



Western Australian Certificate of Education Examination, 2014

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 composition 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 exam
Section One: Aural and analysis	7	7	45	57	17.5
Section Two: Music skills	4	4	45	54	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 2014*. 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 (3)** Parts:
Part A: contains **one (1)** unfamiliar score and recording of that score.
Part B: contains score excerpt/s from the compulsory area of study.
Part C: requires you to respond to **one (1)** question using the non-compulsory area of study. If the response is based on the compulsory area of study, 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** to be handed in with your Question/Answer Booklet.

See next page

Section One: Aural and analysis

17.5% (57 Marks)

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

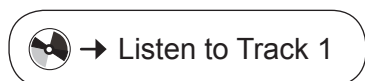
Spare pages are included at the end of this booklet. They can be used for planning your responses and/or as additional space if required to continue an answer.

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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 that you are continuing to answer at the top of the page.

Suggested working time: 45 minutes.

Question 1: Interval recognition**(6 marks)**

- (a) Write the missing notes on the staff in the melody below. Identify the resulting intervals indicated by (i) and (ii). (4 marks)

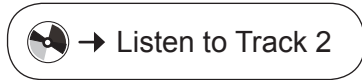


(i): _____

(ii): _____

Question 1 (continued)

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



Prior to the commencement of this excerpt, one bar containing four crotchet beats will be played.

(i)

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

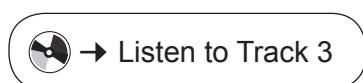
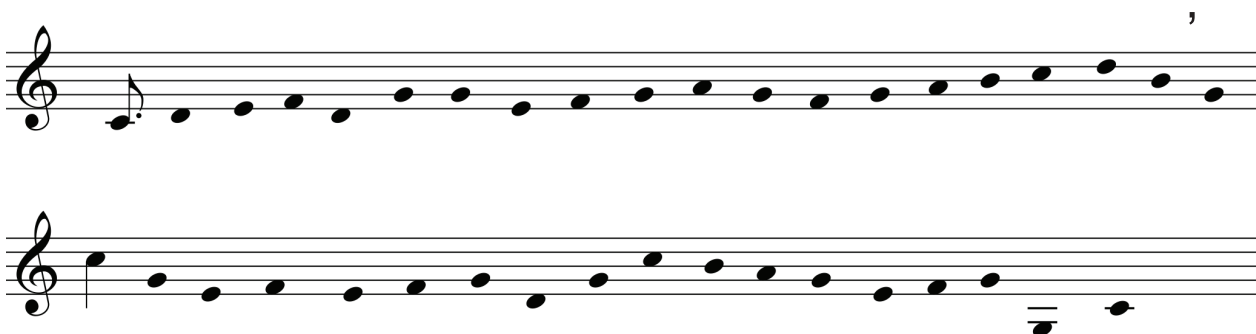
(ii)

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

Question 2: Rhythmic dictation

(12 marks)

Listen to Track 3 **or** Track 4 and then complete the following **eight** bar rhythmic dictation.
Provide time signature, bar lines and rhythm to the given pitches.

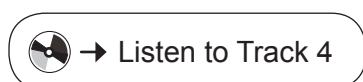


Prior to the commencement of the dictation, one bar containing the tonic triad will be played and a second bar with two beats will be heard.

The dictation will be played as follows, with a 20 second break between each playing:

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

or



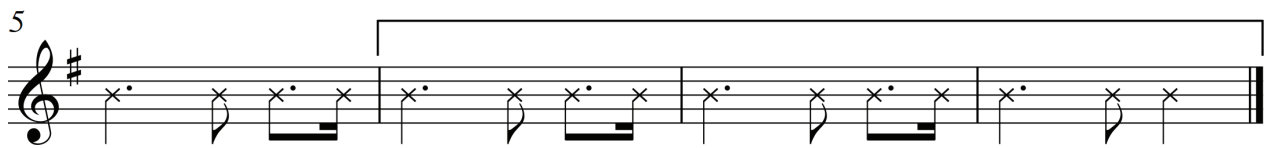
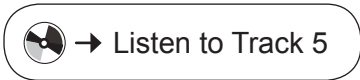
Prior to the commencement of the dictation, one bar containing the tonic triad will be played and a second bar with two beats will be heard.

The entire dictation will be played once.

Question 3: Recognition of tonality

(1 mark)

Determine whether the excerpt below modulates at (a). Place a tick (✓) next to the correct response in the table that follows.



(✓)	
	yes, to the relative major
	yes, to the relative minor
	yes, to the dominant
	no, it does not modulate

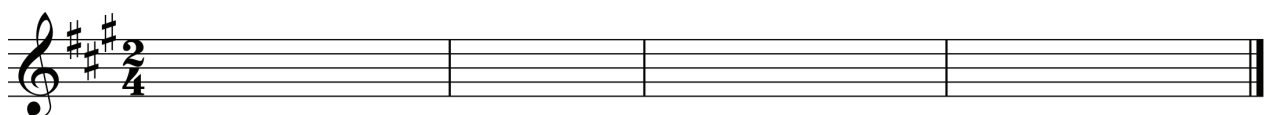
Question 4: Discrepancies

(6 marks)

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

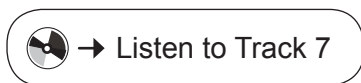


Prior to the commencement of this excerpt one bar containing the tonic triad will be played and a second bar with two crotchet beats will be heard.



Question 5: Melodic dictation**(14 marks)**

Listen to Track 7 **or** Track 8 and then complete the following eight bar melodic dictation by providing the pitch and rhythm.

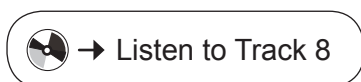


Prior to the commencement of the dictation, one bar containing the tonic triad will be played and a second bar with three crotchet beats will be heard.

The dictation will be played as follows, with a 20 second break between each playing:

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

or



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

The entire dictation will be played once.

Question 6: Harmonic/chord progressions

(5 marks)

Complete the following chord progression by identifying the **five** chords, using Roman numerals or chord names.



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

Roman numerals: ___ ___ ___ ___ ___

or

Chord names: ___ ___ ___ ___ ___

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See next page

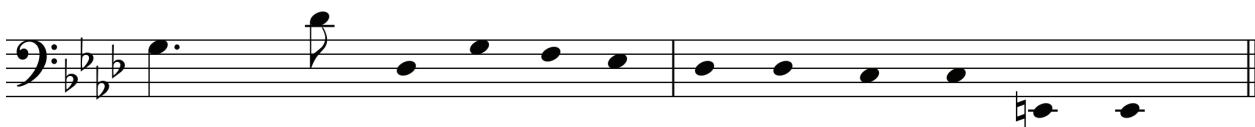
Question 7: Skeleton score

(13 marks)

Refer to the score on pages 11–12 to answer this question.



- (a) This score is in concert pitch. Identify the instruments playing in this excerpt by naming them in correct score order on the lines next to the score. (4 marks)
- (b) Provide an appropriate tempo indication for this excerpt above the score. (1 mark)
- (c) Complete the rhythm of bars 6–7 in the third part provided below. The pitch and first two notes are provided. (4 marks)



- (d) Identify the opening tonality of this excerpt. (1 mark)
- _____
- (e) Identify what the tonality changes to at bar 9. (1 mark)
- _____
- (f) Identify the time signature changes indicated by (i) and (ii) on the score. (2 marks)
- (i): _____
- (ii): _____

Musical notation for the first system, measures 1-4. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first two staves are for the right hand, and the third staff is for the left hand. The melody in the first staff features dotted rhythms and eighth-note patterns. The bass line in the third staff provides a steady accompaniment.

Musical notation for the second system, measures 5-8. The notation continues from the first system. The right hand part shows more complex rhythmic patterns, including sixteenth notes and eighth-note groups. The left hand part continues with a consistent bass line.

Musical notation for the third system, measures 9-12. This system is primarily empty staves, indicating a section where the instrument is silent. The system is divided into two parts, (i) and (ii), by vertical bar lines. The 4/4 time signature is indicated at the end of each staff.

13

Musical notation for measures 13 and 14. The score is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The first system consists of two staves: a treble clef staff and an alto clef staff. The second system consists of a single bass clef staff. Measure 13 features a dotted quarter note in the treble, followed by eighth notes, and a quarter note in the alto. Measure 14 continues with eighth notes in the treble and quarter notes in the alto. The bass staff begins with a dotted quarter note marked with an accent (>), followed by quarter notes.

15

Musical notation for measures 15 and 16. The score is in 4/4 time with a key signature of three flats. The first system consists of two staves: a treble clef staff and an alto clef staff. The second system consists of a single bass clef staff. Measure 15 features a dotted quarter note in the treble, followed by eighth notes, and a quarter note in the alto. Measure 16 continues with eighth notes in the treble and quarter notes in the alto. The bass staff begins with a quarter note, followed by quarter notes, and ends with a half note.

End of Section One

See next page

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See next page

Section Two: Music skills

15% (54 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.

Question 8: Visual score analysis**(13 marks)**

Refer to the score on pages 16–17 to answer this question.

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

- (ii) Identify the sections on the score using letter names. (4 marks)

- (b) Explain how the crossheads above the stave would be played. (1 mark)

- (c) (i) Name the arpeggio outlined in beats 1 and 2 of bar 18. (1 mark)

- (ii) Name the chord for which the arpeggio in beats 1 and 2 of bar 18 acts as a tritone substitution. (1 mark)

- (d) Identify **two** examples of chromatic surrounding technique. Provide bar and beat numbers. (2 marks)

One: _____

Two: _____

- (e) Locate the following compositional devices in the score. Provide the bar numbers in which they feature. (2 marks)

Sequence: _____

Call and response: _____

- (f) Explain the meaning of the bracketed notes in bar 37. (1 mark)

For copyright reasons this score cannot be reproduced online. Source: Pettiford, O. (1988). *Tricotism*.

For copyright reasons this score cannot be reproduced online. Source: Pettiford, O. (1988). *Tricotism*.

See next page

Question 9: Transposition

(6 marks)

A transposed score for flute, clarinet in B \flat , alto and tenor saxophones, and trombone is below. The flute is in concert pitch. The other parts have been transposed to sound at concert pitch when played.

- (a) Write the alto saxophone part to play in unison with the clarinet to sound at concert pitch. (3 marks)
- (b) Transpose the tenor saxophone part for the trombone to sound at concert pitch. (3 marks)

The image shows a musical score for five instruments: Flute, Clarinet in B \flat , Alto saxophone, Tenor saxophone, and Trombone. The score is in 3/4 time and consists of two measures. The Flute part is in concert pitch (B \flat major). The Clarinet in B \flat and Tenor saxophone parts are transposed to sound at concert pitch. The Alto saxophone and Trombone parts are blank staves with a 3/4 time signature.

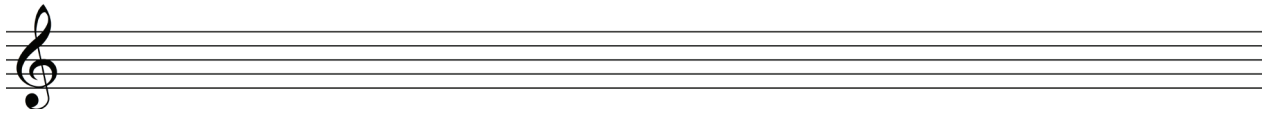
Question 10: Theory

(9 marks)

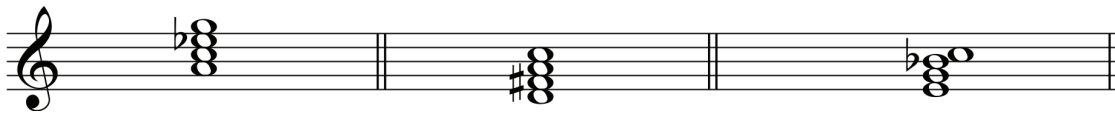
- (a) Identify the mode **or** scale on which the following excerpt is based. (1 mark)



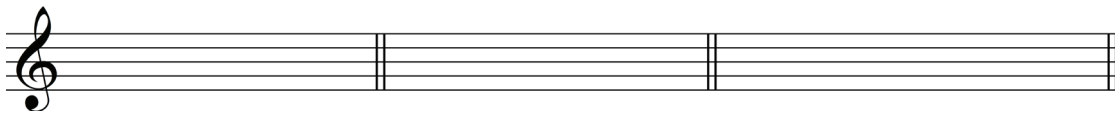
- (b) Write B Aeolian, in minims, **one** octave ascending and using accidentals. (2 marks)



- (c) Identify the following chords. (3 marks)



- (d) Write the following chords using accidentals. (3 marks)



G7^(#9)

B^bMa^{7(#5)}

ib in B minor

Question 11: Melody writing/arranging

(26 marks)

This question consists of **two** parts.

- (a) Compose an **eight** bar melody for flute by continuing the opening two bar motif for a further **six** bars. Consider the chords provided above the staff when writing your melody. (14 marks)

Your melody must demonstrate:

- effective melodic contour and climax
- a clear relationship to the given chord structure
- stylistic and motivic continuity
- instrument range and suitability
- appropriate expressive devices, including tempo, dynamics and articulations.

Flute

Fl.

Fl.

Fl.

(b) Write accompanying parts for guitar, bass guitar and drum set to support the first **four** bars of the melody in part (a) effectively. You must include a walking bass line. (12 marks)

Your accompaniment must demonstrate:

- a clear relationship to the given chord structure
- stylistically appropriate writing for each instrument
- range and suitability for each instrument
- appropriate expressive devices, including dynamics and articulations
- accurate and clear score presentation.

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 (1)** unfamiliar score.

Part B: contains **one (1)** familiar score for the compulsory area of study.

Part C: requires you to respond to **one (1)** question using the non-compulsory area of study.

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Suggested working time: 60 minutes.

Part A: Analysis

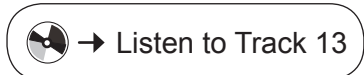
5% (20 Marks)

Question 12

(20 marks)

Refer to pages 26–27 of the Score Booklet to answer this question.

For copyright reasons the score booklet is not available online. Source of this score: Parker, C. (1948). Parker's mood. In C. Parker. (1978). *Charlie Parker omnibook*. Hollywood, CA: Atlantic Music, pp. 134–135.



For copyright reasons this sound recording is not available online. Source of Track 13: Parker, C. (1948). Parker's mood [Recorded by Charlie Parker Allstars]. On *Yardbird suite* [CD; PIESD 244]. London: Castle Pie. (2000)

- (a) (i) Name the **most** likely composer of this work. (1 mark)

- (ii) Give **two** musical reasons why you chose this composer. (2 marks)

- (b) Identify the form used in this piece. Outline the structure by providing bar numbers for each section. (3 marks)

- (c) Explain how the beginning and ending of this piece are different from a traditional Bebop tune. (2 marks)

- (d) Which instrument from a typical Bebop line-up is not used in this work? (1 mark)

- (e) Describe how the drummer has altered the timbre in this work from a typical Bebop style. (1 mark)

- (f) List **two** melodic and **two** rhythmic characteristics that occur in bar 20. (4 marks)

- (g) Name the melodic device the soloist uses in bars 7–8 and bars 9–10. (1 mark)

Question 12 (continued)

- (h) Describe **two** harmonic characteristics of Bebop in this work. (2 marks)

- (i) Use the table below to contrast this work with *Blues for Alice*. (3 marks)

Category	Unseen work	<i>Blues for Alice</i>
Tempo		
Chord structure		
Melody		

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See next page

Part B: Short response

6% (20 Marks)

Question 13

(20 marks)

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

For copyright reasons this extract cannot be reproduced online. Source: Lewis, M., & Fitzgerald, E. (Arr.). (1947). *How high the moon*.

- (a) (i) Provide the title and composer of the Bebop contrafact of this work. (2 marks)

- (ii) Support the response you provided above by referring to the harmony and melody of the work. (2 marks)

- (b) Describe **five** significant differences between the original contrafact and this excerpt. (5 marks)

(c) Give **four** reasons why this excerpt is considered an example of the Bebop genre. (4 marks)

(d) (i) Name the harmonic technique used over the dominant 7th chords in bars 32 and 33. (1 mark)

(ii) Provide **two** reasons why the composer has used this technique. (2 marks)

(iii) Describe what is unusual about the turnaround in bars 32 and 33. (1 mark)

(e) State the term that best describes the tempo of this work. (1 mark)

(f) Locate the following devices in the score. Provide bar and beat numbers for each. (2 marks)

Sequence: _____

Surrounding technique: _____

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

There are **two (2)** questions in Part C. You must respond to **one (1)** question using the non-compulsory area of study.

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.

Question 14**(20 marks)**

‘Music can be a source of cultural identity.’

Discuss this statement in relation to **two** composers/artists from an area of study.

Your response must include:

- an overview of the cultural context in which each composer/artist worked (4 marks)
- details of how this cultural context influenced the style of each composer/artist (4 marks)
- discussion of how **one** designated work by each composer/artist explores cultural identity (6 marks)
- supporting references to at least **three** of the elements of music and use of appropriate music terminology. (6 marks)

or

Question 15**(20 marks)**

‘The development of a musical genre/style is often influenced by social and historical factors.’

Discuss this statement in relation to **two** works from different eras/periods in an area of study.

Your response must include:

- an overview of the social and historical context of each work (4 marks)
- details of how each work was specifically influenced by these social or historical factors (4 marks)
- discussion of the contribution of the composer/artist of each work to the development of a music genre/style (6 marks)
- supporting references to at least **three** of the elements of music and use of appropriate music terminology. (6 marks)

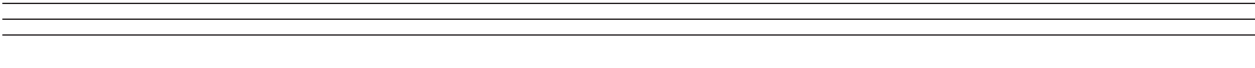
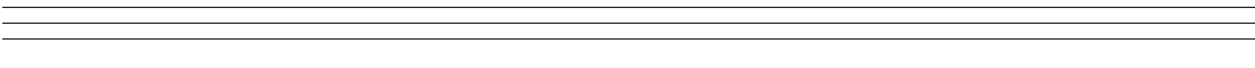
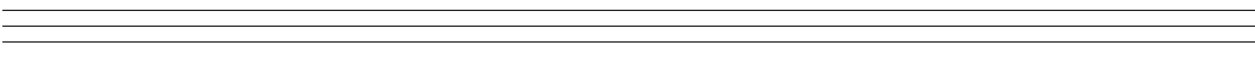
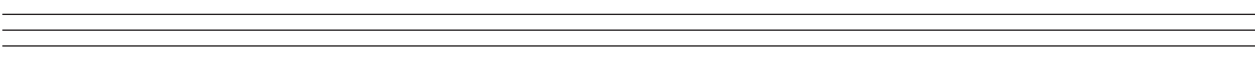
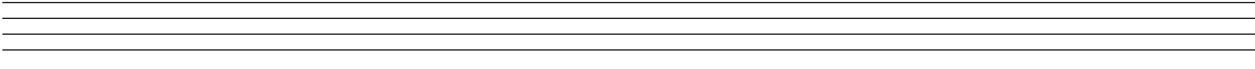
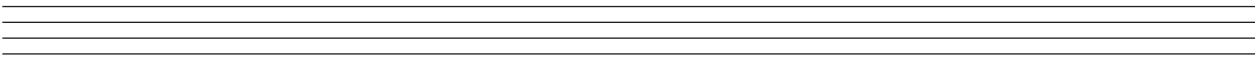
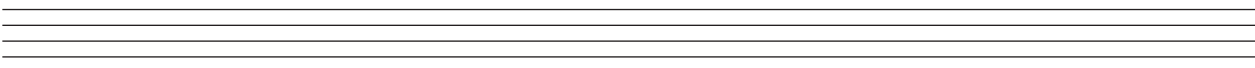
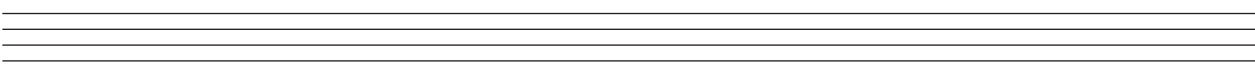
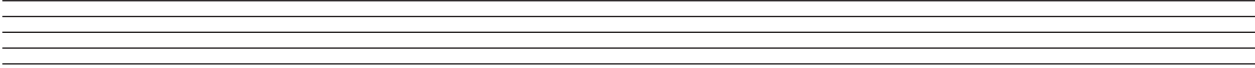
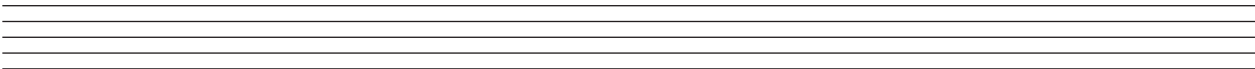
End of questions

A series of 25 horizontal lines, evenly spaced, spanning the width of the page. These lines are intended for musical notation, such as a staff for a single melodic line.

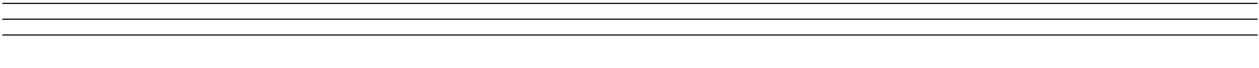
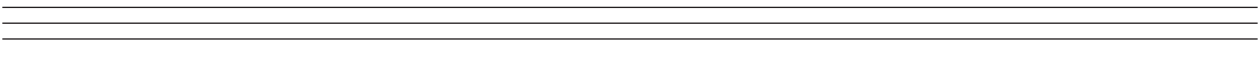
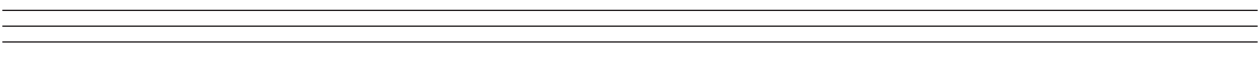
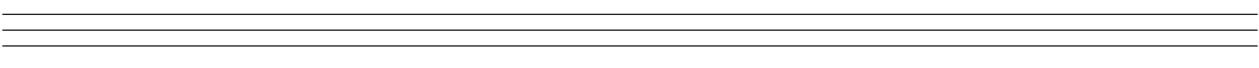
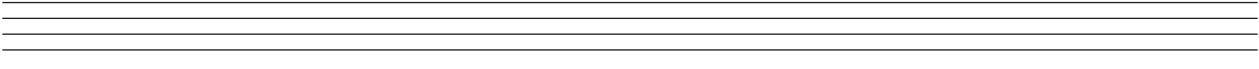
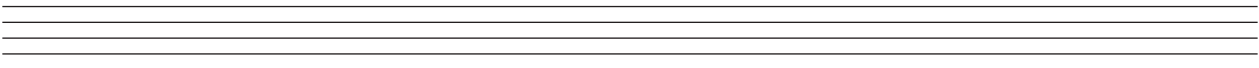
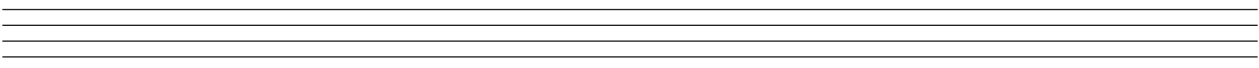
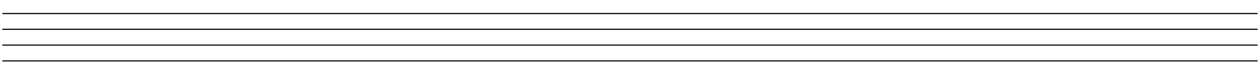
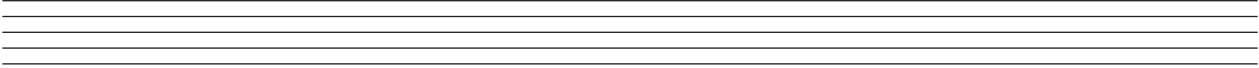
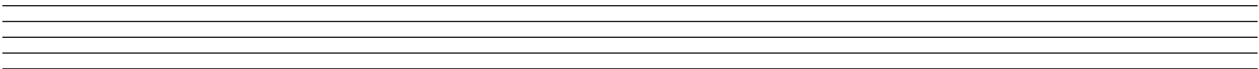
A series of 20 horizontal lines, evenly spaced, spanning the width of the page. These lines are intended for musical notation, likely for a single melodic line in a jazz context.

A series of 24 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.

Working manuscript – will not be marked



Working manuscript – will not be marked



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