



MUSIC: JAZZ

ATAR course examination 2016

Marking Key

Marking keys are an explicit statement about what the examining panel expect of candidates when they respond to particular examination items. They help ensure a consistent interpretation of the criteria that guide the awarding of marks.

Section One: Aural and analysis

36% (57 Marks)

Question 1: Interval recognition

(4 marks)

- (a) Identify the melodic intervals played by the solo brass instrument indicated by (i) and (ii) in the excerpt below. The rhythm is given. (2 marks)

Musical notation for Question 1(a): A bass clef staff in 3/4 time with a key signature of two sharps (F# and C#). The melody consists of the following notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (half), D3 (quarter), E3 (quarter), F3 (quarter), G3 (half). Interval (i) is between G2 and A2. Interval (ii) is between D3 and E3.

Description	Marks
(i) octave or perfect octave	1
(ii) minor 7 th	1
Total	2

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

Musical notation for Question 1(b): A treble clef staff in 3/4 time with a key signature of three sharps (F#, C#, G#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (half), D5 (quarter), E5 (quarter), F5 (quarter), G5 (half). Interval (i) is between G4 and A4. Interval (ii) is between D5 and E5.

Description	Marks
(i) minor 6 th	1
(ii) Perfect 4 th	1
Total	2

Question 2: Rhythmic dictation

(12 marks)

Listen to Track 2a **or** Track 2b and then complete the following **eight** bar dictation by providing bar lines and rhythm to the given pitches.

Description	Marks
Rhythm	
35 notes and 2 rests correct (37 values in all or 38 values if the alternative answer is provided)	8
35–36 values correct or 36–37	7
32–34 values correct or 33–35	6
29–31 values correct or 30–32	5
25–28 values correct or 26–29	4
20–24 values correct or 21–25	3
11–19 values correct or 12–20	2
5–10 values correct or 6–11	1
Sub-total	8
Bar lines	
all bar lines correct, including final/double bar line	2
1–2 incorrect bar lines	1
Sub-total	2
Rhythmic grouping	
all rhythmic grouping correct	2
1–2 errors in rhythmic grouping	1
Sub-total	2
Overall total	12

Question 3: Discrepancies

(8 marks)

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

Description	Marks
1 mark for each correct discrepancy (4 pitch, 2 rhythmic groups)	1–6
Sub-total	6
all circling of errors correct	2
2–3 correctly circled errors	1
Sub-total	2
Overall total	8

Question 4: Harmonic/chord progressions

(8 marks)

Identify the **eight** chords indicated by (a) to (h) in the excerpt below, using Roman numerals **or** chord names in A minor.

The musical notation shows four staves of music in 4/4 time. The notes are mostly slurs, indicating a focus on harmony. The chords are indicated by letters (a) through (h) below the staves:

- Staff 1: (a) i, (b) iv
- Staff 2: (c) V⁷, (d) i
- Staff 3: (e) iv, (f) i
- Staff 4: (g) V⁷, (bII⁷), (h) i

Description	Marks
(a) i / Am / Ami	1
(b) iv / Dm / Dmi	1
(c) V ⁷ / E ⁷	1
(d) i / Am / Ami	1
(e) iv / Dm / Dmi	1
(f) i or ib / Am or Am/c	1
(g) V ⁷ / E ⁷	1
(h) i / Am / Ami	1
Total	8

Question 5: Melodic dictation

(16 marks)

Listen to Track 5a **or** Track 5b and then complete the following **eight** bar melodic dictation by providing the pitch and rhythm.



Description	Marks
Pitch	
47 correct notes	12
43–46 correct pitches	11
39–42 correct pitches	10
35–38 correct pitches	9
32–34 correct pitches	8
29–31 correct pitches	7
24–28 correct pitches	6
19–23 correct pitches	5
15–18 correct pitches	4
12–14 correct pitches	3
9–11 correct pitches	2
4–8 correct pitches	1
Sub-total	12
Rhythm	
all rhythms and rests correct	3
1–2 errors	2
3–6 errors	1
Sub-total	3
Rhythmic grouping	
all rhythmic grouping correct	1
Sub-total	1
Overall total	16

Question 6: Aural analysis

(9 marks)

- (a) Name the
- four**
- instruments featured in this excerpt. (4 marks)

Description	Marks
piano	1
vibraphone	1
double bass	1
drum kit	1
Total	4

- (b) (i) Give the overall tonality of the excerpt. (1 mark)

Description	Marks
minor	1
Total	1

- (ii) Circle the modulation that occurs at bar 4. (1 mark)

Description	Marks
subdominant	1
Total	1

- (c) Identify the texture of the excerpt. (1 mark)

Description	Marks
polyphonic or multi-voice	1
Total	1

- (d) Identify
- two**
- compositional devices present in the excerpt. (2 marks)

Description	Marks
Any two of :	
<ul style="list-style-type: none"> • sequence • imitation or call and response • pedal (also accept ostinato)	1–2
Total	2

Section Two: Cultural and historical analysis

34% (55 Marks)

Part A: Analysis

11% (20 Marks)

Question 7

(20 marks)

- (a) Give **two** musical features evident in this excerpt that are characteristic of Latin Jazz. (2 marks)

Description	Marks
Any two of:	
<ul style="list-style-type: none"> • use of Latin American rhythms • use of percussion instruments • straight 8th note feel • bass ostinato figure. 	1–2
Total	2
Accept other relevant answers.	

- (b) Other than Latin style, identify **two** musical similarities and **two** musical differences between this work and the designated work *Anthropology*. (4 marks)

Description	Marks
Similarities – Any two of:	
<ul style="list-style-type: none"> • both have the same musical form – AABA • both feature the trumpet • both in the bebop style • both contain an intricate chord progression • they both are in a major key. 	1–2
Sub-total	2
Accept other relevant answers.	
Differences – Any two of:	
<ul style="list-style-type: none"> • they are in different keys • the trumpet is rhythmically laid back in the excerpt. <i>Anthropology</i> is up on the beat • there is no alto saxophone in the excerpt • they are played at different tempos, <i>Anthropology</i> is very fast, the excerpt is medium tempo • the melody in the excerpt is quite scalar, in <i>Anthropology</i>, the melody is more angular. 	1–2
Sub-total	2
Accept other relevant answers.	
Overall total	4

- (c) Describe the role of each of the following in the rhythm section of this excerpt. (3 marks)

Description	Marks
piano: doubles bass ostinato in intro. Plays chords with emphasis on beats 1 and 3. Less comping.	1
double bass: plays ostinato in Intro. Plays straight 8th note feel. Percussively plays rhythm ♩. ♩. ♩ with embellishments	1
percussion: range of percussionists playing bongos, timbales and congas. All using straight 8 th note Latin American rhythms.	1
Total	3

- (d) Using bar number/s, identify **one** example of each of the following techniques in the score excerpt. (6 marks)

Description	Marks
Surrounding technique: Any one of:	
<ul style="list-style-type: none"> • bar 36 • bar 37 • bar 38 • bar 39 • bar 52 • bar 57 • bar 58 • bar 62 • bar 62 • bar 62 • bar 63 	1
Double time feel: Any one of:	
<ul style="list-style-type: none"> • bars 36–42 • bars 51–52 • bars 61–62 	1
Sequence: Any one of:	
<ul style="list-style-type: none"> • bars 3–10 • bars 11–18 • bars 19–22 • bars 23–26 • bars 27–34 	1
Half valves: Any one of:	
<ul style="list-style-type: none"> • bar 26, 27, 28 or 29 • bar 31 	1
Syncopation: Any one of:	
<ul style="list-style-type: none"> • bar 28 • bar 30, 31 or 32 • bar 35 or 36 • bar 40 • bar 51 	1
Ostinato	
<ul style="list-style-type: none"> • bars 1–2 	1
Total	6

Question 7 (continued)

- (e) Identify **two** distinctive features of Gillespie's individual style/image. (2 marks)

Description	Marks
Identifies two distinctive features of Gillespie's individual style/image.	1–2
Total	2
Answers could include: <ul style="list-style-type: none"> • uses extended harmonies • uses range of the trumpet • plays with virtuosic melodic lines • fuses Latin and Jazz styles • played with bent trumpet • played with puffed cheeks • wore horn-rimmed spectacles • wore beret • had a goatee. 	

- (f) Outline **three** reasons why the appeal of Bebop declined during the 1950s. (3 marks)

Description	Marks
Any three of:	
<ul style="list-style-type: none"> • the Bebop style had become too technically challenging • the death of Charlie Parker who was a prominent, influential Bebop musician • the emergence of Rock n' roll and other popular genres which appealed more than Bebop to a younger audience • Bebop music was restricted to a specific clique • the rise in popularity of the west coast styles of Jazz. 	1–3
Total	3
Accept other relevant answers.	

Part B: Short response

23% (35 Marks)

Part B (i): Compulsory area of study

11% (19 marks)

Question 8

(19 marks)

- (a) (i) Provide the title of this work. (1 mark)

Description	Marks
<i>Epistrophy</i>	1
Total	1

- (ii) Outline the significance of the title and explain how it is reflected in the music. (2 marks)

Description	Marks
<i>Epistrophy</i> is based on the word 'epistrophe', which is the repetition of a word or expression at the end of successive phrases	1
Monk used this word as a musical metaphor, using repeated motifs at the end of a musical line	1
Total	2

- (b) Using letter names, indicate the form of this work. (1 mark)

Description	Marks
A A ¹ B A ¹ (accept A B C B)	1
Total	1

Question 8 (continued)

- (c) Identify **three** musical characteristics in the excerpt that are specific to the style of the composer of this work. Provide an example of each characteristic, using bar and beat numbers. (6 marks)

Description		Marks
Any three of:		
Characteristic	Bar and beat numbers	
<ul style="list-style-type: none"> Cluster chords 	<ul style="list-style-type: none"> bar 2 beat 3 bar 3 beat 3 bar 5 beat 3 bar 8 beat 1 bar 12 beat 3 bar 13 beat 4 bar 18 beat 4 bar 21 end of beat 1 bar 22 end of beat 1 bar 27 beat 4 bar 35 beat 1 and beat 3 bar 49 beat 3 bar 50 beat 2 bar 55 beat 3 	1–2
<ul style="list-style-type: none"> Angular harmonic phrases 	<ul style="list-style-type: none"> bars 5–12 bars 25–27 bar 45 	1–2
<ul style="list-style-type: none"> Motivic development 	<ul style="list-style-type: none"> bars 5–12 bars 20–23 bars 29–31 bars 43–47 bars 49–54 bars 57–64 	1–2
<ul style="list-style-type: none"> Whole tone runs 	<ul style="list-style-type: none"> bar 1 beat 1 and 2 bar 27 beat 3 and 4 bar 28 	1–2
<ul style="list-style-type: none"> Rhythmic displacement 	<ul style="list-style-type: none"> bar 5–12 bar 17 beat 4 – bar 18 beat 2 bar 25–27 bar 29–31 bar 43–45 bar 47 bar 57–64 	1–2
Total		6
Accept other relevant answers.		

- (d) State **two** ways in which this composer contributed to the development of the Bebop genre. (2 marks)

Description	Marks
Any two of:	
<ul style="list-style-type: none"> • was the pianist in the house band at Minton's Playhouse, where musicians came together after hours to experiment with and develop the Bebop language • was one of the seminal musicians at the forefront of the Bebop style • helped expose undiscovered musicians such as John Coltrane, who would become highly prominent in the future styles of Jazz • was a prolific writer, and contributed many tunes to the repertoire, which have become jazz standards • drew upon the stride piano traditions of James P Johnson and Art Tatum, but developed a freer, looser and sparser style • helped develop the comping style of piano that was prominent in the Bebop style • helped develop an interactive musical approach where the piano would respond to the soloist and the rhythm section around him • he helped inspire the avant garde and free jazz styles which were to come with his freer style, looser phrasing, and dissonant harmonic approach. 	1–2
Total	2
Accept other relevant answers.	

- (e) Name another famous tune in the Bebop style that uses a chromatically moving chord progression. (1 mark)

Description	Marks
Any one of:	
<ul style="list-style-type: none"> • <i>A Night in Tunisia</i> • <i>Well You Needn't</i> 	1
Total	1
Accept other relevant answers.	

- (f) Find a motif quoting the melody in the first chorus of this excerpt. Give bar number/s. (1 mark)

Description	Marks
Any one of:	
<ul style="list-style-type: none"> • bars 5–6 • bar 7 • bar 8 • bars 7–8 • bars 9–10 • bars 11–12 • bar 17 • bars 25–27 • bars 29–31 	1
Total	1

Question 8 (continued)

- (g) Describe the rhythmic interplay between the piano and the saxophone in the melody of the work. (1 mark)

Description	Marks
the piano plays a straight 8 th note riff, whilst the saxophone plays the melody with swing 8 th notes	1
Total	1

- (h) Give **two** examples of Duke Ellington's musical style evident in this work. (2 marks)

Description	Marks
Any two of:	
<ul style="list-style-type: none"> • use of space • use of whole-tone runs • dissonant voicings • sparse left-hand. 	1–2
Total	2
Accept other relevant answers.	

- (i) Outline how **two** social/political factors of 1940s America influenced the development of Bebop. (2 marks)

Description	Marks
Any two of:	
<ul style="list-style-type: none"> • World War II had a negative impact on the American economy which lead to Jazz music being financially more viable, smaller combos rather than big bands • African American musicians wanted to create a style of Jazz unique to their heritage • police brutality and racial tensions during the 40s lead to the desire of African American musicians to express an outcry through music • the recording ban imposed due to the musicians' union striking meant that pioneering Bebop musicians could develop and hone Bebop style before exposing it to the mainstream audience. 	1–2
Total	2
Accept other relevant answers.	

Part B (ii): Non-compulsory area of study

12% (16 marks)

Question 9

(16 marks)

- (a) Describe in detail the contribution of **one** performer to the development of a genre/style. Support your response with reference to **one** designated work. (8 marks)

Description	Marks
Contribution of one performer to the development of a genre/style.	
Describes in detail the contribution of one performer to the development of a genre/style.	5
Describes in some detail the contribution of one performer to the development of a genre/style.	4
Provides some relevant points about the contribution of one performer to the development of a genre/style.	3
Makes general comments about one performer in relation to the development of a genre/style.	2
Makes superficial comments about one performer in relation to the development of a genre/style.	1
Sub-total	5
Reference to one designated work.	
Makes specific, supporting reference to a designated work.	3
Makes some relevant reference to a designated work.	2
Makes superficial statements about a designated work.	1
Sub-total	3
Overall total	8

- (b) Discuss how changes made to instruments and stylistic changes have influenced the development of a particular genre/style. Support your response with reference to **one** designated work. (8 marks)

Description	Marks
How changes made to instruments and stylistic changes have influenced the development of a particular genre/style.	
Discusses how changes in instruments and stylistic changes have influenced the development of a particular genre/style.	5
Describes in some detail how changes in instruments and stylistic changes have influenced the development of a particular genre/style.	4
Provides some relevant points about how changes in instruments and stylistic changes have influenced the development of a particular genre/style.	3
Makes general comments about changes in instruments and/or stylistic changes in relation to a particular genre/style.	2
Makes superficial comments about changes in instruments and/or stylistic changes in relation to a particular genre/style.	1
Sub-total	5
Reference to one designated work.	
Makes specific, supporting reference to a designated work.	3
Makes some relevant reference to a designated work.	2
Makes superficial statements about a designated work.	1
Sub-total	3
Overall total	8
Penalty statement: If a candidate's response to either part (a) or part (b) or both part (a) and part (b) is based on the compulsory area of study, a 25% penalty will be applied to the candidate's overall total for this question.	

- (e) Give the meaning of the following symbols in bars 3 and 4. (2 marks)

Description	Marks
+ means closed	1
° means open	1
Total	2

- (f) Name the **three** triads outlined by the trumpets at concert pitch. (3 marks)

Description	Marks
Triad 1: A \flat Major	1
Triad 2: G Major	1
Triad 3: G \flat Major	1
Total	3

- (g) Which section of the piece would typically come before this excerpt? (1 mark)

Description	Marks
the melody/head	1
Total	1

- (h) Give the meaning of the chord symbol Fm/E \flat . (1 mark)

Description	Marks
F minor chord with an E \flat bass note / creates F ^{mi7} chord	1
Total	1

- (i) Explain the instruction given to the piano in this excerpt. (1 mark)

Description	Marks
to accompany or complement/provide chords to support the soloist harmonically and rhythmically	1
Total	1

- (j) Explain the meaning of the term 'Time' in the lowest stave of the excerpt. (1 mark)

Description	Marks
indicates to the drummer to improvise a stylistically appropriate accompaniment	1
Total	1

- (k) Provide the term that describes the style of the bass part in this excerpt. (1 mark)

Description	Marks
broken 2-feel or 2 feel	1
Total	1

Question 11

(8 marks)

(a) Identify the following chords, using chord names.

(4 marks)

Am⁷ D7(b⁹) Gm⁷(b⁵) C7(#⁹)

Description	Marks
Ami ⁷ or A-7	1
D ^{7b9}	1
Gmi ^{7b5} / Gø	1
C ^{7#9}	1
Total	4

(b) Notate the following chords in root position, using semibreves.

(4 marks)

E^{6/9} Fm⁷(b⁵) D^{maj7} B^b7(b⁹)

Description	Marks
1 mark per each correct chord (do not accept enharmonic equivalents)	1–4
Total	4

Question 12: Melody and accompaniment writing**(23 marks)**

This question consists of **two** parts.

- (a) Compose an **eight** bar melody by continuing the opening one bar motif for a further **seven** bars. Consider the chords provided when writing your melody.

Your melody must demonstrate:

- (i) effective melodic contour and climax (4 marks)
- (ii) a clear relationship to the given chord structure (3 marks)
- (iii) stylistic and motivic continuity (2 marks)
- (iv) appropriate expressive devices, including tempo, dynamics and articulations. (3 marks)

Description	Marks
(i) Effective melodic contour and climax	
Composes a melody that maintains effective melodic contour throughout and contains an effective climax.	4
Composes a melody that maintains satisfactory melodic contour throughout and contains a suitable climax.	3
Composes a melody that features inconsistent melodic contour and does not contain a suitable climax.	2
Composes a melody that shows limited melodic contour and does not contain a suitable climax.	1
Sub-total	4
(ii) Relationship to chord structure	
Composes a melody that demonstrates a clear relationship to the given chord structure.	3
Composes a melody that demonstrates a relationship to the given chord structure, with occasional incorrect notes.	2
Composes a melody that demonstrates some relationship to the given chords, with several incorrect notes.	1
Sub-total	3
(iii) Stylistic and motivic continuity	
Composes a melody that maintains stylistic and motivic continuity throughout.	2
Composes a melody with inconsistent stylistic and motivic continuity.	1
Sub-total	2
(iv) Appropriate expressive devices including tempo, dynamics and articulations	
Applies appropriate expressive devices including tempo, dynamics and articulations.	3
Applies some appropriate expressive devices including tempo, dynamics and articulations.	2
Applies mostly inappropriate or minimal expressive devices.	1
Sub-total	3
Overall total	12

Question 12 (continued)

- (b) Transpose the first **four** bars of the melody in part (a) for an Alto Saxophone in E \flat . Write accompanying parts for bass and drums that effectively support the melody. The bass part must use a walking 4 feel, 2 feel **or** Latin bass line. The drum part must use conventional drum kit notation.

You must demonstrate:

- (i) correct transposition and key signature (2 marks)
 (ii) range and suitability for each instrument (3 marks)
 (iii) stylistically appropriate writing for each instrument (4 marks)
 (iv) neat and accurate score presentation. (2 marks)

Description	Marks
(i) Transposition and key signature	
The transposition and key signature are correct for 4 bars.	2
The transposition is correct for 4 bars but the key signature is incorrect or the key signature is correct but 1–3 three notes are incorrect. OR Writes 1–3 bars with correct transposition and key signature.	1
Sub-total	2
(ii) Range and suitability for instruments	
Writes 4 bars within the range and technical capability of each instrument.	3
Writes 4 bars mostly within the range and technical capability of each instrument.	2
Writes 4 bars inconsistently within the range and technical capability of each instrument. OR Writes 1–3 bars within the range and technical capability of each instrument.	1
Sub-total	3
(iii) Stylistic consistency	
Writes stylistically appropriate parts for 4 bars for both instruments which effectively support the melody in part (a).	4
Writes mostly stylistically appropriate parts for 4 bars for both instruments which mostly support the melody in part (a) but with minor inconsistencies in notation.	3
Writes generally stylistically appropriate parts for 4 bars for one or both instruments with some errors in notation, providing some support for the melody in part (a). OR Writes stylistically appropriate parts for 2–3 bars, providing support for the melody in part (a).	2
Inconsistently writes for both instruments for 4 bars with several errors in notation, providing only minimal support for the melody in part (a). OR Writes parts for 2–3 bars with some inconsistency, providing some support for the melody in part (a).	1
Sub-total	4
(iv) Score presentation and accuracy	
Produces a score that is neat and accurate.	2
Produces a score that is mostly neat with some errors in notation.	1
Sub-total	2
Overall total	11

ACKNOWLEDGEMENTS

Section One

Question 1

Score excerpt: Bach, J. S. (1735). *Mass in B minor*.

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