**23% (34 Marks)**

Part B(i): Compulsory area of study**11% (18 Marks)**

This part contains **one (1)** question based on the compulsory area of study and score/s from the correlating designated works.

Question 8**(18 marks)**

Refer to pages 28–29 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score: Lewis, M., Fitzgerald, E. (Arr.), & McDonald, G. (Transcr.). (n.d.). How high the moon. In J. Beaverstock (Ed.), *Analyses of ATAR compulsory designated works 2016–2018* (Jazz) (pp. 47–48). Nedlands, WA: Australian Society for Music Education (WA). (Original work composed 1940; arrangement recorded 1947)

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

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

Music: _____

Lyrics: _____

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

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

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

One: _____

Two: _____

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

One: _____

Two: _____

Three: _____

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

One: _____

Two: _____

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

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

One: _____

Two: _____

Three: _____

Section Three: Theory and composition**30% (55 Marks)**

This section has **three (3)** questions. Answer **all** questions. Write your answers in the spaces provided.

Supplementary pages for the use of planning/continuing your answer to a question have been 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**(18 marks)**

Refer to pages 30–34 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score: Mingus, C., & Homzy, A. (Arr.) (2005). *Boogie stop shuffle*. Milwaukee, MI: Hal Leonard Corporation. (Original work composed 1959)

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

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


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

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

One: _____

Two: _____

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

Symbol/Term	Meaning
A2	
	
<i>sfz</i>	
SIM.	

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

Bars 1–12

Melody: _____

Accompaniment: _____

Bars 13–24

Melody: _____

Accompaniment: _____

Bars 25–36

Melody: _____

Accompaniment: _____

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

Bar 25: _____

Bar 29: _____

Bar 33: _____

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See next page

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)

- (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)

Alto Saxophone
(written in concert
pitch)

Trombone

Piano

Bbmaj7 G7(b9) Cmi7 Fmi7 Dmi7 G7 Cmi7 Fmi7

Double Bass

Alto Saxophone

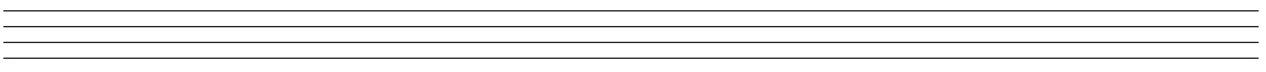
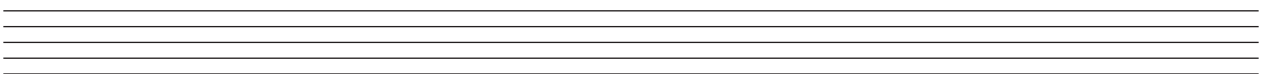
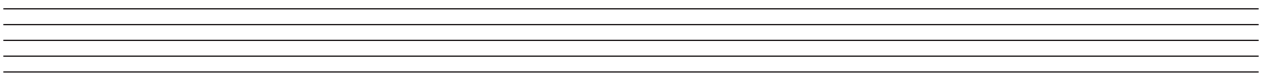
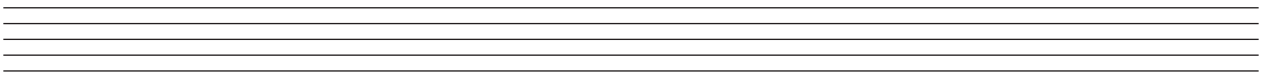
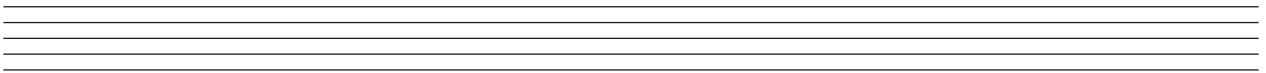
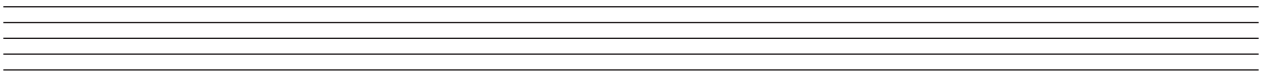
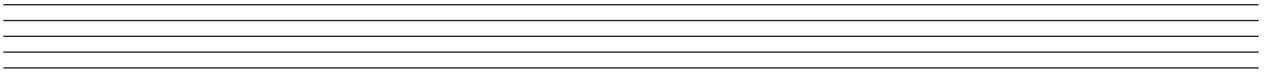
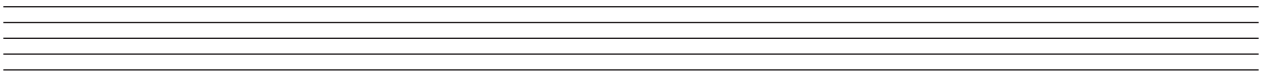
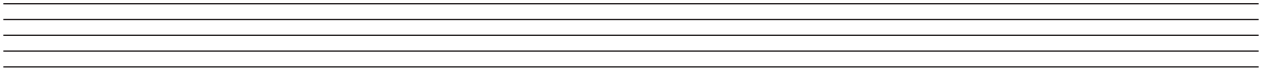
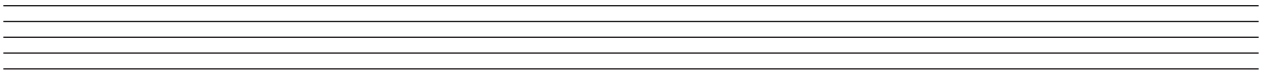
Trombone

Piano

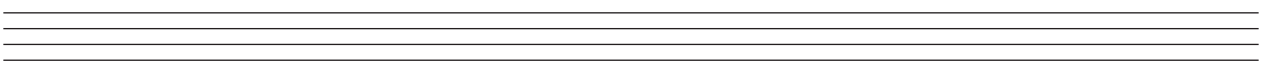
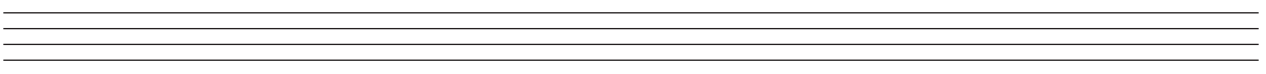
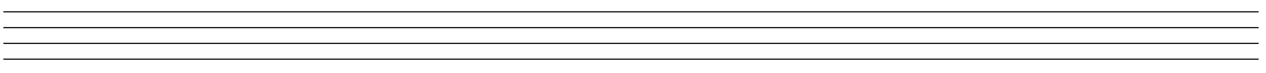
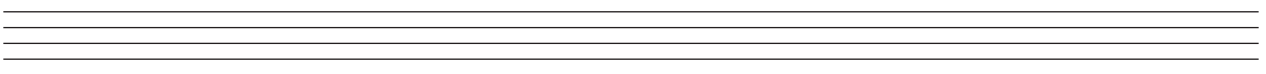
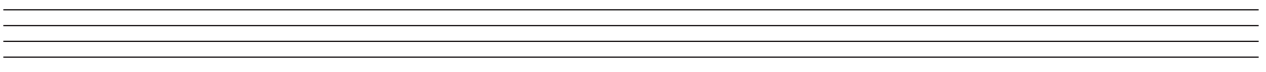
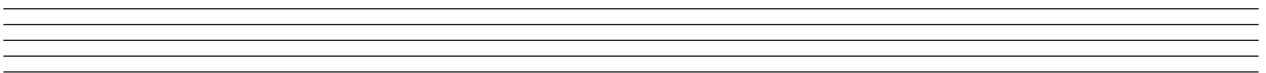
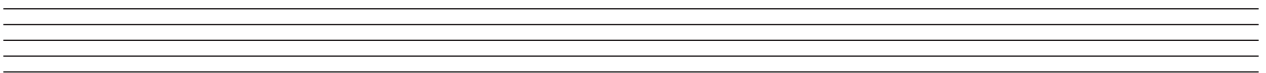
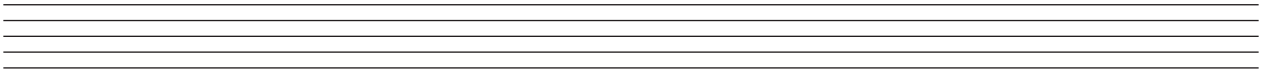
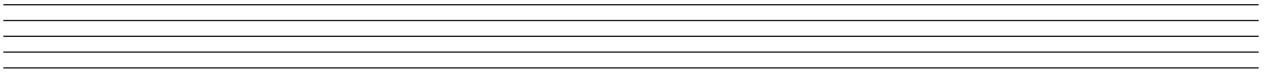
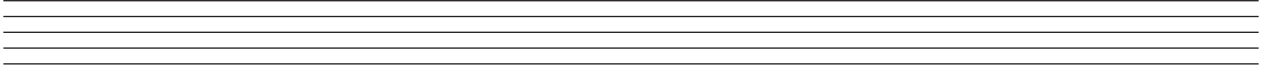
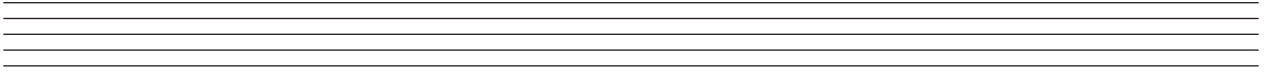
Fmi7 Bb7 Ebmaj7 Ebmi7 Cmi7 F7 Bbmaj7

Double Bass

Working manuscript – will not be marked



Working manuscript – will not be marked



ACKNOWLEDGEMENTS

Question 9(b)

Quote adapted from: Fleming, W. (1995). *Arts & ideas* (9th ed.). Fort Worth, TX: Harcourt Brace College Publishers.

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