



Western Australian Certificate of Education Examination, 2010

Question/Answer Booklet

MUSIC: JAZZ Stage 2

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 for paper: two hours and thirty minutes

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer Booklet

Music Score Booklet

Personal listening device (PLD) PLD number

To be provided by the candidate

Standard items: pens, pencils, eraser, correction fluid/tape, 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 notes or other items of a non-personal nature in the examination room. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of the examination

The Music: Jazz examination comprises a written examination worth 50 per cent of the total examination score and a practical (performance and/or portfolio) examination worth 50 per cent of the total examination score.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of total exam
Section One: Aural and analysis	7	7	45	55	17.5
Section Two: Music skills	4	4	45	35	15
Section Three: Cultural and Historical Perspectives	Part A: 1 Unseen analysis	1	60	20	5
	Part B: 12 Short response	1		20	5
	Part C: 2 Extended response	1		20	7.5
Total					50

Instructions to candidates

- The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2010*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer Booklet.
- Section Three contains three Parts:
Part A: contains one unfamiliar score.
Part B: contains one familiar score for each genre. You must answer one question within the genre of Pre-Jazz/New Orleans, Blues, Chicago/Harlem/Kansas City, Be Bop/Cool School, Combo, Big Band, Swing, Vocal, Contemporary Trends, Latin and Fusion, Avant-garde/Free, Modal.
Part C: requires you to respond to one question making reference to a different genre to that used in Part B. For example, if in Part B you chose to answer questions within the genre of Pre-Jazz/New Orleans, then in Part C you must make reference to a different genre, i.e. Blues, Chicago/Harlem/Kansas City, Be Bop/Cool School, Combo, Big Band, Swing, Vocal, Contemporary Trends, Latin and Fusion, Avant-garde/Free, Modal.
- You may use the reading time to familiarise yourself with the operation of the personal listening device (PLD) and to check that all the tracks required are accessible. However, you may not use pens, pencils or highlighters during this time.
- Spare pages, including manuscript paper, are provided at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.
 - Planning: If you use the spare pages for planning, indicate this clearly at the top of the page.
 - Continuing an answer: If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of the question(s) that you are continuing to answer at the top of the page.

See next page

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Section One: Aural and analysis

17.5% (55 Marks)

This section has **seven (7)** questions. Answer **all** questions. Write your answers in the spaces provided.

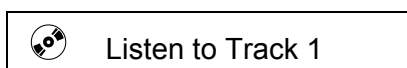
Spare pages are included at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.

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- Continuing an answer: If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of the question(s) that you are continuing to answer at the top of the page.

Suggested working time for this section is 45 minutes.

Question 1: Interval recognition

(4 marks)



Prior to the commencement of this extract, beats will be heard on a woodblock.

Identify the **four** bracketed intervals (i), (ii), (iii) and (iv) and write your answers in the spaces provided underneath the score.

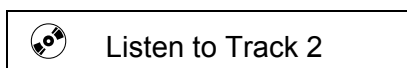
The musical score is in 4/4 time. It consists of two staves. The first staff contains the first two measures, and the second staff contains the last two measures. Four intervals are bracketed and labeled as follows:

- (i) A bracket above two eighth notes in the first measure of the first staff.
- (ii) A bracket above two eighth notes in the second measure of the first staff.
- (iii) A bracket above a dotted quarter note and an eighth note in the first measure of the second staff.
- (iv) A bracket above a dotted quarter note and an eighth note in the second measure of the second staff.

(i) _____ (ii) _____ (iii) _____ (iv) _____

Question 2: Rhythmic dictation

(10 marks)

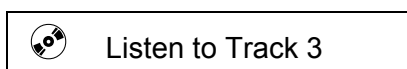


Prior to the commencement of this extract, beats will be heard on a woodblock.

Insert the bar lines and rhythm to the given pitches. There are eight bars in total.

Question 3: Recognition of tonality

(3 marks)



- (a) Identify the tonality at the **beginning** of this extract. Circle the correct answer. (1 mark)

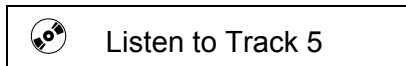
Major pentatonic	Minor pentatonic	Major	Minor
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- (b) Identify the modulation that occurs in this extract. Tick (✓) the correct answer. (2 marks)

(✓)	
	To the relative major
	To the relative minor
	To the dominant

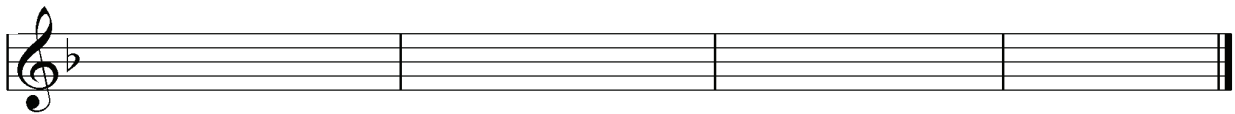
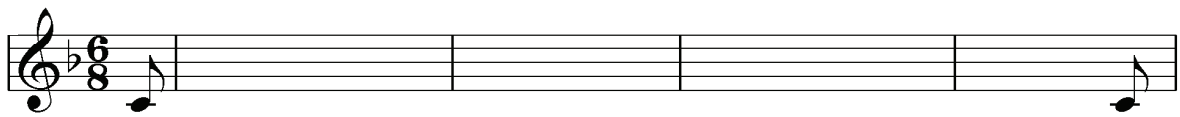
Question 5: Pitch and melodic dictation

(12 marks)



Two bars of the beat will be provided and the tonic note will be played at the start.

Complete the following pitch and melodic dictation. You will need to provide the pitches for the given rhythm from bars 1–4 and both the rhythm and the pitch for bars 5–8.



Question 6: Chord progressions

(6 marks)



Listen to Track 6

The lyrics of an extract are provided on the following page. Identify and label **six** chords in the spaces provided in the extract. The first chord is provided. The chords to be identified are indicated by lines beneath the lyrics.

Select from the following chords, using either Roman numerals or chord names in **D Major**.

Roman numerals:Major: I, IV, V, V⁷ and viMinor: i, iv, V and V⁷

or

Chord names: (as shown in D tonalities)Major: D, G, A, A⁷ and BMinor: Bm, Em, F# and F#⁷A **C** chord is provided.

The tonic chord will be played before the extract is heard.

What would you do if I sang out of tune?

I

(i)

(ii)

Would you stand up and walk out on me?

(iii)

(iv)

Lend me your ear and I'll sing you a song

And I'll try not to sing out of key

C

Oh, I get by with a little help from my friends,

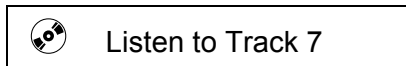
(v)

(vi)

Yes I'll get by with a little help from my friends

Question 7: Skeleton score

(15 marks)



Each section is indicated clearly on the skeleton score on the following pages.

- (a) Five instruments are heard in this extract. Trumpet 1, Trumpet 2 and French horn are provided. Identify the two other instruments and write your answer on the score in the space provided. (2 marks)
- (b) Complete the rhythm of the fourth part in bar 7. The pitch is given. (4 marks)
- (c) Complete the pitch of the top part in bar 8. The rhythm is given. (4 marks)
- (d) (i) There is a modulation toward the end of this extract. Name the new key and state its relationship to the original key. (2 marks)
New key: _____
Relationship to the original key: _____
- (ii) Complete the melodic dictation of the lowest part of bar 11. (3 marks)

1

A musical score for three instruments: Trumpet 1, Trumpet 2, and French horn. The score is in 4/4 time and B-flat major. Trumpet 1 has a whole rest in all three bars. Trumpet 2 has a whole rest in the first two bars and a quarter-note melody in the third bar. The French horn has a continuous eighth-note melody across all three bars. There are two empty staves below the French horn staff.

4

Musical score for measures 4-6. The score is written for five staves: two treble clefs and three bass clefs. The key signature is one flat (B-flat). Measure 4 shows a complex rhythmic pattern in the second treble staff and the first bass staff. Measures 5 and 6 continue the rhythmic development with various note values and rests.

7

Musical score for measures 7-9. The score is written for five staves: two treble clefs and three bass clefs. The key signature is one flat (B-flat). Measure 7 features a melodic line in the second treble staff and a steady eighth-note bass line in the first bass staff. Measures 8 and 9 show further melodic and harmonic progression across all staves.

A musical score for five staves, starting at measure 9. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The notation includes various rhythmic values such as eighth, quarter, and half notes, along with rests. The first staff begins with a circled measure number '9'. The score is organized into three measures across five staves.

End of Section One

See next page

Section Two: Music skills**15% (35 Marks)**

This section has **four (4)** questions. Answer questions 8–10, and **either** 11(a) or 11(b). Write your answers in the spaces provided.

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- Planning: If you use the spare pages for planning, indicate this clearly at the top of the page.
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Suggested working time for this section is 45 minutes.

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Question 8: Visual analysis and theory

(8 marks)

Slow

The musical score consists of six staves of music in 4/4 time, marked 'Slow' and 'mf'. The chords and dynamics are as follows:

- Staff 1: Chords C, Cdim, C, Cdim, C. Dynamics: *mf*.
- Staff 2: Chords Cdim, C, Am⁷, D⁷.
- Staff 3: Chords G⁷, C, Cdim, C, D⁷.
- Staff 4: Chords G, C. Includes a slur labeled (i) over the final two measures.
- Staff 5: Chords C⁷, F, Fm, C. Includes a slur labeled (ii) over the Fm and C measures.
- Staff 6: Chords D⁷, G⁷, C.

- (a) If the notes B natural and C natural were added before the final D in bar 7, which scale/mode would be played? (1 mark)

- (b) There are **two** incorrect bars in this extract. Identify the bars and determine what sign/symbol should be used to correct the error in both cases ensuring that the time signature does not change. (3 marks)

Bars: _____ Sign/symbol: _____

- (c) Name the guide tones for the following chords.

(i) C⁷ _____ (1 mark)

(ii) Am⁷ _____ (1 mark)

- (d) Name the intervals bracketed in the score. (2 marks)

(i) _____ (ii) _____

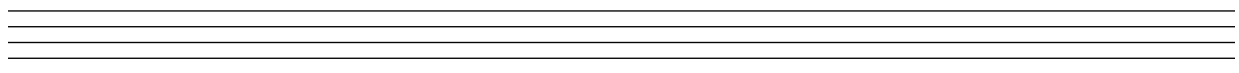
Question 9: Transposition

(5 marks)

- (a) Select which of the following extracts would be correct, if the extract was transposed down a major 3rd, and then written an octave lower in the bass clef. Place a tick (✓) next to the correct answer. (1 mark)



- (b) An alto saxophone player is to perform the following excerpt with an ensemble. The only score available is the conductor's score with all parts written at concert pitch. Transpose the following excerpt so that the alto saxophone can play with the ensemble. (4 marks)

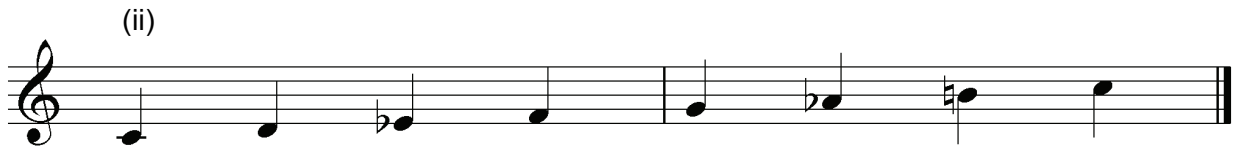


Question 10: Modes, scales, chords and chord progressions

(12 marks)

(a) Identify the following **two** modes.

(2 marks)



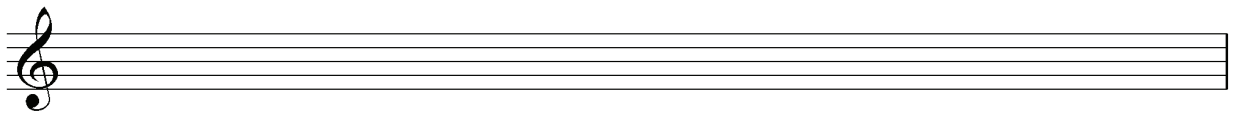
(i) _____

(ii) _____

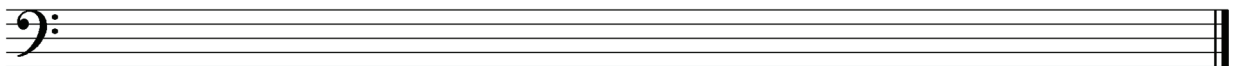
(b) Write the following scales, one octave ascending, using accidentals only.

(2 marks)

E \flat major pentatonic scale



E harmonic minor scale



Question 11

(10 marks)

Question 11 has two options. Answer **one** option only.

Option one: Melody writing

Using the given chord progression, write an 8 bar Jazz melody for a B \flat trumpet demonstrating the following features:

- (i) The correct clef and key signature for the B \flat trumpet, keeping within the range and technical capabilities of the instrument. (2 marks)
- (ii) A melody that reflects the chord structure and uses stylistically appropriate rhythms and syncopation. The chords provided are indicated at concert pitch. Write the transposed chords above the blank staff to accommodate the trumpet. (5 marks)
- (iii) Mark up the score incorporating appropriate dynamics and expressive devices: (3 marks)
 - tempo
 - dynamics
 - phrasing
 - articulation
 - special techniques for the instrument; and
 - stylistic performance conventions.

Transposed chords:

Transposed chords:

Working manuscript – will not be marked

Option 2: Word setting

(10 marks)

Choose **one** of the two texts below and create an appropriate rhythmic setting.

You must include the following in your answer:

- (i) Use an appropriate time signature. (1 mark)
- (ii) Insert bar lines according to the time signature. (4 marks)
- (iii) Use a range of note values and correctly grouped rhythms. (2 marks)
- (iv) Use at least one example of syncopation. (1 mark)
- (v) Ensure the rhythms align appropriately with the words. (2 marks)

Example setting:

3 4	
	<p>Where oh where Did Ma- ry go?</p>

<p>Text 1 <i>Give me that thing, that thing you got I don' care if it shakes a lot I don' need no time, no sugar an' spice Just give that thing, yo' beans an' rice</i></p>	<p>Text 2 <i>With your satin robe and your pork-pie hat Who would say you can dance like that? With your shiny rings and your leather shoes Who would say you ain't heard the news?</i></p>
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Text 1:

<p><i>Give me that thing, that thing you got</i></p>
<p><i>I don' care if it shakes a lot</i></p>
<p><i>I don' need no time, no su- gar an' spice</i></p>
<p><i>just give that thing, yo' beans an' rice</i></p>

Text 2:

With your sa- tin robe and your pork- pie hat

Who would say you can dance like that?

With your shi- ny rings and your lea- ther shoes

Who would say you ain't heard the news?

Section Three: Cultural and historical perspectives

17.5% (60 Marks)

This section has **three (3)** parts.

Part A: Unseen analysis. Answer **one** question.

Part B: Short response. Answer **one** question from your chosen area of study.

Part C: Extended response. Answer **one** question, referring to a different area of study from that used in Part B.

Write your answers in the spaces provided.

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Suggested working time for this section is 60 minutes.

Part A: Unseen analysis**5% (20 Marks)**

Answer all of Part A, question 12.

Question 12**(20 marks)**

Listen to Track 9

Refer to extract 8 (page 22 of the Score booklet)

- (a) What term is used to describe what happens at the end of the head (the first statement of the melody) and before the soloists start to improvise? (1 mark)

- (b) What is the term used to describe the unaccompanied bars at the start of the first improvised solo? (1 mark)

- (c) How many choruses occur in the saxophone solo? (1 mark)

- (d) What is the term commonly used to describe the chord progression in the last two bars of the score? (1 mark)

- (e) There is a motif in the score that occurs three times as a sequence. Provide the bar numbers for each of the **three** sequences. (3 marks)

Sequence one: _____

Sequence two: _____

Sequence three: _____

See next page

(f) Outline the form of the tune using letter names. (1 mark)

(g) State the instrumentation used in the piece. (3 marks)

(h) Describe two approaches used by the soloist on this recording that display characteristics of Jazz improvisation. (2 marks)

(i) Describe how each of the following parts of the drum kit are being performed and the role each part contributes to this piece. (4 marks)

Bass drum

Hi hat

Ride cymbal

Tom-toms

(j) How many bars are in the introduction of this piece? (1 mark)

(k) (i) Describe what the band does after the piano solo. (1 mark)

(ii) What final section, normally occurring in a tune of this type, is missing after the piano solo? (1 mark)

This space has been left blank intentionally

Part B: Short response**5% (20 Marks)**

There are **twelve (12)** questions in Part B. Answer **one (1)** question. Place a tick (✓) next to your area of study in the table below and then turn to the relevant page numbers to complete your chosen question.

(✓)	Area of study	Question number	Pages in this booklet
	Pre-Jazz/New Orleans	13	26–27
	Blues	14	28–29
	Chicago/Harlem/Kansas City	15	30–31
	Be Bop/Cool School	16	32–33
	Combo	17	34–35
	Big Band	18	36–37
	Swing	19	38–40
	Vocal	20	42–43
	Contemporary trends	21	44–45
	Latin and Fusion	22	46–47
	Avant-Garde/Free	23	48–49
	Modal	24	50–51

Question 13: Pre-Jazz/New Orleans

(20 marks)



Listen to Track 10

Library of Congress: 'Possum was an Evil Thing', *Negro Work Songs and Calls*

Note: there is no written score extract for this question.

(a) What is the story being told in this work song? (1 mark)

(b) (i) When did *Negro Work Songs and Calls* originate and what were they based on? (2 marks)

(ii) Outline **two** reasons why these work songs and calls were developed. (2 marks)

One: _____

Two: _____

(c) How were these songs and calls used to assist slaves fleeing for freedom? (1 mark)

(d) Outline **four** ways to describe how these songs and calls influenced the music of New Orleans and early Jazz styles. (4 marks)

One: _____

Two: _____

Three: _____

Four: _____

- (e) Describe the subject matter of **two** common work songs. (2 marks)

Subject matter one: _____

Subject matter two: _____

- (f) (i) Explain why the use of drums in *Negro Work Songs and Calls* were banned by most states in the USA. (1 mark)

- (ii) Describe how the African American workers managed to get around this ban. (1 mark)

- (g) Describe **four** ways in which white people reacted to black musical performances at this time. (4 marks)

One: _____

Two: _____

Three: _____

Four: _____

- (h) Name **two** types of slave music common in the 18th and 19th centuries. (2 marks)

One: _____

Two: _____

Turn to page 52 to complete Part C

Question 14: Blues/Combo/Modal

(20 marks)

Refer to Extract 9 (pages 23–25 of the Score booklet): Miles Davis’s *All Blues*

- (a) Describe **two** important differences between a standard 12 bar blues progression and the 12 bar blues progression used in this piece. (2 marks)

One: _____

Two: _____

- (b) (i) Name the pianist who influenced Miles Davis in the musical planning for this piece. (1 mark)

- (ii) Name **two** musical elements demonstrated by this pianist that were different from other pianists of the time. (2 marks)

One: _____

Two: _____

- (c) Outline **two** characteristics of the genre known as 'Cool School' or 'Cool Jazz'. (2 marks)

One: _____

Two: _____

- (d) (i) Other styles of the 1950s were generally known as 'Hot Jazz'. Outline **two** characteristics of 'Hot Jazz' that describe how it differs from 'Cool Jazz'. (2 marks)

One: _____

Two: _____

- (ii) From the perspective of the audience, give **two** reasons to explain why 'Cool Jazz' was a popular alternative to other Jazz styles of the 1950s. (2 marks)

One: _____

Two: _____

- (e) Name one other song from the album 'Kind of Blue'. (1 mark)

- (f) Name the **two** highly influential saxophonists who played on this recording. (2 marks)

One: _____

Two: _____

- (g) The recording of *All Blues* on the album 'Kind of Blue' was seminal in the spread of Modal compositions and improvisation. List **two** Jazz composers who were directly influenced by this work and name one of their compositions. (4 marks)

(i) Composer: _____

Name of composition: _____

(ii) Composer: _____

Name of composition: _____

- (h) Name **two** Jazz trumpet contemporaries of Miles Davis in the 1950s. (2 marks)

One: _____

Two: _____

Turn to page 52 to complete Part C

See next page

Question 15: Chicago/Harlem/Kansas City

(20 marks)

Refer to Extract 10 (page 26 of the Score booklet): Lester Young's *Lester Leaps In*

- (a) (i) Outline the form of this composition using letter names. (1 mark)

- (ii) State the common name for the chord progression used as the basis of this piece. (1 mark)

- (b) With reference to the given score, describe **three** main characteristics of Lester Young's solo on this extract. (3 marks)

One: _____

Two: _____

Three: _____

- (c) (i) Where was Lester Young based when he started performing with The Count Basie Orchestra? (1 mark)

- (ii) List **four** main musical characteristics of the style of Jazz associated with this region. (4 marks)

One: _____

Two: _____

Three: _____

Four: _____

- (d) Name **two** other compositions made famous by The Count Basie Orchestra. (2 marks)

One: _____

Two: _____

- (e) Describe the type of root movement and name the mode that Lester Young uses in his improvisation during the bridge section. (2 marks)

Root movement: _____

Name of mode: _____

(f) Describe **four** main musical developments of the Swing era. (4 marks)

One: _____

Two: _____

Three: _____

Four: _____

(g) Name **two** Jazz saxophone contemporaries of Lester Young from the 1930s. (2 marks)

One: _____

Two: _____

Turn to page 52 to complete Part C

Question 16: Be Bop/Cool School

(20 marks)

Refer to Extract 11 (pages 27–29 of the Score booklet): Dave Brubeck's *Take Five*

- (a) Outline the form of this composition, including the number of bars per section. (2 marks)

Form: _____

Number of bars per section: _____

- (b) (i) What is the main difference harmonically between the head of this tune and the solo section? (2 marks)

Solo: _____

Head: _____

- (ii) Name the term used to describe this type of improvisation. (1 mark)

- (c) Outline **two** characteristics of the genre known as 'Cool School' or 'Cool Jazz'. (2 marks)

One: _____

Two: _____

- (d) (i) Other styles of the 1950s were generally known as 'Hot Jazz'. Outline **two** characteristics of 'Hot Jazz' that describe how it differs from 'Cool Jazz'. (2 marks)

One: _____

Two: _____

- (ii) From the perspective of the audience, give **two** reasons to explain why 'Cool Jazz' was a popular alternative to other Jazz styles of the 1950s. (2 marks)
- One: _____

- Two: _____

- (e) Dave Brubeck and Paul Desmond are two performers in this ensemble. Name the **two** other members of the Dave Brubeck Quartet who performed on the seminal album 'Time Out'. (2 marks)
- One: _____
- Two: _____
- (f) This piece is in 5/4. Describe how the bar is divided rhythmically. (1 mark)
- _____

- (g) List **two** characteristics of Dave Brubeck's music from this era. (2 marks)
- One: _____
- Two: _____
- (h) Name **two** Jazz piano contemporaries of Dave Brubeck in the 1950s. (2 marks)
- One: _____
- Two: _____
- (i) Describe the impact of the 'Time Out' album since its release in 1959. (2 marks)
- _____

Turn to page 52 to complete Part C

See next page

Question 17: Combo

(20 marks)

Refer to Extract 9 (pages 23–25 of the Score booklet): Miles Davis’s *All Blues*

- (a) Describe **two** important differences between a standard 12 bar blues progression and the 12 bar blues progression used in this piece. (2 marks)

One: _____

Two: _____

- (b) (i) Name the pianist who influenced Miles Davis in the musical planning for this piece. (1 mark)

- (ii) Name **two** musical elements demonstrated by this pianist that were different from other pianists of the time. (2 marks)

One: _____

Two: _____

- (c) Outline **two** characteristics of the genre known as 'Cool School' or 'Cool Jazz'. (2 marks)

One: _____

Two: _____

- (d) (i) Other styles of the 1950s were generally known as 'Hot Jazz'. Outline **two** characteristics of 'Hot Jazz' that describe how it differs from 'Cool Jazz'. (2 marks)

One: _____

Two: _____

- (ii) From the perspective of the audience, give **two** reasons to explain why 'Cool Jazz' was a popular alternative to other Jazz styles of the 1950s. (2 marks)

One: _____

Two: _____

- (e) Name **one** other song from the album 'Kind of Blue'. (1 mark)

- (f) Name **two** highly influential saxophonists who played on this recording. (2 marks)

One: _____

Two: _____

- (g) The recording of *All Blues* on the album 'Kind of Blue' was seminal in the spread of Modal compositions and improvisation. List **two** Jazz composers who were directly influenced by this work and name one of their compositions. (4 marks)

(i) Composer: _____

Name of composition: _____

(ii) Composer: _____

Name of composition: _____

- (h) Name **two** Jazz trumpet contemporaries of Miles Davis from the 1950s. (2 marks)

One: _____

Two: _____

Question 18: Big Band

(20 marks)

Refer to Extract 12 (pages 30–31 of the Score booklet): Thad Jones's *Us*

- (a) Name **two** significant leaders of the big band era of the 1930s and 1940s. (2 marks)

One: _____

Two: _____

- (b) List **four** important musical elements that illustrate the difference between the swing bands of the 1920s and the big bands of the 1940s. (4 marks)

One: _____

Two: _____

Three: _____

Four: _____

- (c) Which instrument was introduced into the Thad Jones era of big bands? (1 mark)

- (d) Name the principal instrument played by Thad Jones. (1 mark)

- (e) (i) The term 'big band' is mostly associated with which style of Jazz? (1 mark)

- (ii) What element of Jazz separated big bands from the terms 'hot band' and 'swing band'? (1 mark)

- (f) What is the form of the whole work from which this extract is taken? (1 mark)

- (g) How would a guitarist perform the 'diamond head note' in the guitar part in bars 3 and 20? (1 mark)

(h) (i) Identify **one** unusual feature about the music in bars 11–19. (1 mark)

(ii) This section has been called a ‘brass chorale’. What does the ‘brass chorale’ suggest about this section and what musical style might have influenced it? (2 marks)

(i) Name the notes of these chords in score order as they appear in bar 20. (2 marks)

(i) A⁰⁷ _____

(ii) B^b _____

(j) Explain how the following musical symbols should be interpreted. (3 marks)

(i) Bar 3:



(ii) Bar 4:

col 2nd ten: _____

(iii) Bar 18:



Turn to page 52 to complete Part C

Question 19: Swing

(20 marks)

Refer to Extract 13 (page 32 of the Score booklet): Duke Ellington's *Satin Doll*

- (a) Ellington, Johnny Mercer and Billy Strayhorn are credited with joint composition of this piece. Discuss the contribution made by each. (2 marks)

- (b) Many of Ellington's early pieces were limited to three minutes in length. Why was this? (1 mark)

- (c) Name **two** significant leaders of the swing band era during the 1930s and 1940s other than Ellington. (2 marks)

One: _____

Two: _____

- (d) List **three** important musical elements that illustrate the difference between the combos of the 1920s and the swing bands of the 1930s and 1940s. (3 marks)

One: _____

Two: _____

Three: _____

(e) (i) What was the role of the bass player in most early swing bands? (1 mark)

(ii) Explain the difference between a two beat style and a walking beat style. (1 mark)

(f) Define 'Swing Jazz' using the following headings. (3 marks)

Rhythm: _____

Group sound: _____

Melody: _____

(g) (i) Identify the form of the piece from which the extract is taken. (1 mark)

(ii) Describe the difference between section A and section B. Refer to the extract provided to support your answer. (1 mark)

(h) (i) Explain what is meant in Jazz by the term 'turn around'? (1 mark)

(ii) Locate a 'turn around' in this piece. Use bar numbers and chord names to identify your answer. (1 mark)

- (i) Describe the term 'chord voicing' in Jazz and the various effects this has in a Jazz piece. (1 mark)

- (j) (i) Define the term 'guide tone'. (1 mark)

- (ii) What are the guide tones for D⁻⁷ chord? (1 mark)

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See next page

Question 20: Vocal

(20 marks)

Refer to Extract 14 (pages 33–35 of the Score booklet): Kurt Weill/Bertolt Brecht’s *Mack the Knife*

- (a) The song *Mack the Knife* is taken from an opera. Name the opera and the original text on which it was based. (2 marks)

- (b) Who was ‘Mack the Knife’? (1 mark)

- (c) The collaboration of Kurt Weill and Bertolt Brecht produced successful theatre works in Germany. Outline **two** features of music in the 1930s that influenced their works. (2 marks)

One: _____

Two: _____

- (d) Give **two** ways in which Louis Armstrong’s delivery of this song contributed to the development of the Jazz singing style. (2 marks)

One: _____

Two: _____

- (e) Comment on how the form is used in this song. (2 marks)

- (f) State **four** ways in which the vocal setting and compositional style of this song depicts the seedy, criminal side of London during the time of Queen Victoria. (4 marks)

One: _____

Two: _____

Three: _____

Four: _____

- (g) (i) Who were Sukey Tawdry, Jenny Diver, Polly Peachum and Lucy Brown? (1 mark)

- (ii) Outline **three** ways in which the composer achieves a climax in the music. (3 marks)

One: _____

Two: _____

Three: _____

- (h) Name another song made famous by Armstrong. (1 mark)

- (i) Name **two** other Jazz vocalists who were contemporaries of Armstrong. (2 marks)

One: _____

Two: _____

Turn to page 52 to complete Part C

See next page

Question 21: Contemporary trends

(20 marks)

Refer to Extract 15 (pages 36–37 of the Score booklet): Keith Jarrett's *The Köln Concert*

- (a) Give **two** reasons why this recording was so significant when it was produced in 1975? (2 marks)

One: _____

Two: _____

- (b) (i) Where was the recording made? (1 mark)

- (ii) Why was this significant and appropriate? (1 mark)

- (c) Name **four** stylistic musical influences on Jarrett's musical style. (2 marks)

One: _____ Three: _____

Two: _____ Four: _____

- (d) (i) Which section of the work is represented in this extract? (1 mark)

- (ii) What is the key centre and tonality of the section from which this extract is taken? (1 mark)

- (e) Complete the following table, outlining the key centre and tonality for each section of the entire score. (3 marks)

Section	Key centre	Tonality i.e. major/minor/Dorian/Phrygian etc.
Part II a		
Part II b		
Part III		

- (f) Give **two** ways to describe Jarrett’s approach to improvisation, using evidence from the score to support your answer. (4 marks)

One: _____

Two: _____

- (g) As a young artist, Jarrett played as a sideman with several famous Jazz musicians. Name two of these performers and the instruments they played. (2 marks)

Performer	Instrument

- (h) During the 1970s, Jarrett played with the American Quartet. Outline one feature of their unique and recognisable sound. (1 mark)

- (i) Name **two** other solo albums by Jarrett. (2 marks)

One: _____

Two: _____

Turn to page 52 to complete Part C

See next page

Question 22: Latin and fusion

(20 marks)

Refer to Extract 16 (pages 38–39 of the Score booklet): Antonio Carlos Jobim's *The Girl from Ipanema*

(a) Complete this sentence:

Latin Jazz combines rhythms from _____

with _____ harmonies

and features _____ instruments. (3 marks)

(b) (i) Which dance style is associated with this piece of music? (1 mark)

(ii) Describe **two** musical attributes that illustrate how this is different from the samba. (2 marks)

One: _____

Two: _____

(c) Describe **two** features that identify Latin Jazz and separate it from most other Jazz forms. (2 marks)

One: _____

Two: _____

(d) (i) Outline the form of this piece. (1 mark)

(ii) What is unusual about the form of *The Girl from Ipanema*? (1 mark)

- (e) Using the following headings, describe how the B section of this piece differs from the A section. (3 marks)

Harmony: _____

Mood: _____

Rhythm: _____

- (f) (i) Examine the bass line. What name is given to this specific bass pattern? (1 mark)

- (ii) What characterises this type of bass line? (1 mark)

- (g) Explain the meaning of the following terms that appear in bar 1 of the score extract provided. (3 marks)

col trombone 3: _____

Rim knock: _____

H.H.: _____

- (h) Name **two** prominent American Jazz performers who are credited with promoting the Bossa Nova Jazz idiom. (2 marks)

One: _____

Two: _____

Turn to page 52 to complete Part C

See next page

Question 23: Avant-Garde/Free

(20 marks)



Listen to Track 11

Ornette Coleman's *Free Jazz*

Note: there is no written score extract for this question.

- (a) In what year was the album released? (1 mark)

- (b) The title of the album became the label for a new style of Jazz. List **two** characteristics of Free Jazz. (2 marks)

One: _____

Two: _____

- (c) What is unusual about the length of the pieces on this album? (1 mark)

- (d) The original album cover showed a painting by Jackson Pollock. Name the painting style and outline **two** ways in which this choice of artwork was appropriate for use as a cover, explaining its connection with the music. (3 marks)

Painting style: _____

One: _____

Two: _____

- (e) Name two of the artists performing with Coleman on this album and state the instrument(s) they play. (4 marks)

Artist	Instrument

- (f) The recording of this album affects the way in which the listener experiences the sound. What is unusual about the recording of this album? (1 mark)

- (g) Name **two** other Jazz artists who were influenced by this album. (2 marks)

One: _____

Two: _____

- (h) Name **two** other important albums by Coleman. (2 marks)

One: _____

Two: _____

- (i) Explain the term 'Collective Improvisation'. (1 mark)

- (j) Coleman developed an individual approach to the use of melody, rhythm and harmony in his music. Give the term he used to describe this philosophy and provide **two** features of this approach. (3 marks)

Musical philosophy: _____

Feature one: _____

Feature two: _____

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Question 24: Modal

(20 marks)

Refer to Extract 9 (pages 23–25 of the Score booklet): Miles Davis’s *All Blues*

- (a) Describe **two** important differences between a standard 12 bar blues progression and the 12 bar blues progression used in this piece. (2 marks)

One: _____

Two: _____

- (b) (i) Name the pianist who influenced Miles Davis in the musical planning for this piece. (1 mark)

- (ii) Name **two** musical elements demonstrated by this pianist that were different from other pianists of the time. (2 marks)

One: _____

Two: _____

- (c) Outline **two** characteristics of the genre known as 'Cool School' or 'Cool Jazz'. (2 marks)

One: _____

Two: _____

- (d) (i) Other styles of the 1950s were generally known as 'Hot Jazz'. Outline **two** characteristics of 'Hot Jazz' that describe how it differs from 'Cool Jazz'. (2 marks)

One: _____

Two: _____

- (ii) From the perspective of the audience, give **two** reasons to explain why 'Cool Jazz' was a popular alternative to other Jazz styles of the 1950s. (2 marks)

One: _____

Two: _____

- (e) Name **one** other song from the album 'Kind of Blue'. (1 mark)

- (f) Name **two** highly influential saxophonists who played on this recording. (2 marks)

One: _____

Two: _____

- (g) The recording of *All Blues* on the album 'Kind of Blue' was seminal in the spread of Modal compositions and improvisation. List **two** Jazz composers who were directly influenced by this work and name one of their compositions. (4 marks)

(i) Composer: _____

Name of composition: _____

(ii) Composer: _____

Name of composition: _____

- (h) Name **two** Jazz trumpet contemporaries of Miles Davis from the 1950s. (2 marks)

One: _____

Two: _____

Part C: Extended response**7.5% (20 Marks)**

There are **two (2)** questions in Part C. Answer **one (1)** question.

Your answer should be at least one page in length and can take the form of a conventional essay and/or include lists, tables and diagrams appropriate to the question. You must answer this question referring to a different area of study from that used in Part B.

Question 25**(20 marks)**

Discuss how changes to musical instruments have contributed to the development of a genre or musical style. Refer to at least one designated work and its composer to support your response. Examine the role of instrumentation and orchestration/arranging in the work and its contribution to the development of the genre.

In your response, you must address the following:

- the role of instrumentation and orchestration in the development of a genre or musical style
- the characteristic features and use of instrumentation/orchestration/arrangement associated with a composer/arranger/performer/artist
- at least four elements of music (melody, harmony, rhythm, texture, dynamics).

or

Question 26**(20 marks)**

'Every musical work combines the influence of a musical tradition with originality. Some features of the work could be identified as generic features, following traditional practices associated with a particular genre or style, whilst other features could be identified as original.'

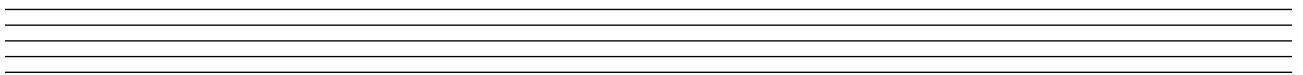
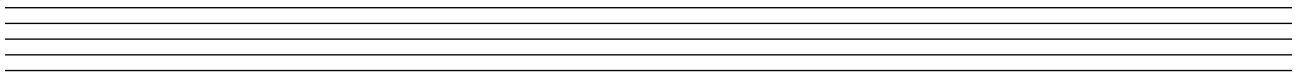
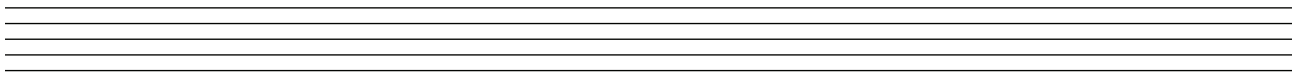
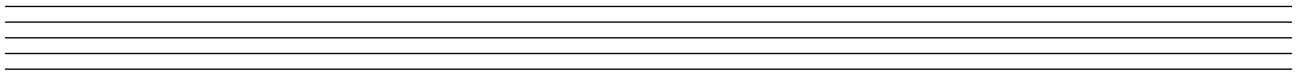
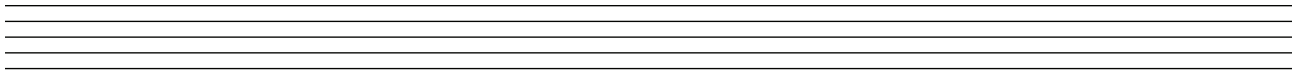
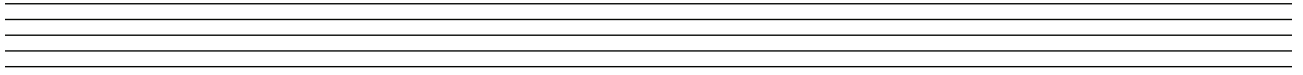
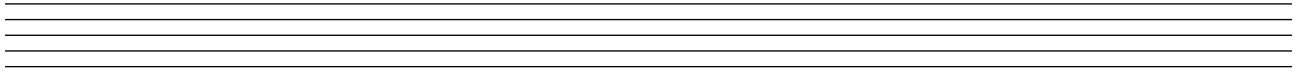
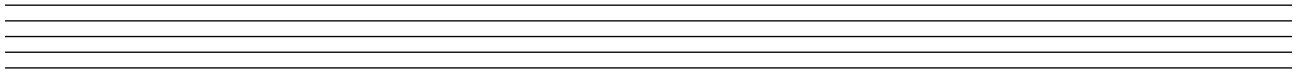
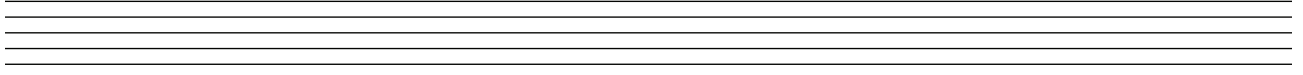
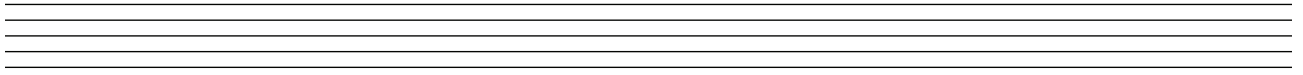
Discuss the balance of tradition and originality, referring to at least one designated work and its composer to support your answer.

In your response, you must address the following:

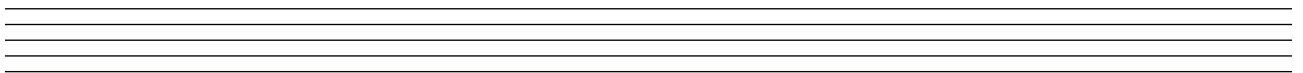
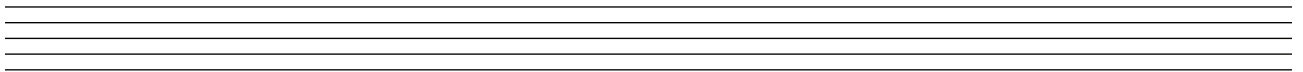
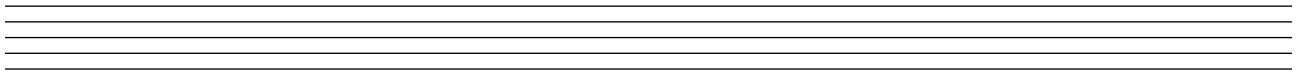
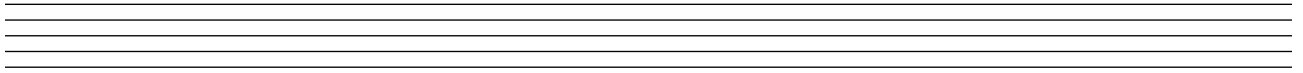
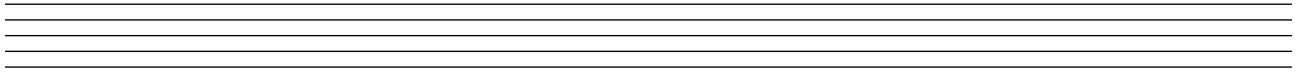
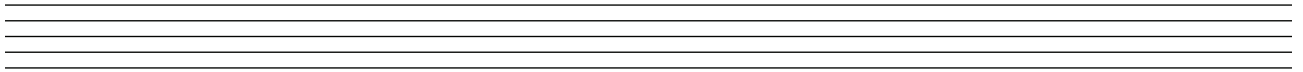
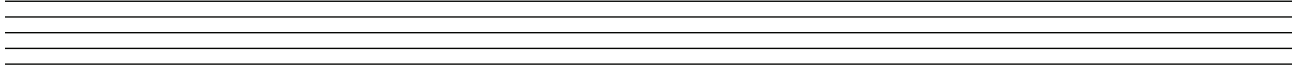
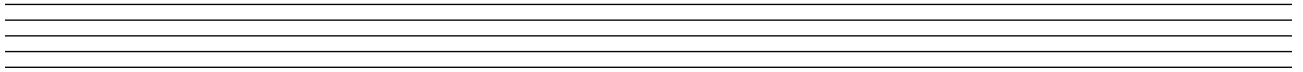
- the use of at least **four** elements of music (melody, harmony, rhythm, texture and dynamics)
- the influence of the social/political/cultural climate
- the impact of other art forms (such as architecture, literature, painting or sculpture)
- the contribution of the composer/arranger/artist/performer.

End of questions

Working manuscript - will not be marked



Working manuscript - will not be marked



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