



Western Australian Certificate of Education Examination, 2015

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
Score Booklet
Sound recording

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 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	6	6	45	62	17.5
Section Two: Cultural and historical analysis					
Part A: Analysis	1	1	60	20	5
Part B: Short response	1	1		22	6
Part C: Extended response	2	1		20	6.5
Section Three: Music skills	4	4	45	57	15
Total					50

Instructions to candidates

- The rules for the conduct of Western Australian external examinations are detailed in the *Year 12 Information Handbook 2015*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer Booklet.
- The examination is structured as follows:
Section One is common to **all** contexts and contains questions that require you to listen and respond to a selection of music excerpts.
Section Two is context-specific and comprises **three (3)** parts:
Part A: contains **one (1)** question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.
Part B: contains **one (1)** question based on the compulsory area of study and score/s from the correlating designated works.
Part C: requires you to respond to **one (1)** question based on the non-compulsory area of study and the correlating designated works. If your response is based on the compulsory area of study, a 25% penalty will be applied.
Section Three is context-specific and contains composition tasks and theory questions.
- 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.
- 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 Score Booklet is **not** to be handed in with your Question/Answer Booklet.

See next page

Section One: Aural and analysis

17.5% (62 Marks)

This section has **six (6)** questions that require you to listen and respond to a selection of music excerpts. Answer **all** questions. Write your answers in the spaces provided. A **one (1)** minute silence will follow the playing of the music for each question. You may respond to the questions throughout the duration of the playing of the music excerpts, including the one minute silence between questions.

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.

Question 1: Interval recognition

(6 marks)

- (a) A music excerpt will be played **three** times, with a 30 second pause between each playing.

For copyright reasons this sound recording is not available online. Source of music excerpt: Prokofiev, S. (1986). Piano concerto no. 3 [Recorded by J. Vakarelis, Royal Philharmonic Orchestra, W. Rowicki]. On *Liszt: Piano concerto no.2; Prokofiev: Piano concerto no.3* [CD: RPO 8003]. London: Royal Philharmonic Orchestra. (Original work composed 1917–1921)

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

For copyright reasons this score excerpt is not available online. Source of melody: Prokofiev, S. (1917–1921). *Piano concerto no. 3*.

(i) _____

(ii) _____

Question 1 (continued)

- (b) A music excerpt will be played **three** times, with a 30 second pause between each playing. Prior to each playing, a tonic chord followed by four crotchet beats will be heard.

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

(i)

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

Question 2: Rhythmic dictation

(13 marks)

You will hear a music excerpt played as follows, with a 30 second pause between each playing:

- the complete excerpt played twice
- the first phrase (up to the tick) played twice
- the second phrase (after the tick) played twice
- the complete excerpt played twice.

Prior to the commencement of each playing, two bars of quavers will be heard.

Insert note values that are correctly grouped to each of the given pitches. There are **eight** bars in total.

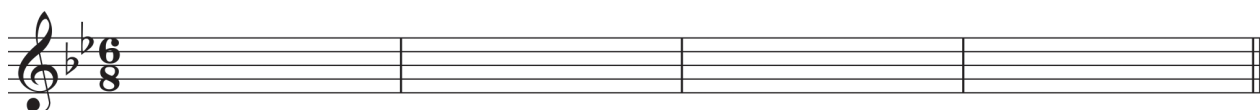


Question 3: Discrepancies

(6 marks)

You will hear a music excerpt played **five** times, with a 30 second pause between each playing. Prior to the commencement of each playing, one bar containing the tonic triad and a second bar with six quaver pulses will be heard.

There are **two** pitch and **two** rhythm errors in this excerpt. Rhythm errors can occur across a beat. Circle the errors and rewrite them correctly on the staff provided. The duration and pitch of the first note are correct.



Question 4: Harmonic/chord progressions

(7 marks)

You will hear a music excerpt played **five** times, with a 30 second pause between each playing.

Identify the **seven** chords indicated by (a) to (g) in this excerpt, using Roman numerals.



Roman numerals: _____
 (a) (b) (c) (d)



_____ II7 _____
 (e) (f) (g)

Question 5: Melodic dictation**(16 marks)**

You will hear a music excerpt played as follows, with a 30 second pause between each playing:

- the complete excerpt played twice
- the first phrase (up to the tick) played twice
- the second phrase (after the tick) played twice
- the complete excerpt played twice.

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

Complete this **eight** bar melodic dictation by providing the pitch and rhythm.

Two musical staves are provided for the melodic dictation exercise. Both staves are in treble clef, key of D major (two sharps), and 3/4 time. The top staff begins with a quarter note on D4. The staff is divided into four measures. A checkmark is placed above the end of the staff. The bottom staff also begins with a quarter note on D4 and is divided into four measures, ending with a double bar line.

Question 6: Skeleton score

(14 marks)

You will hear the music excerpt on pages 9 and 10 played **five** times, with a 30 second pause between each playing.

For copyright reasons this sound recording is not available online. Source of music excerpt: Lloyd Webber, A. (1970). *Jesus Christ superstar* (Everything's alright).

Complete the following tasks.

- (a) Provide an approximate tempo indication **or** Italian tempo marking on the score. (1 mark)
 - (b) Complete the rhythm of the electric piano part in bars 3 and 4. (4 marks)
 - (c) Identify the chords in bars 5 to 8. Write them below the bass guitar part using Roman numerals **or** chord names. (4 marks)
 - (d) Complete the pitch dictation for the voice part from beat 4 of bar 14 to the end of the excerpt. (4 marks)
 - (e) Name the compositional device that appears in the bass part in bars 12 to 18. (1 mark)
-

Tempo indication **or** Italian tempo marking:

For copyright reasons this score is not available online. Source of score: Lloyd Webber, A. (1970).
Jesus Christ superstar (Everything's alright).

For copyright reasons this score is not available online. Source of score: Lloyd Webber, A. (1970).
Jesus Christ superstar (Everything's alright).

End of Section One

See next page

Section Two: Cultural and historical analysis**17.5% (62 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)** question based on the compulsory area of study. You are required to listen to a music excerpt and respond to the score provided in the Score Booklet. You may respond to the question parts throughout the duration of the playing of the music excerpt, including the pause between each playing.

Part B: contains **one (1)** question based on the compulsory area of study.

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

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: 60 minutes.

Part A: Analysis**5% (20 Marks)**

Question 7**(20 marks)**

Refer to the lead sheet on page 12 of the Score Booklet.

For copyright reasons the score booklet is not available online. Source of lead sheet: Monk, T., Cardenas, S. (Transcriber), & Sickler, D. (Ed.). (2002). Ruby, my dear. In *Thelonious Monk fake book*. Milwaukee, WI: Hal Leonard Corporation, p. 61. (Original work composed 1945)

The music excerpt will be played twice, with a **two** minute pause between each playing. Follow the excerpt using the score provided.

For copyright reasons this sound recording is not available online. Source of music excerpt: Monk, T. (1961). Ruby, my dear [Recorded by T. Monk, W. Ware & S. Wilson]. On *Thelonious Monk with John Coltrane* [CD: JLP 946]. New York: Jazzland Records. (Original work composed 1945)

- (a) Name the instrument that performs the melody. (1 mark)

- (b) Which performance technique features in bars 12–13 of the rhythm section? (1 mark)

See next page

Question 7 (continued)

- (c) This work is composed by Thelonious Monk. Describe **three** characteristics of his style evident in this excerpt. (3 marks)

One: _____

Two: _____

Three: _____

- (d) (i) Identify the opening key of this piece. (1 mark)

- (ii) Identify by bar number where **one** shift in tonality occurs within the piece. (1 mark)

- (e) Provide bar number/s for each of the following items. (3 marks)

sequence: _____

bars with **no** chord extensions: _____

call and response: _____

- (f) The first **four** bars of the melody are below. Write the scale degree numbers of the melody in relationship to the chords on the lines below the staff. (2 marks)

For copyright reasons this score excerpt is not available online. Source of melody: Monk, T. (1961).
Ruby, my dear.

- (g) Outline **two** similarities and **two** differences between this work and *Round Midnight*. (4 marks)

Similarities:

One: _____

Two: _____

Differences:

One: _____

Two: _____

- (h) State **three** differences between the style of piano playing in the Swing and Bebop eras. (3 marks)

One: _____

Two: _____

Three: _____

- (i) Explain the role of a 'cabaret card' during the Bebop era. (1 mark)

Part B: Short response

6% (22 Marks)

Question 8

(22 marks)

Refer to the lead sheet on page 13 of the Score Booklet.

For copyright reasons the score booklet is not available online. Source of lead sheet: Parker, C., & Gillespie, J. (1978). Anthropology. In C. Parker, J. Aebersold & K. Slone, *Charlie Parker omnibook: For C instruments (treble clef)*. Santa Monica, CA: Atlantic Music Corp., p. 10. (Original work composed 1946)

- (a) Name the composers of this work. (1 mark)

- (b) Complete the table below by noting the characteristics of this work and *I Got Rhythm* by George Gershwin. (6 marks)

Category	Designated work	<i>I Got Rhythm</i>
Tempo		
Chord structure		
Melody		

- (c) Name **one** other famous Bebop melody based upon the harmonic progression of *I Got Rhythm*. (1 mark)

- (d) Give **one** example of each of the following techniques by providing bar and beat numbers. (4 marks)

Chromatic surrounding technique: _____

Diatonic surrounding technique: _____

Chromaticism: _____

Syncopation: _____

- (e) Using Roman numerals, write the chord progression for the bridge of this tune. (2 marks)

- (f) Describe the stylistic role of each instrument listed below, in Bebop. (3 marks)

Piano: _____

Double bass: _____

Drums: _____

- (g) Outline the significance of Minton's Playhouse in the development of Bebop. (2 marks)

- (h) Outline **two** historical factors that contributed to the development of Bebop. (2 marks)

One: _____

Two: _____

- (i) State the origin of the word 'Bebop'. (1 mark)

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 9**(20 marks)**

New developments in music are often considered revolutionary and may initially be labelled as alternative or unorthodox. As the public grows more familiar with the music, it becomes more widely accepted.

Discuss this statement in relation to **two** of your designated works.

Your response must include:

- an overview of the social, historical and musical context of each work (4 marks)
- details of the contribution of the composer/artist of each work to the development of a music genre/style (4 marks)
- a discussion of the public's reaction to each work **or** each genre/style (6 marks)
- supporting references to at least **three** of the elements of music and use of music terminology. (6 marks)

or

Question 10**(20 marks)**

Musicians, whether composers or artists, seek to find their own musical voice and to engage their audience.

Discuss this statement in relation to at least **two** of your designated works.

Your response must include:

- an overview of the social and cultural context in which the composer/artist of each work lived (4 marks)
- details of how each composer/artist created their own musical voice within that social and cultural context (4 marks)
- discussion of how each composer/artist engaged their audience (6 marks)
- supporting references to at least **three** of the elements of music and use of music terminology. (6 marks)

End of Section Two

See next page

Section Three: Music skills

15% (57 Marks)

This section has **four (4)** questions. Answer **all** questions. Write your answers in the spaces provided.

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Suggested working time: 45 minutes.

Question 11: Visual score analysis

(19 marks)

Refer to the lead sheet below.

Swung 8ths

The musical score is written in G minor (one flat) and 3/4 time. It consists of three staves of music. The first staff contains four bars of music with the following chords: Gm, Gm7, Cm, and D7(b9). The second staff starts at bar 5 and contains four bars of music with the following chords: Gm, F6, Ebmaj7(#11), and G7(b9). The third staff starts at bar 9 and contains four bars of music, each with an accent (>) over the first eighth note and a fermata over the final eighth note of the bar.

(a) Give the time signature for each of the first **four** bars. (4 marks)

Bar 1: _____

Bar 2: _____

Bar 3: _____

Bar 4: _____

- (b) Write a guide tone line for bars 5–8. (4 marks)



- (c) Rewrite the melody for bars 5–8 in compound triple time. (4 marks)



- (d) Name the triads outlined by the melody in bars 9–11, include inversions where necessary. (3 marks)

Bar 9: _____

Bar 10: _____

Bar 11: _____

- (e) Name the symbols in the table below and explain how they are performed. (4 marks)

Symbol	Name	How it is performed
^		
>		
.		
◡		

Question 12: Transposition

(8 marks)

A transposed score for clarinet in B \flat and baritone saxophone is shown below. Rewrite the score for violin and double bass, to sound at concert pitch. Bowings and other articulations are **not** required.

Clarinet in B \flat

Baritone Saxophone

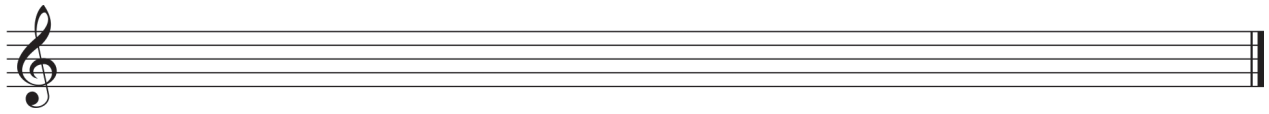
Violin

Double Bass

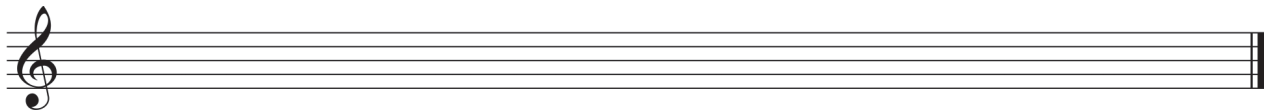
Question 13: Theory

(12 marks)

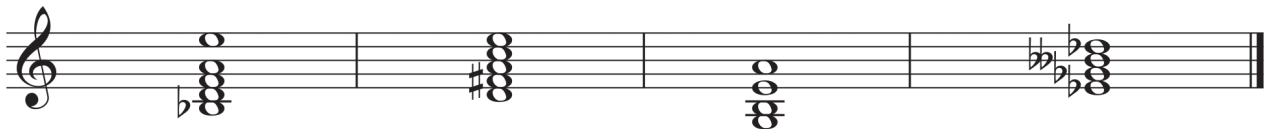
- (a) Write a C aeolian scale in minims, **one** octave ascending from middle C, using accidentals. (2 marks)



- (b) Write an A \flat minor pentatonic scale in quavers, **one** octave descending, without a key signature. (2 marks)



- (c) Name the following chords. (4 marks)



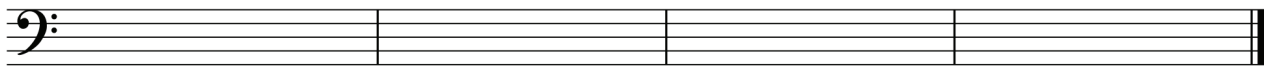
- (d) Notate the following chords. (4 marks)

Dmi^(ma9)

E \flat 7(#5)

A7(#9)

F^{o7}



Question 14: Melody writing/arranging

(18 marks)

Arrange the excerpt below for alto saxophone, trumpet, guitar, double bass and drums. You are **not** required to transpose the trumpet or alto saxophone part; you may write those parts in concert pitch. You are required to write a drum part for bars 1 and 4 **only**.

Your arrangement must demonstrate:

- (a) range and capability of instruments – showing suitability for the instruments (5 marks)
- (b) effective and creative arrangement – displaying stylistic sensitivity and a clear relationship to the chord structure (6 marks)
- (c) a clearly defined backing part **or** guide tone for **one** of the front line instruments (3 marks)
- (d) appropriate expressive devices – including tempo, dynamics and articulations (2 marks)
- (e) accurate and neat score presentation. (2 marks)

The musical notation is a single staff in 4/4 time, starting with a Bb major 7 chord. The melody consists of the following notes: Bar 1: Bb4, A4, G4, F4, E4, D4 (triplets); Bar 2: C4, Bb4, A4, G4, F4, E4 (triplets); Bar 3: D4, C4, Bb4, A4, G4, F4 (triplets); Bar 4: E4, D4, C4, Bb4, A4, G4 (triplets); Bar 5: F4, E4, D4, C4, Bb4, A4 (triplets); Bar 6: G4, F4, E4, D4, C4, Bb4 (triplets); Bar 7: A4, G4, F4, E4, D4, C4 (triplets); Bar 8: Bb4, A4, G4, F4, E4, D4 (triplets). The chords above the staff are: Bbmaj7, A7, Ebmaj7, Dm(sus4), Ab6, G7, F7, Bb.

Alto Saxophone

Trumpet

Guitar

Double Bass

Drums

This block contains five musical staves for different instruments. Each staff is labeled on the left: Alto Saxophone, Trumpet, Guitar, Double Bass, and Drums. The time signature for all staves is 4/4. The Alto Saxophone, Trumpet, and Guitar staves use a treble clef. The Double Bass staff uses a bass clef. The Drums staff uses a drum clef. Each staff is divided into two measures by a vertical bar line.

Alto

Tpt.

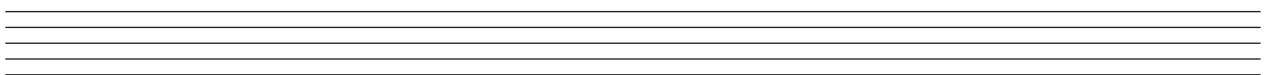
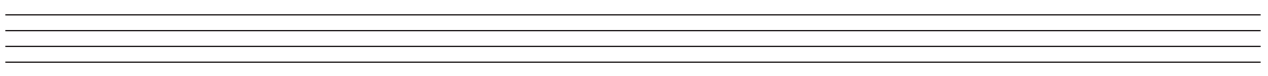
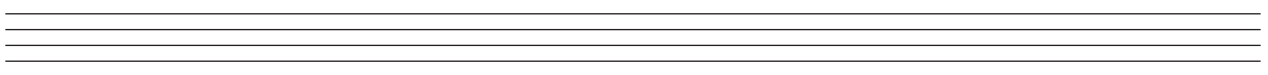
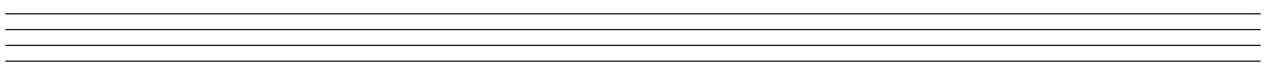
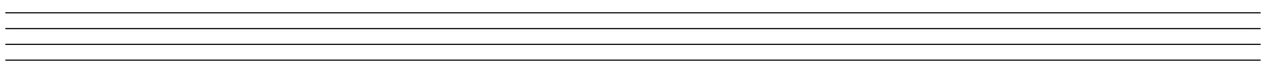
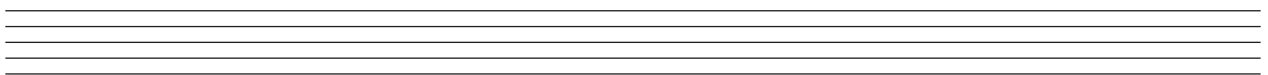
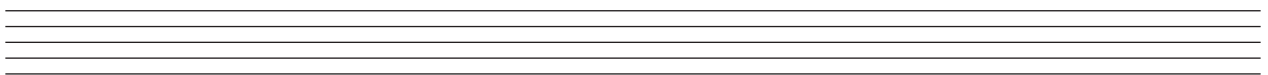
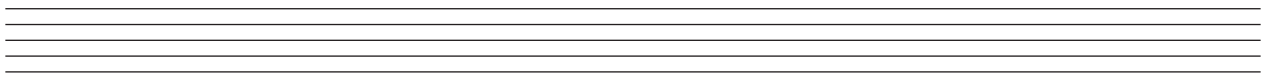
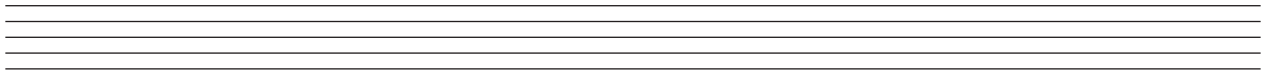
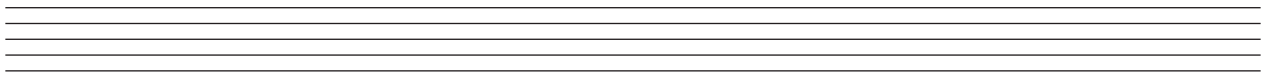
Gtr.

Db.

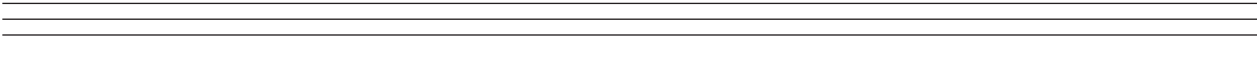
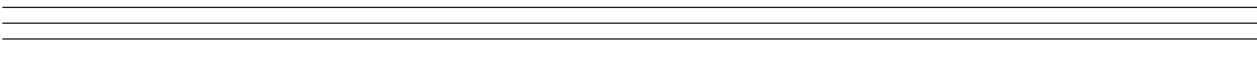
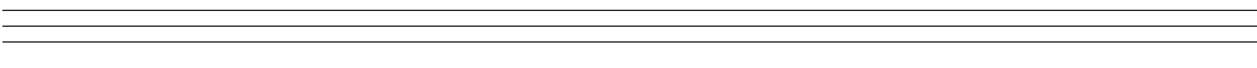
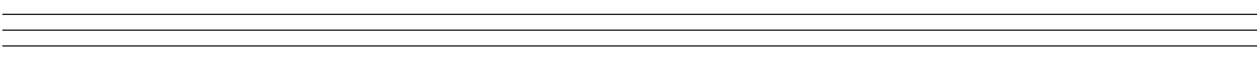
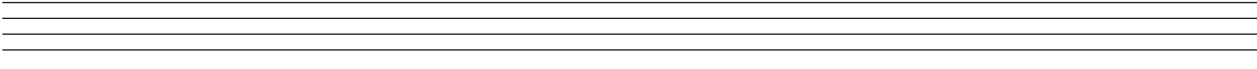
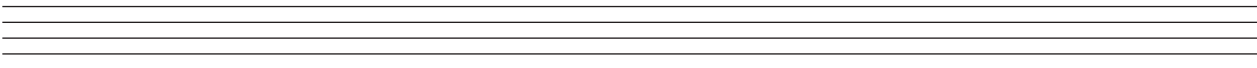
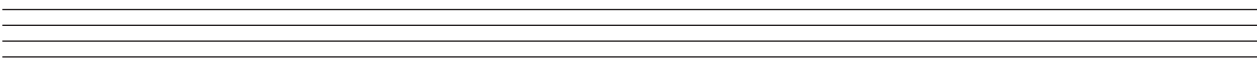
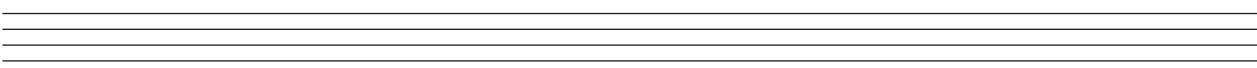
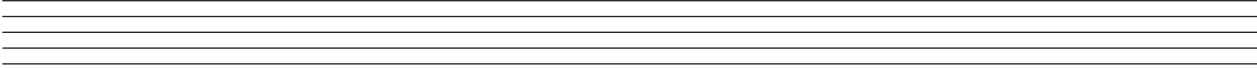
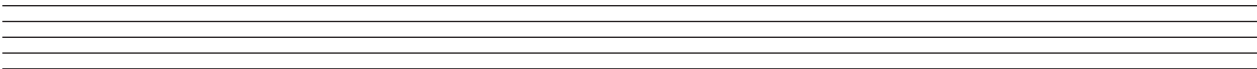
Dr.

This block contains five musical staves for different instruments. Each staff is labeled on the left: Alto, Tpt., Gtr., Db., and Dr. The Alto, Tpt., and Gtr. staves use a treble clef. The Db. staff uses a bass clef. The Dr. staff uses a drum clef. Each staff is divided into two measures by a vertical bar line.

Working manuscript – will not be marked



Working manuscript – will not be marked



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