



Western Australian Certificate of Education Examination, 2013

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

Time allowed for this paper

Reading time before commencing work: ten minutes
Working time for paper: two and a half hours

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 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 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 WACE Music Jazz Stage 3 examination consists of a written component worth 50 per cent of the total examination score and a practical (performance and/or portfolio) component 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	6	6	45	49	17.5
Section Two: Music skills	4	4	45	40	15
Section Three: Cultural and historical analysis					
Part A: Analysis	1	1	60	20	5
Part B: Short response	1	1		20	6
Part C: Extended response	2	1		20	6.5
				Total	50

Instructions to candidates

- The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2013*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer Booklet.
- Answer the questions according to the following instructions.
Section Three comprises 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 from 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 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

Section One: Aural and analysis

17.5% (49 Marks)

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

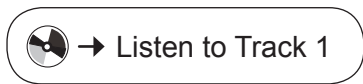
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- Planning: If you use the spare pages for planning, indicate this clearly at the top of the page.
- Continuing an answer: If you need to use the space to continue an answer, indicate in the original answer space where the answer is continued, i.e. give the page number. Fill in the number of the question that you are continuing to answer at the top of the page.

Suggested working time: 45 minutes.

Question 1: Interval recognition

(5 marks)



(a) Melodic interval recognition

(3 marks)

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

Prior to the commencement of this extract, two bars of rhythm will be heard.

The musical staff is in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. The melody consists of two lines of music. The first line has a bracket labeled (i) above a missing interval between two notes. The second line has a bracket labeled (ii) above a missing interval between two notes. The third line has a bracket labeled (iii) above a missing interval between two notes.

- (i) _____
- (ii) _____
- (iii) _____

Question 1 (continued)

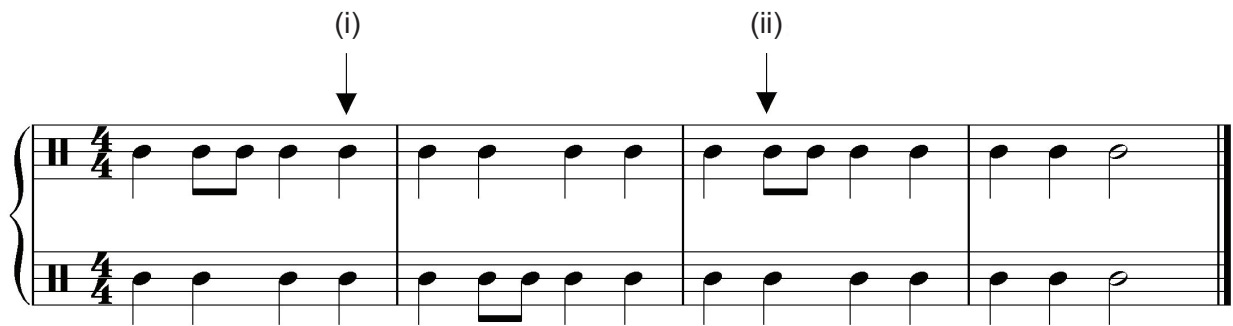


(b) Harmonic interval recognition

(2 marks)

Identify the interval between the **two** notes indicated by the arrows. Write your answer on the lines provided below the score. 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.

A musical score in 4/4 time, consisting of two staves. The melody is in the upper staff. Two arrows point to specific notes: arrow (i) points to the second note of the first bar, and arrow (ii) points to the second note of the third bar. The notes are: (i) G4, (ii) G4.

(i) _____

(ii) _____

Question 2: Rhythmic dictation

(10 marks)

Insert the bar lines, rhythm and ties (where appropriate) to the pitches given. There are **eight** bars in total. The anacrusis and the first beat of the second phrase have been provided.



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.

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

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 three beats will be heard.

Three staves of musical notation in treble clef, key signature of three sharps (F#, C#, G#), and 4/4 time signature. The first staff begins with an anacrusis (two eighth notes) followed by a sequence of notes. The second staff continues the sequence with a triplet of eighth notes. The third staff continues the sequence with a final note.

Question 4: Melodic dictation

(12 marks)

Complete the following melodic dictation. You will need to provide the pitch and rhythm for all **eight** bars. The first two notes 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.

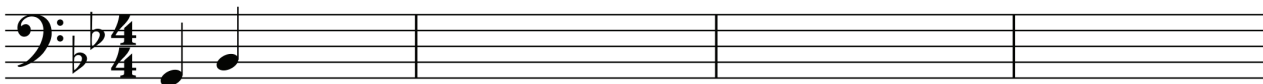
Prior to the commencement of this extract, one bar containing the tonic triad and a second bar containing four beats will be heard.

or

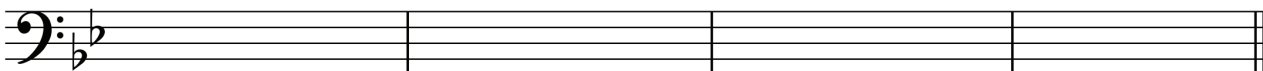


Track 9 will play the dictation in its entirety.

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



5



Question 5: Harmonic/chord progressions

(5 marks)



Complete the following chord progression. Identify the **five** chords indicated using Roman numerals **or** chord names.

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



Roman numerals: — — — — —

or

Chord names: — — — — —

Question 6: Skeleton score

(12 marks)

Refer to the score on pages 10–11 and answer the questions below.



Prior to the commencement of this extract, one bar containing two dotted crotchet beats will be heard.

- (a) Name the instruments playing in this extract. (2 marks)

- (b) Which musical term best describes the tempo of this extract? (1 mark)

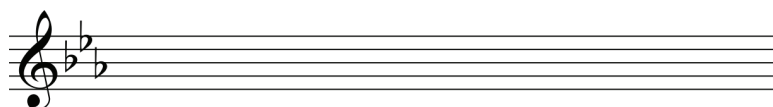
- (c) Name the compositional device performed by the **third** (lowest sounding) instrument in bars 1–4. (1 mark)

- (d) Name the compositional device played between all instruments from bars 13–15. (1 mark)

- (e) What is the overall form of this extract? (1 mark)

- (f) Write the appropriate articulation directly onto the score on page 10 for the instrument playing the top line in bars 1–2. (2 marks)

- (g) There are **two** pitch errors and **two** rhythmic errors over two beats in the top part in bar 24. Note: The top part for bar 24 is provided below. Rewrite this bar with the correct notation on the blank staff below. (4 marks)



Please see next page for Skeleton score

See next page

Skeleton score page 1

1. *mf*

2. *mf*

3. *mf*

6

10

14

Skeleton score page 2

19

Musical notation for measures 19-22. The score consists of three staves in a key signature of three flats (B-flat, E-flat, A-flat). Measure 19 features a melodic line in the upper staff with eighth and quarter notes. Measures 20-22 show a more rhythmic accompaniment with dotted and quarter notes across all three staves.

23

Musical notation for measures 23-25. The score continues with three staves. Measure 23 has a melodic line in the upper staff with a slur over the second and third notes. Measures 24-25 show a continuation of the accompaniment with dotted and quarter notes. The section ends with a double bar line at the end of measure 25.

End of Section One

See next page

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Section Two: Music skills**15% (40 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.
- 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 that you are continuing to answer at the top of the page.

Suggested working time: 45 minutes.

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For copyright reasons this score extract cannot be reproduced online. This score: Trad., & Molton, F. (Arr.). (n.d.). Peace in the valley. In D. Bowman & B. Cole. (1989). *Sound matters* (Song no. 61). London: Schott Educational Publications.

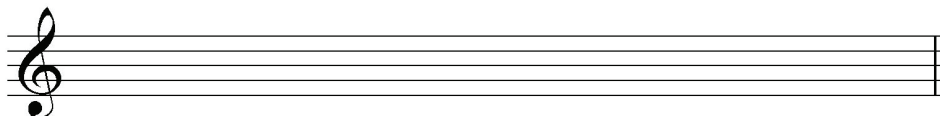
Question 7: Visual score analysis

(14 marks)

Refer to the score on page 14 and answer the questions below.

- (a) (i) What scale is this piece based on? (1 mark)

- (ii) Write the scale this piece is based on using accidentals. (1 mark)



- (b) Name the accompaniment style used in this piece from bar 13 onwards. (1 mark)

- (c) What is the style of the example? Tick (✓) the **best** answer. Then provide **two** reasons to support your answer. (3 marks)

(✓)	
	Latin
	Ballad
	Fusion
	Shuffle

One: _____

Two: _____

- (d) Identify the following melodic intervals. (2 marks)

Bar 22, beat 4 vocal part: _____

Bar 26, beats 3–4 vocal part: _____

Question 7 (continued)

- (e) Rewrite the following bar so the alto saxophone can play in unison with the voice. (2 marks)



- (f) What is meant by in bar 16? (1 mark)



- (g) There are **three** clear sections in this piece. Identify these sections using bar numbers. (3 marks)

One: _____

Two: _____

Three: _____

Question 8: Transposition

(4 marks)

- (a) Below is a melody for alto saxophone. Place a tick (✓) in the appropriate box to indicate which option would be correct if played by a trombone to sound at the same pitch as the alto saxophone. (1 mark)



(i)

(ii)

(iii)

(iv)

- (b) Write the following violin extract as it would sound when played by a tenor saxophone. (3 marks)



Tenor saxophone

Question 9: Theory

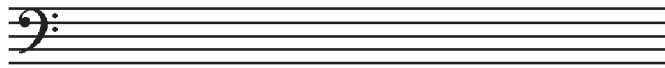
(6 marks)

(a) Construct each of the following chords using a key signature.

(2 marks)



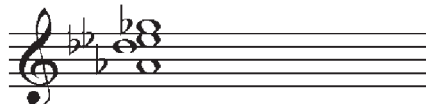
E^b major, iib⁷



G minor, V^{#9}

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

(1 mark)

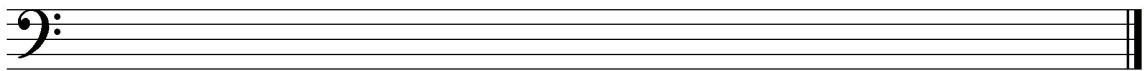


Chord: _____

(c) Write the following scale, one octave ascending, using accidentals.

(2 marks)

A^b Mixolydian Mode



(d) Identify the following mode or scale on which the extract is based.

(1 mark)



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See next page

Question 10: Melody writing/arranging**(16 marks)**

Arrange the extract on this page for trumpet in B \flat , Electric Guitar, Bass and Drum Kit on page 21.

When arranging your piece of music, you must demonstrate the following:

- (a) Range and capability of the instruments – arrangement of individual parts are within the range and technical capability of each instrument including correct transposition, clef, key signature and drum kit notation. (4 marks)
- (b) Effective and creative arrangement – creatively and effectively arrange the different instrumental parts, displaying sensitivity to the style of the original excerpt. (4 marks)
- (c) Harmonic consideration – the arrangement reflects harmonic considerations such as appropriate voice leading. (4 marks)
- (d) Expressive devices – appropriate expressive devices are indicated (tempo, dynamics, articulations). (2 marks)
- (e) Score accuracy and presentation – score is accurately and clearly presented. (2 marks)

For copyright reasons this extract cannot be reproduced online. Musical work transcribed from:
Berlin, I. (1929). *Puttin' on the Ritz*.

Trumpet in B \flat

Electric Guitar

Bass Guitar

Drum Kit

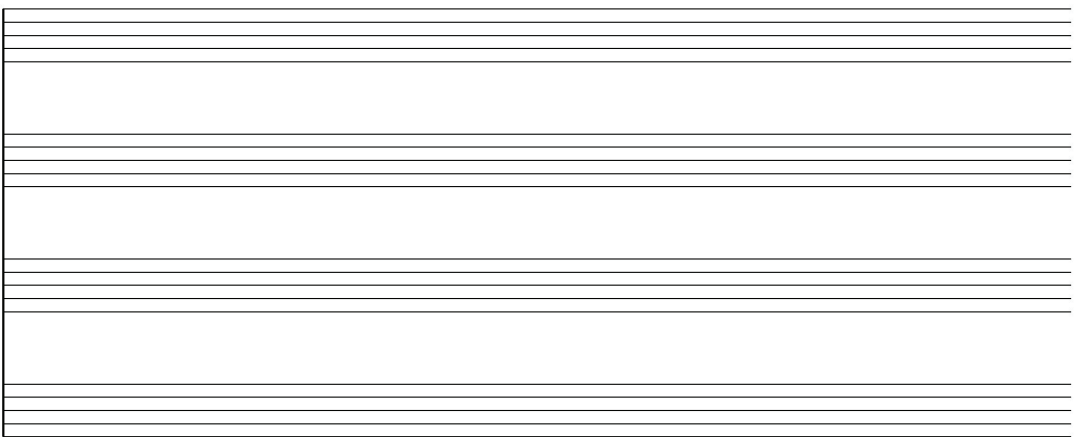


Tpt

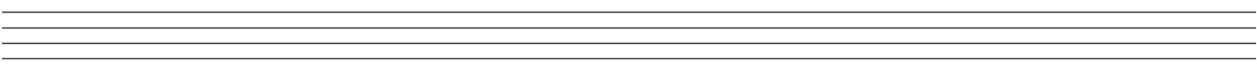
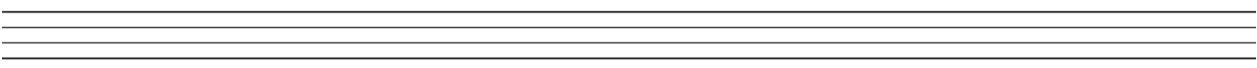
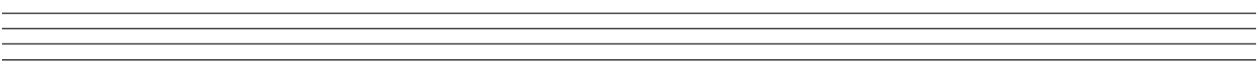
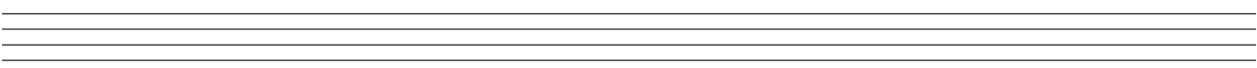
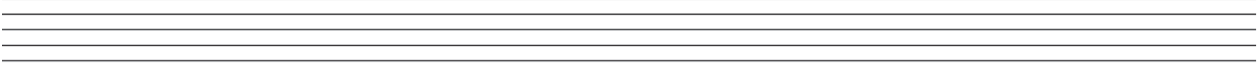
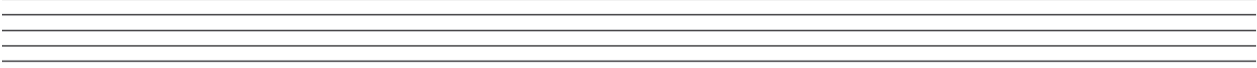
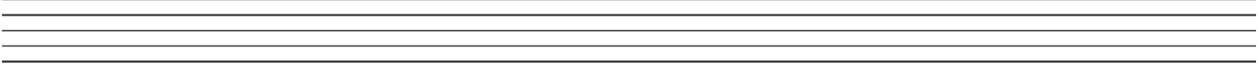
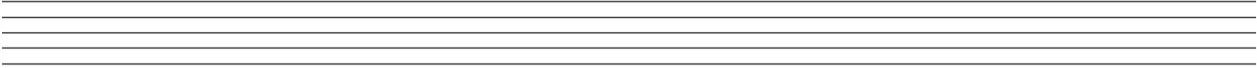
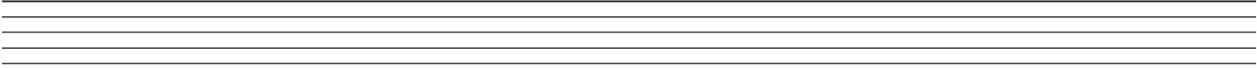
E Gtr

Bass

Dr



Spare manuscript for working - will not be marked.



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 area of study.

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

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Suggested working time: 60 minutes.

Part A: Analysis**5% (20 Marks)****Question 11****(20 marks)**

Source of Track 13: Parker, C., & Gillespie, D. (1946). *Shaw 'nuff* [Recorded by D. Gillespie & Dizzy Gillespie Sextet]. *On The best of Odyssey 1945–1952* [CD; SVY-17153]. Santa Monica, CA: Savoy Jazz. (2002)



For copyright reasons the Score Booklet cannot be reproduced online. This score: Parker, C., & Gillespie, D. (1946). *Shaw 'nuff*. New York: Consolidated Music Publishers.

Refer to Question 11 (pages 10–11 of the Score Booklet) to answer the parts of the question.

- (a) What is a common term used to describe the form of this composition? Use letters to describe the form. (2 marks)

- (b) What is the relationship between the key centre at bar 48, and the overall key of the piece? (1 mark)

- (c) (i) Name the **three** lead instruments which play solos on this recording. (3 marks)

One: _____

Two: _____

Three: _____

See next page

Question 11 (continued)

(ii) Which **three** instruments comprise the rhythm section? (1 mark)

(iii) Name the style of bass playing in this composition. (1 mark)

(d) Describe **four** rhythmic, melodic and/or harmonic elements evident in the head of this composition that define it as Bebop. (4 marks)

One: _____

Two: _____

Three: _____

Four: _____

(e) Identify the extended chord on beat 1, bar 28 and explain how the extension has been created. (2 marks)

Chord: _____

Explanation: _____

(f) Bebop was a style of music that emerged after the demise of the swing era. Using the following headings, describe each characteristic in the context of Bebop providing **two** points for each. (6 marks)

Characteristic	Description
Role of the musician	<ul style="list-style-type: none"> • •
Structure	<ul style="list-style-type: none"> • •
Instrumentation	<ul style="list-style-type: none"> • •

Part B: Short response

6% (20 Marks)

Question 12

(20 marks)

For copyright reasons the Score Booklet cannot be reproduced online. This score: Hanighen, B., Williams, C., & Monk, T. (1944). *'Round midnight*. Van Nuys, CA: Warner Bros. Publications.

Refer to Question 12 (pages 12–13 of the Score Booklet), *Round Midnight*, and answer the parts of the question.

- (a) (i) Who shares co-writing credits for *Round Midnight* despite not actually writing the song? (1 mark)

- (ii) Who later added words to this song? (1 mark)

- (iii) Name **two** other major jazz artists who recorded famous versions of this song. (2 marks)

- (b) List **four** distinctive features about the A section melody. (4 marks)

One: _____

Two: _____

Three: _____

Four: _____

- (c) What is unusual about the last chord in this song? (1 mark)

Question 12 (continued)

- (d) Name **one** harmonic and **one** form/structure characteristic typical of Monk’s compositional style providing evidence from the score. (4 marks)

	Characteristic	Score evidence
Harmony		
Form/structure		

- (e) Name **two** New York venues associated with Monk and the development of Bebop in the early 1940s. (2 marks)

One: _____

Two: _____

- (f) List **one** other composition by Monk. (1 mark)

- (g) Name **two** other contemporaries of Monk, and describe their role in the development of Bebop. (4 marks)

Contemporary	Role

Part C: Extended response**6.5% (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 the question by referring to a **different** area of study to that used in Part B.

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

Question 13**(20 marks)**

Many composers in the past have been associated with the development of a particular musical style. Identify and discuss the impact of **two** composers in the evolution of new musical styles. Describe their original style and how their style evolved. Refer to at least **one** designated work by each composer, and further examples of works by them and others in support of your answer.

Your response should include

- details about the evolution of a musical style in an area of study. (4 marks)
- a detailed description of the contribution made by **two** composers discussing similarities and/or differences between the composers. (6 marks)
- a detailed description of how the designated work(s) supports the evolution of a new musical style. (3 marks)
- correct use of music terminology and reference to at least **four** of the elements of music. (3 marks)
- a detailed, coherent and well-structured response supporting the main aims of the question. (4 marks)

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

or

Question 14**(20 marks)**

The technical development of musical instruments has influenced and changed the way composers think and write. Select one area of study and discuss how advances in instrumental technology have influenced composers/performers.

Your response should include

- a detailed discussion relating to technical development(s) of musical instruments and advances in instrumental technology within an area of study. (4 marks)
- a detailed description of how one or more composers/performers contributed to the development of musical instruments/technology. (6 marks)
- a detailed description of how developments made to musical instruments/technology contributed to designated works. (3 marks)
- correct use of music terminology and reference to at least **four** of the elements of music. (3 marks)
- a detailed, coherent and well-structured response supporting the main aims of the question. (4 marks)

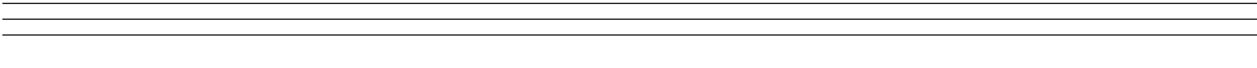
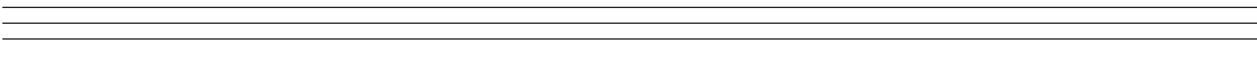
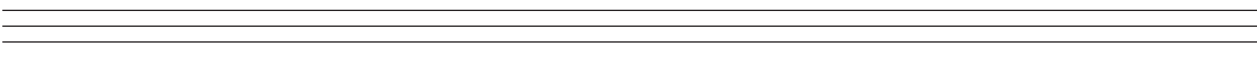
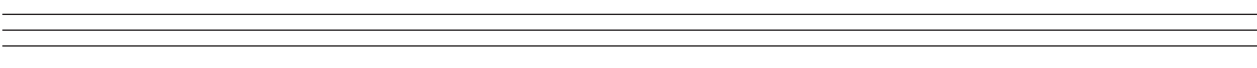
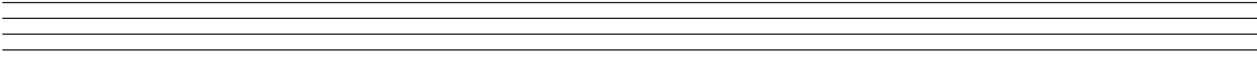
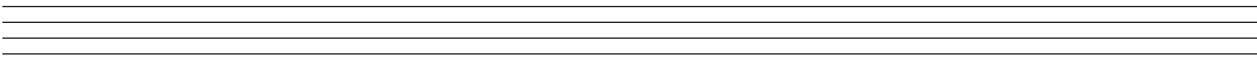
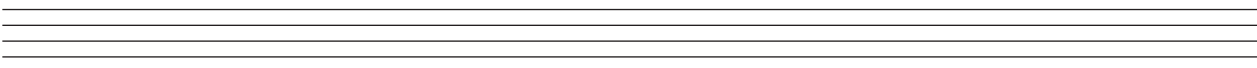
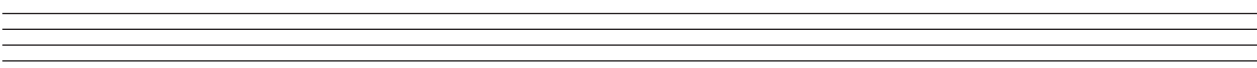
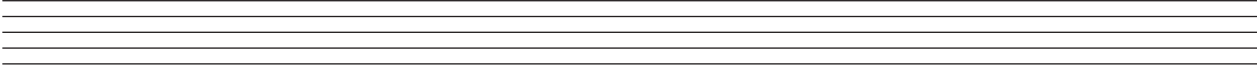
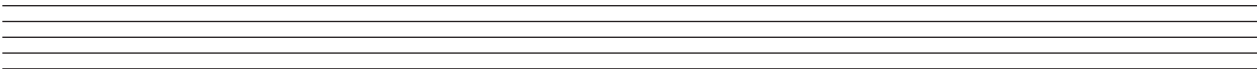
Note: Do **not** refer to the designated area of study Bebop when answering this question.

End of questions

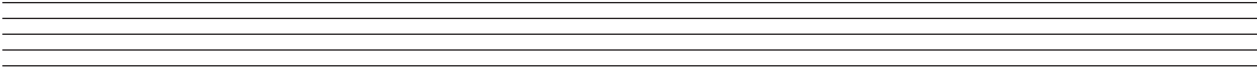
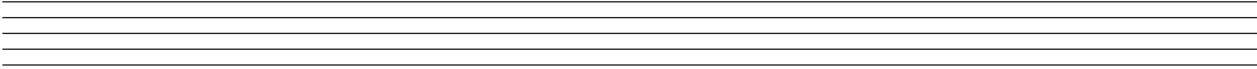
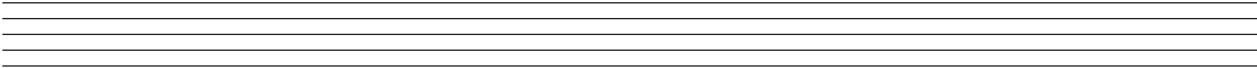
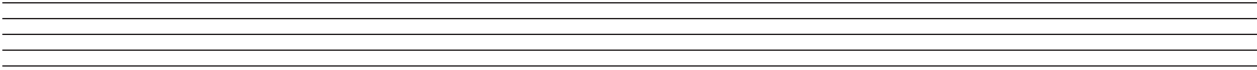
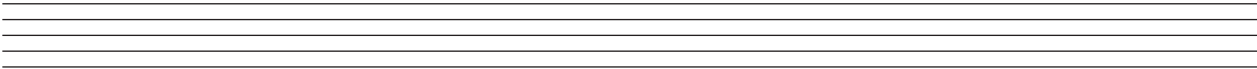
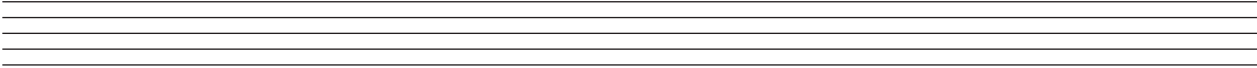
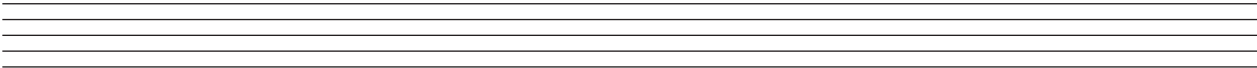
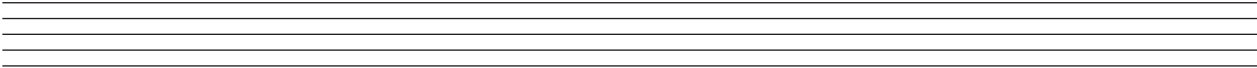
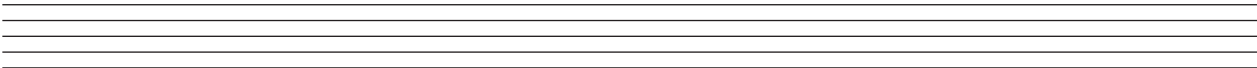
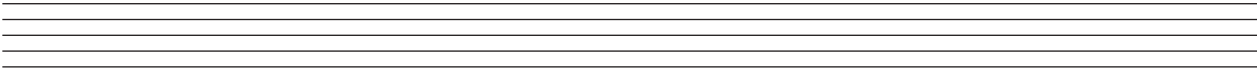
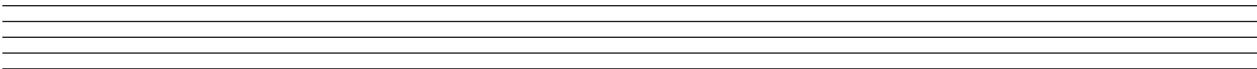
A series of 20 horizontal lines, evenly spaced, spanning the width of the page. These lines are intended for musical notation, such as a single staff or multiple staves for different instruments or voices.

A series of 24 horizontal lines spaced evenly down the page, intended for musical notation.

Working manuscript – will not be marked



Working manuscript – will not be marked



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