



# Western Australian Certificate of Education Examination, 2012

## Question/Answer Booklet

### MUSIC JAZZ Stage 3

Please place your student identification label in this box

Student Number: In figures

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In words

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### 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

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 tape/fluid, 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 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 exam
Section One: Aural and analysis	8	8	45	54	17.5
Section Two: Music skills	4	4	45	45	15
Section Three: Cultural and historical analysis	1	1	60	20	5
Part A: Analysis					
Part B: Short response	1	1		20	6
Part C: Extended response	2	1		20	6.5
<b>Total</b>					<b>50</b>

## Instructions to candidates

- The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2012*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer Booklet.
- Section Three comprises of three Parts:  
Part A: contains one unfamiliar score.  
Part B: contains one familiar score for the compulsory genre.  
Part C: requires you to respond to one question making reference to a different genre to that used in Part B. You cannot refer to the compulsory genre. If the response uses the same genre as Part B, a 25% penalty will be applied.
- You must be careful to confine your responses to the specific questions asked and to follow any instructions that are specific to a particular question.
- You may use the reading time to familiarise yourself with the operation of the personal listening device (PLD) and to check that all tracks required are accessible.
- 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.
  - 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.
- The Music Score Booklet is **not** handed in with your Question/Answer Booklet.

**See next page**

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Section One: Aural and analysis

17.5% (54 Marks)

This section has **eight (8)** 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.

- 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.

Suggested working time: 45 minutes.

Question 1: Interval recognition

(4 marks)



(a) Melodic interval recognition

(2 marks)

The melody provided below has notes missing. Identify each of the intervals indicated by the brackets (i) and (ii). Write your answers on the lines below, not on the staff.

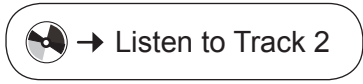
*Prior to the commencement of this extract, four crotchet beats will be heard.*

(i) \_\_\_\_\_

(ii) \_\_\_\_\_

(b) Harmonic interval recognition

(2 marks)



Identify the interval between the **two (2)** notes indicated by the arrows. Place a tick (✓) next to the correct answers in the tables provided below. The rhythm of the melodic excerpt is provided.

*Prior to the commencement of this extract, one bar containing the tonic triad will be played and a second bar with four beats will be heard.*

(i) Indicate your answer by placing a tick (✓) beside one of the following options.

(✓)	
	Major 3rd
	Minor 3rd
	Major 6th
	Minor 6th
	Minor 7th
	Perfect 4th
	Perfect 5th
	Perfect 8ve

(ii) Indicate your answer by placing a tick (✓) beside one of the following options.

(✓)	
	Major 3rd
	Minor 3rd
	Major 6th
	Minor 6th
	Minor 7th
	Perfect 4th
	Perfect 5th
	Perfect 8ve

## Question 2: Rhythmic dictation

(10 marks)

Insert the bar lines, rhythm and ties (where appropriate) to the pitches given. There are **six (6)** bars in total. The rhythm of the anacrusis has already been completed.



Track 3 will play the dictation as follows, with a 20 second break between each:

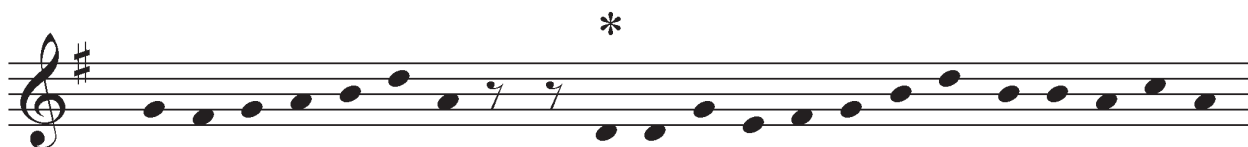
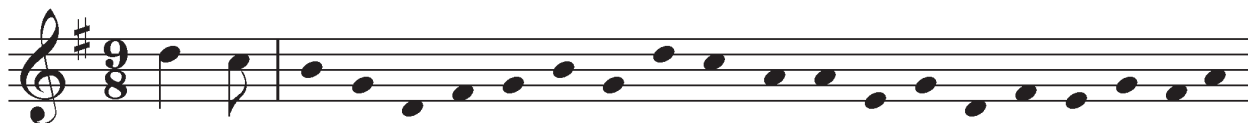
- the entire dictation played once
- the first phrase played twice
- the second phrase played twice
- the entire dictation played twice.

or



Track 4 will play the rhythmic dictation in its entirety.

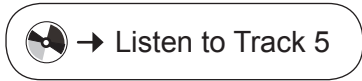
*Prior to the commencement of this extract, one bar containing the tonic triad will be played and a second bar with six quaver pulses will be heard.*



Note: \* Indicates the start of the second phrase.

Question 3: Recognition of tonality

(5 marks)



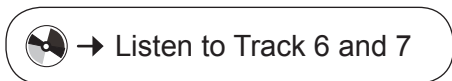
- (a) The following excerpt has a modulation as indicated by the bracket [a]. The melody is provided for the first bar and the rhythm only for the last two bars. (1 mark)

The musical notation is on a treble clef staff in 4/4 time. The first bar contains a melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). The second bar contains a melody: B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter). The third bar contains a melody: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). The fourth bar contains a melody: A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter). The fifth bar contains a melody: D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter). The sixth bar contains a melody: G2 (quarter), F2 (quarter), E2 (quarter), D2 (quarter). The seventh bar contains a melody: C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter). The eighth bar contains a melody: F1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter). A bracket labeled [a] spans the last two bars.

Indicate your answer by placing a tick (✓) beside **one (1)** of the following options.

(✓)	
	to the relative Major
	to the relative minor
	to the dominant

Recognition of scale or mode



- (b) Identify the prevailing scale or mode for each track, selecting from the list below. (4 marks)

- Major
- Pentatonic
- Harmonic minor
- Chromatic
- Aeolian/Natural Minor
- Dorian
- Mixolydian

*Prior to the commencement of Track 6, one bar containing the tonic triad will be played.*

Track 6: \_\_\_\_\_

Track 7: \_\_\_\_\_

## Question 4: Melodic dictation

(12 marks)

Complete the following melodic dictation. You will need to provide the pitches and the rhythms for all **eight (8)** bars. Some bars contain rests. The start of bar one and the first note of the second stave have been provided.



Track 8 will play the dictation as follows, with a 20 second break between each:

- the entire dictation played once
- the first four bars played twice
- the second four bars played twice
- the entire dictation played twice.

or



Track 9 will play the melodic dictation in its entirety.

*Prior to the commencement of this extract, one bar containing the tonic triad and a second bar containing four beats will be heard.*





## Question 5: Harmonic/chord progressions

(6 marks)



Complete the following chord analysis. Identify the **six (6)** chords indicated using Roman numerals or chord names.

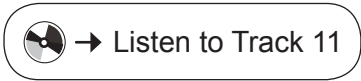
*Prior to the commencement of this extract, one bar containing the tonic triad will be played and a second bar containing four beats will be heard.*

For copyright reasons this score cannot be reproduced in the online version of this document.  
Source details are provided in the acknowledgements below.

Joel, B. (1993). *River of dreams* [Bars 1–8]. Played and recorded by examining panel.

Question 6: Skeleton score

(8 marks)



Answer Parts (a) and (b) on the following page.

(a) Complete the melodic dictation for the instrument on the top line in bars 3–5. Write your answers on the score. (3 marks)

(b) Complete the rhythmic dictation for the instrument on the bottom line in bars 15, 18 and 19. (3 marks)

(c) Name the compositional device in bar 23. (1 mark)

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(d) Identify the articulation used in bar 13 in the top instrument. (1 mark)

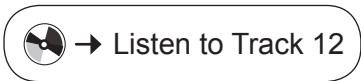
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For copyright reasons this score cannot be reproduced in the online version of this document.  
Source details are provided in the acknowledgements below.

Arnold, M. (1952). *Divertimento for flute, oboe and clarinet, op. 37*. Transcribed, played and recorded by examining panel.

Question 7: Pitch and rhythm discrepancies

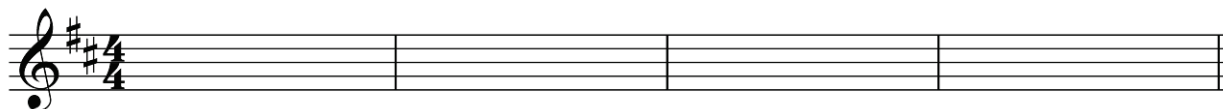
(6 marks)



The following melody is notated incorrectly. There are **three (3)** pitch errors and **three (3)** rhythmic errors. The first bar and the final note are correct.

Rewrite the corrections **only** on the blank staff below.

*Prior to the commencement of this extract, four beats will be heard.*



Question 8: Aural analysis

(3 marks)



(a) Name the instruments playing in this extract. (1 mark)

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---

(b) Name the playing technique used by the accompanying instruments when they first enter. (1 mark)

---

(c) Write a musical term that best describes the use of tempo in this extract. (1 mark)

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End of Section One

See next page

**Section Two: Music skills****15% (45 Marks)**

This section has **four (4)** 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.

- 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: 45 minutes.

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For copyright reasons this score cannot be reproduced in the online version of this document.  
Source details are provided in the acknowledgements below.

Score from: Davis, M. (1988). Four [Sheet music]. In C. Sher & B. Bauer (Eds), *The new real book* (Vol. 1). Petaluma, CA: Sher Music Co., p. 101. (Original work composed 1954).

**Question 9: Visual score analysis**

**(17 marks)**

Examine the extract on the previous page and answer the questions below.

- (a) Identify the key centres labelled with a bracket [a] and [b] on the score. (2 marks)

[a] \_\_\_\_\_

[b] \_\_\_\_\_

- (b) Identify the scale degrees labelled with an arrow at [i] and [ii] on the score. (2 marks)

[i] \_\_\_\_\_

[ii] \_\_\_\_\_

- (c) Identify the intervals labelled with a bracket [x] and [y] on the score. (2 marks)

[x] \_\_\_\_\_

[y] \_\_\_\_\_

- (d) Name the following articulations. (2 marks)

**Fm<sup>7</sup>**



\_\_\_\_\_

**Gm<sup>7</sup>**



\_\_\_\_\_

- (e) Identify the sections using letter names and bar numbers. (2 marks)

Section	Bar number(s)

- (f) List the bar numbers of a sequence. (2 marks)

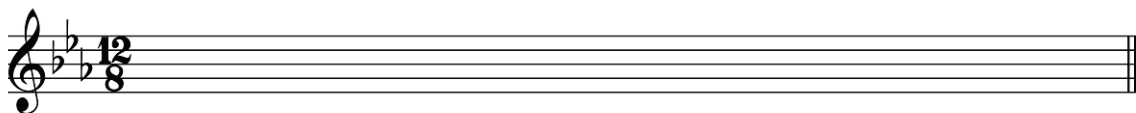
Initial phrase bar numbers: \_\_\_\_\_

Sequence bar numbers: \_\_\_\_\_

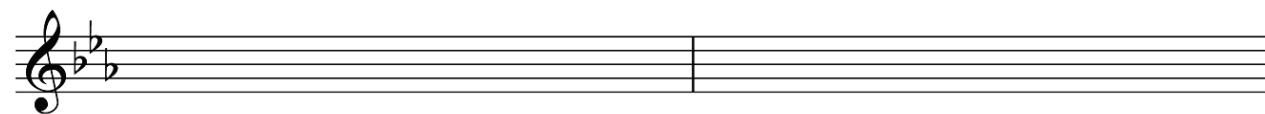
- (g) This excerpt is written in a swing style with the following performance instruction at the top of the score.



Rewrite the following excerpt in a 12/8 time signature. (3 marks)



- (h) Write out the guide tone line for the following excerpt. (2 marks)





Question 10: Transposition

(7 marks)

- (a) Below is a melody for trombone. Select the correct transposed option for clarinet in Bb to sound at the same pitch, by placing a tick (✓) in the appropriate box. (1 mark)

(1)

(2)

(3)

(4)

(b) Transpose the following excerpts for the given instruments so they sound at concert pitch. Provide a key signature for each example. (6 marks)

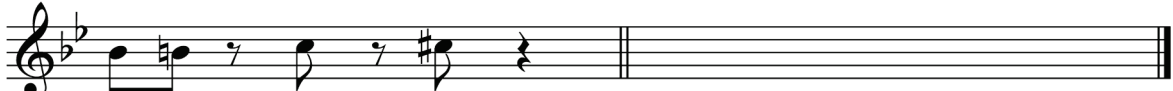
Concert pitch

Bb trumpet



Concert pitch

Alto saxophone



Concert pitch

Piano (treble clef)



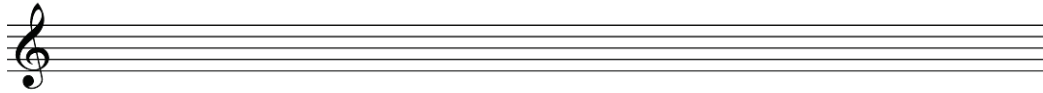
Question 11: Theory

(9 marks)

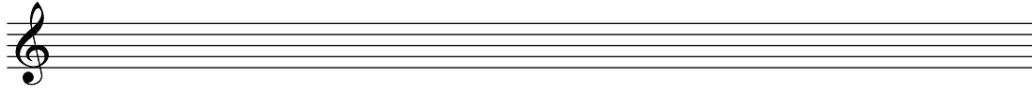
(a) Construct each of the following chords **using accidentals**.

(2 marks)

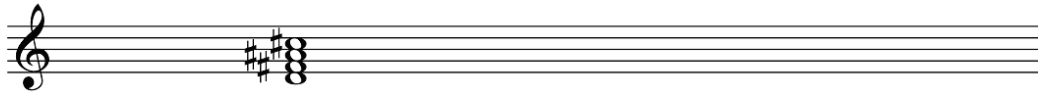
F7<sup>b9</sup>(11)



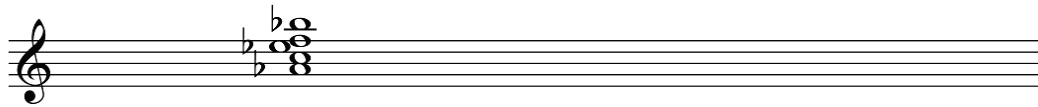
B<sup>b9</sup>(SUS4)



(b) Identify the following chords and write the chord symbol on the line provided. (2 marks)



Chord: \_\_\_\_\_

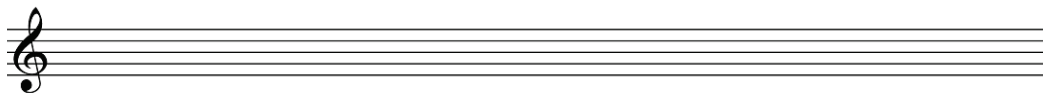


Chord: \_\_\_\_\_

(c) Write the following scale **using accidentals**.

(1 mark)

C# Blues Scale



(d) Identify the following modes or scales.

(2 marks)

(i) \_\_\_\_\_



(ii) \_\_\_\_\_



(e) What is the definition of an altered chord?

(2 marks)

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**See next page**

**Question 12: Melody writing****(12 marks)**

Write a jazz arrangement for tenor saxophone and trombone on the following page. The score is a non-transposing concert pitch score.

- (a) Complete the missing bars of melody for the tenor saxophone.
- (b) Harmonise the tenor saxophone melody by writing a trombone part for the missing bars.
- (c) Use appropriate articulation for the tenor saxophone and trombone.

When writing your jazz arrangement, you must demonstrate the following.

- (i) **Creative melody**  
The melody line fits the given chord structure and uses appropriate guide tones, arpeggios and scales/modes. (4 marks)
- (ii) **Effective accompaniment**  
The harmony line follows the melody and uses appropriate intervals to match the melody and the chord progression. (2 marks)
- (iii) **Range and capability of the instruments**  
Write within the range and technical capability of the instruments. (2 marks)
- (iv) **Stylistically appropriate rhythms and note grouping**  
The melody uses stylistically appropriate rhythms and correct note grouping. (2 marks)
- (v) **Expressive devices**  
The melody and harmony lines use stylistically appropriate articulation. (1 mark)
- (vi) **Score accuracy and presentation**  
Ensure the score is accurately and clearly presented with correct number of beats per bar and correct note grouping. (1 mark)

Tenor Saxophone

Trombone

Dma7 Emi7

Ten. Sax.

Tbn.

F#mi7 B7(b9)

Ten. Sax.

Tbn.

Emi7 G9

Ten. Sax.

Tbn.

Dma7 A7(b9) Dma7

Working manuscript – will not be marked

The page contains 12 blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for a student to write a musical manuscript. The staves are completely empty, with no notes or markings.



Working manuscript – will not be marked

The page contains 15 blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing space for a student to write their musical manuscript. The staves are completely empty, with no notes or markings.

End of Section Two

See next page

**Section Three: Cultural and historical analysis****17.5% (60 Marks)**

This section has **three (3)** parts. You must answer all parts and write your answers in the spaces provided.

Part A: contains one unfamiliar score.

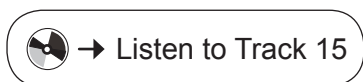
Part B: contains one familiar score for the compulsory genre.

Part C: requires you to respond to one question making reference to a different genre to that used in Part B. You cannot refer to the compulsory genre. If the response uses the same genre as Part B, a 25% penalty will be applied.

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.

- 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: 60 minutes.

**Part A: Analysis****5% (20 marks)****Question 13****(20 Marks)**

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- (a) (i) What is the form of this composition? (1 mark)

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- (ii) What is unusual about where this solo finishes? (1 mark)

---

- (b) Name the key centre between bars 17–20. What is the relationship between this key centre and the key of the excerpt? (2 marks)

Key centre: \_\_\_\_\_

Relationship: \_\_\_\_\_

- (c) Circle **four (4)** musical characteristics evident in this solo. (4 marks)

Chord extensions past the 7th	Ostinato	Harmonic substitutes	Syncopated rhythms
Irregular metres	Variation of the 12 bar blues	Free form	Chordal additions

**See next page**

- (d) Describe **four (4)** rhythmic, melodic and/or harmonic techniques used to create tension and release in this solo. (4 marks)

One: \_\_\_\_\_

\_\_\_\_\_

Two: \_\_\_\_\_

\_\_\_\_\_

Three: \_\_\_\_\_

\_\_\_\_\_

Four: \_\_\_\_\_

\_\_\_\_\_

- (e) What type of chord extensions are outlined in the first **two** beats of bar 55? (1 mark)

\_\_\_\_\_

- (f) Name the term used to describe the C flat in bar 5. (1 mark)

\_\_\_\_\_

- (g) Describe the style of improvisation used from bar 71 until the end of the solo. (1 mark)

\_\_\_\_\_

- (h) What term best describes the rhythm between bars 31–32? (1 mark)

\_\_\_\_\_

- (i) What is used to create the timbral quality of the trumpet heard in the recording at the end of the piano solo. (1 mark)

\_\_\_\_\_

- (j) Describe the left-hand comping in the first **two** choruses of this solo. (1 mark)

\_\_\_\_\_

\_\_\_\_\_

(k) Name the improvisational devices used by the soloist at

(2 marks)

bars 53–56: \_\_\_\_\_

bars 25–26 when compared to bars 27–28: \_\_\_\_\_

## Part B: Short response

6% (20 Marks)

## Question 14

(20 marks)

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Source details are provided in the Jazz acknowledgements.

- (a) List **four (4)** harmonic differences between *Blues for Alice* and a conventional 12 bar blues chord progression. (4 marks)

One: \_\_\_\_\_

Two: \_\_\_\_\_

Three: \_\_\_\_\_

Four: \_\_\_\_\_

- (b) Describe **two (2)** characteristics of Charlie Parker's compositions. (2 marks)

One: \_\_\_\_\_

Two: \_\_\_\_\_

- (c) State the geographical region of the United States of America this composition represents and provide an explanation for your answer. (3 marks)

Geographical region: \_\_\_\_\_

Explanation: \_\_\_\_\_

\_\_\_\_\_

- (d) Name **two (2)** places in this extract where Charlie Parker uses a blues approach to improvising in this solo. (2 marks)

System and bar number(s): \_\_\_\_\_

System and bar number(s): \_\_\_\_\_

- (e) Circle **two (2)** characteristics of Charlie Parker's improvisation style. (2 marks)

Polyphonic	Heavily ornamented	Polyrhythmic	Angular
Swing style	Mellow	Modal	Virtuosic

- (f) List **four (4)** historical and socio economic factors that led to the development of the bebop style of jazz. (4 marks)

One: \_\_\_\_\_

\_\_\_\_\_

Two: \_\_\_\_\_

\_\_\_\_\_

Three: \_\_\_\_\_

\_\_\_\_\_

Four: \_\_\_\_\_

\_\_\_\_\_

- (g) List another **two (2)** compositions by Charlie Parker. (2 marks)

One: \_\_\_\_\_

Two: \_\_\_\_\_

- (h) Name **one (1)** of Charlie Parker's bebop contemporaries. (1 mark)

\_\_\_\_\_

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**Part C: Extended response****6.5% (20 Marks)**

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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** the question by referring to a **different** genre to that used in Part B.

If the response uses the same genre as Part B, a 25% penalty will be applied.

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**Question 15****(20 marks)**

The advancement of a new style within a genre or area of study in music may be the result of talent and hard work by a musician or group of musicians who devise an approach that generates greater interest from an audience.

Discuss the contribution made by **two (2)** composers to the development of an area of study. Outline similarities and differences between them, referring to at least **one (1)** designated work by each composer. Further examples of works by other composers can be referred to in support of your answer.

Your response should include

- details about a specific area of study in music and **two (2)** composers from that area.
- a detailed description of at least **one (1)** designated work by each composer.
- details of similarities and differences between each composer and their work.
- a description of the contributions evident in each piece that may be attributed to the composer.
- correct use of music terminology and reference to at least **four (4)** elements of music.

Note: Do **not** refer to the designated area of study Bebop when answering this question.

or

**Question 16****(20 marks)**

The development of different genres or styles of music have been affected by the application of various degrees of mass communication and/or changing technology.

Select one area of study and discuss how different styles and modes of mass communication and/or changing technology have contributed to the development of that genre or style of music.

Your response should include

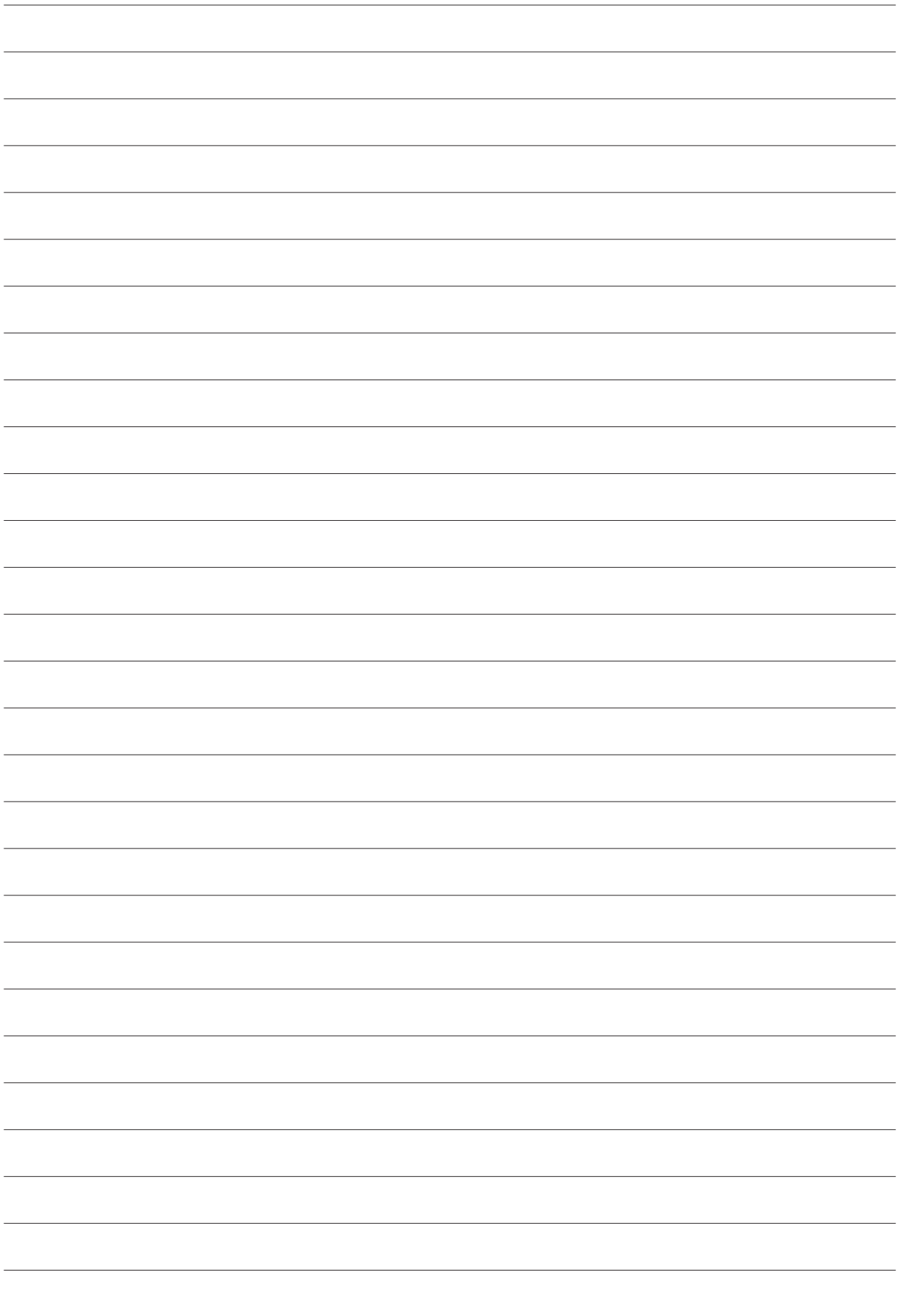
- details about a specific area of study, and at least **two (2)** designated works.
- a description of different styles and modes of mass communication and/or changing technologies and their application to the genre or style of music.
- a considered discussion on how the styles and modes of mass communication and/or changing technologies have affected the music of the selected area of study.
- correct use of music terminology and reference to at least **four (4)** elements of music.

Note: Do **not** refer to the designated area of study Bebop when answering this question.

**End of questions**



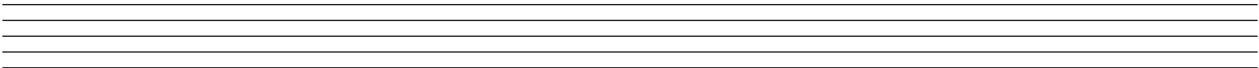
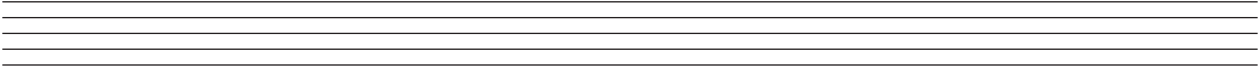
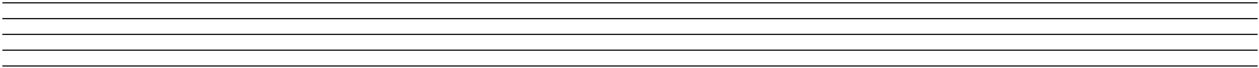
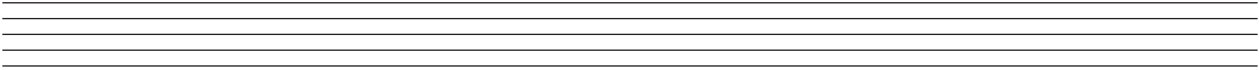
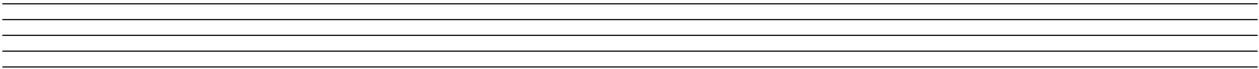
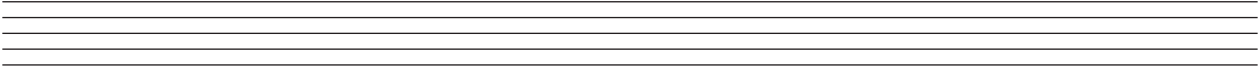
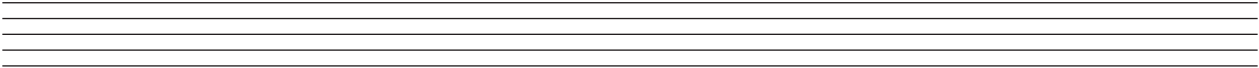
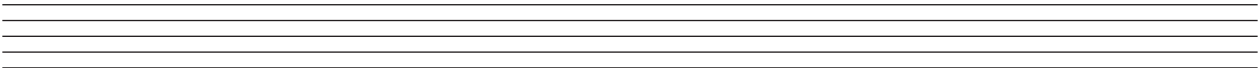
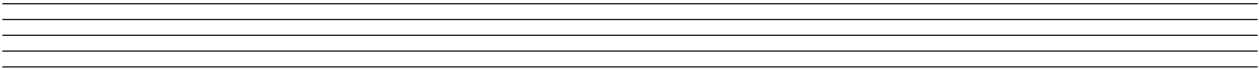
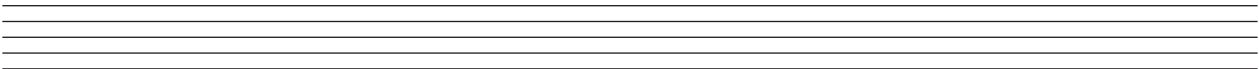




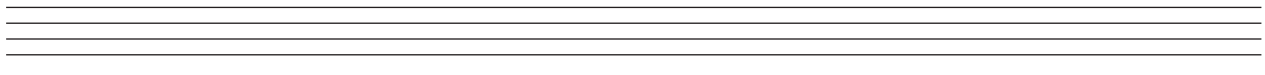
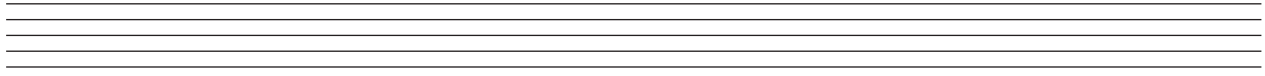
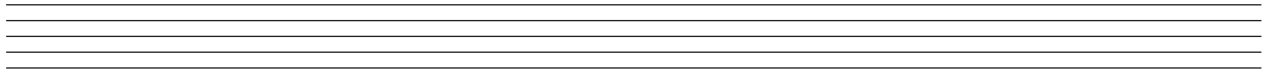
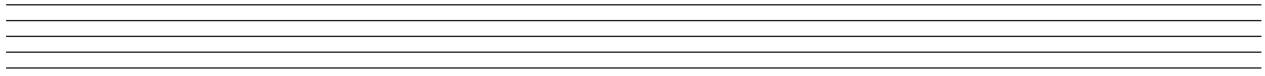
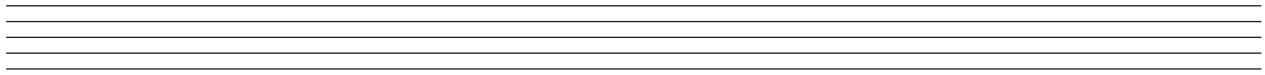
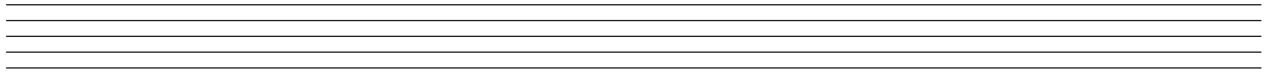
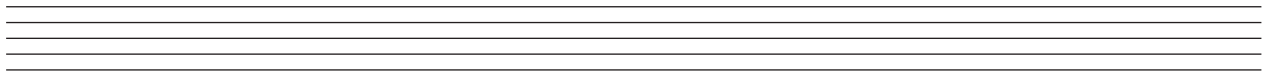
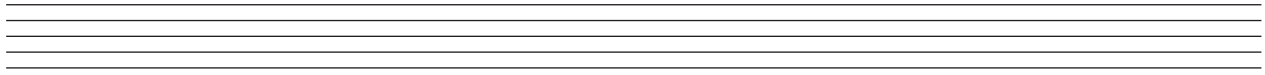
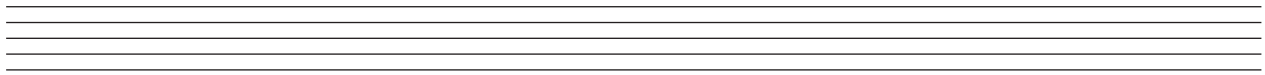
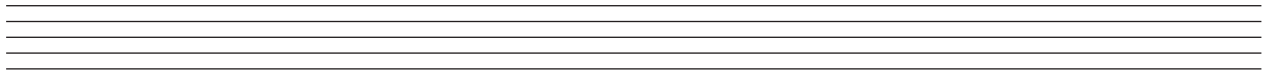
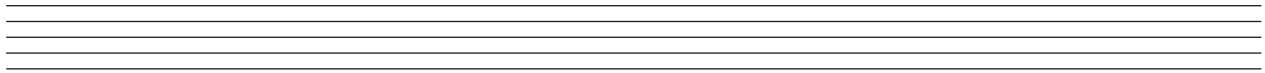




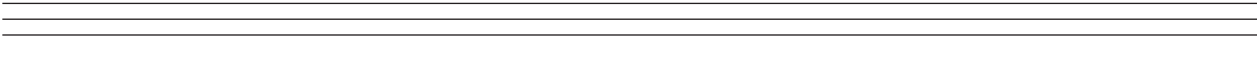
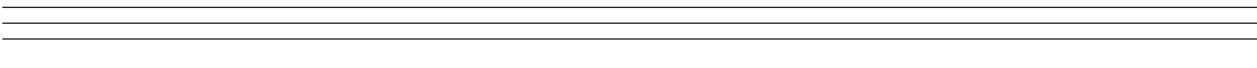
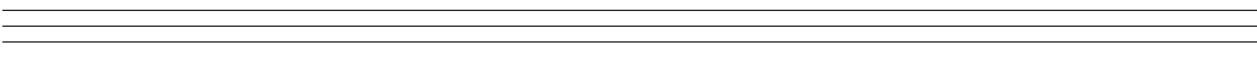
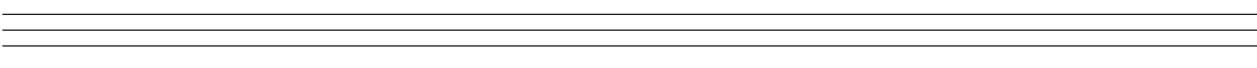
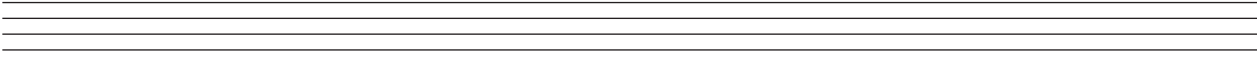
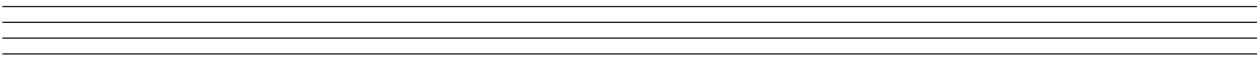
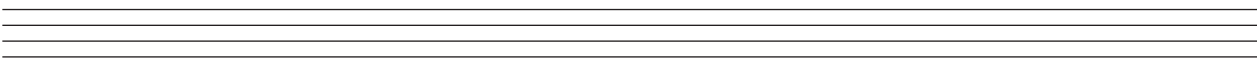
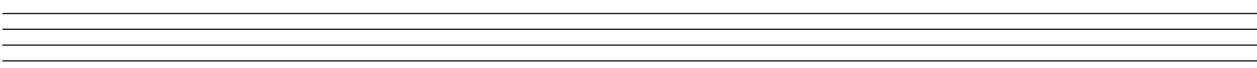
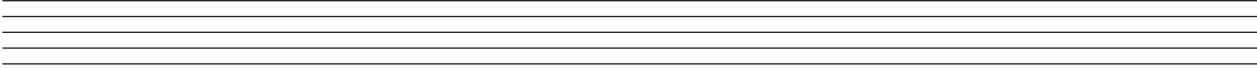
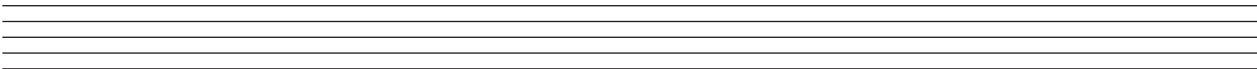
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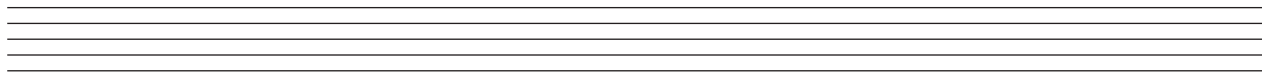
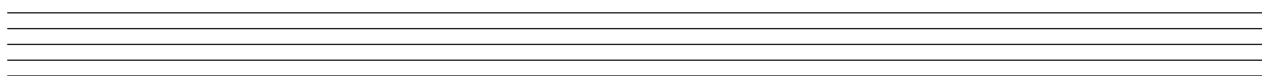
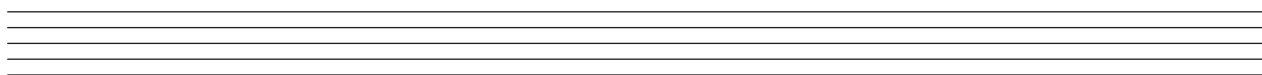
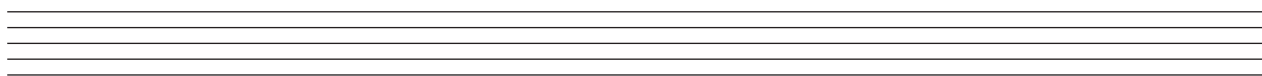
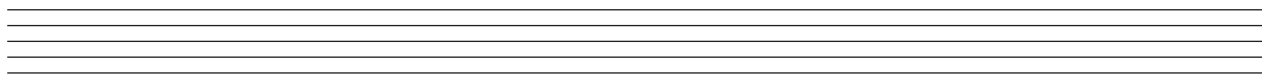
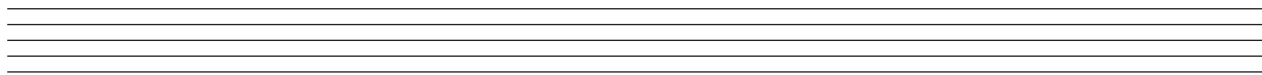
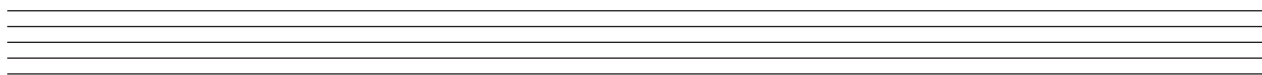
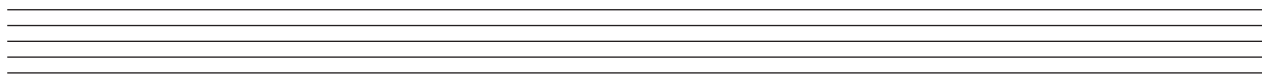
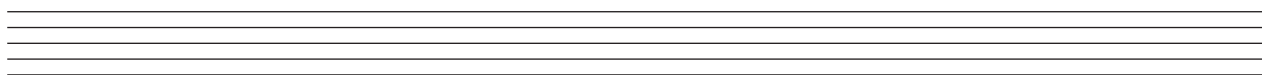
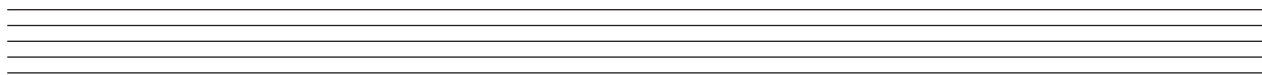
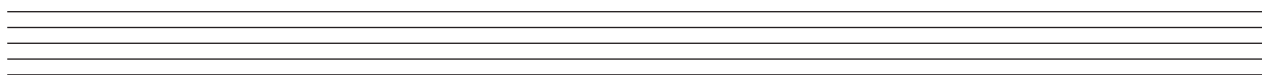
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