



MUSIC: JAZZ

ATAR course examination 2018

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.

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, rhythm and rests as required to the given pitches. This excerpt may require notehead(s) to be changed to reflect a minim value.

* denotes rest

✓ denotes end of phrase

Description	Marks
Rhythm	
41 notes and rests correct	8
38–40 notes and rests correct	7
33–37 notes and rests correct	6
26–32 notes and rests correct	5
18–25 notes and rests correct	4
12–17 notes and rests correct	3
6–11 notes and rests correct	2
1–5 notes and rests correct	1
Subtotal	8
Bar lines	
All bar lines correct (including double bar line at end)	2
1–2 incorrect bar lines	1
Subtotal	2
Rhythmic grouping	
All rhythmic grouping and stem direction correct Note: no marks awarded if grouping is correct but is not the correct answer	2
1–4 errors in rhythmic grouping and/or stem direction (grouping errors across two beats = 2 errors)	1
Subtotal	2
Total	12

Question 3: Discrepancies

(5 marks)

There are **five** errors in total in the following melody. There is **one** pitch error, **one** rhythm error (affecting one beat) and **three** errors in the form/structure, requiring signs/symbols to be added to the score, to reflect how it is being played. Write the **five** required changes directly on the score below. The first note is correct.



ANSWER:

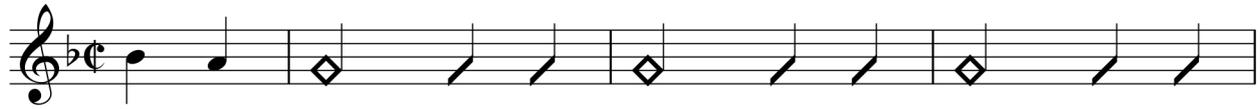


Description	Marks
1 mark for each corrected discrepancy (1 pitch, 1 rhythmic group, 1 for repeat mark and for the 1 st and 2 nd time ending) If more than 5 errors are provided, only mark the first 5 errors	1-5
Total	5

Question 4: Harmonic/chord progression

(7 marks)

Identify the **seven** chords indicated by (a) to (g) below, using Roman numerals or chord names in F major.



(a)

(b)

(c)

4



(d)

(e)

(f)

(g)

Description		Marks
(a)	ii or G minor	1
(b)	V or C Major	1
(c)	I or F Major	1
(d)	vi or D minor	1
(e)	IV or B \flat Major	1
(f)	V 7 or C 7	1
(g)	I or F Major	1
Total		7

Question 5: Melodic dictation

(15 marks)

Listen to Track 5a **or** Track 5b and then complete the following **eight** bar melodic dictation by providing the pitch and rhythm. The first note of each phrase is given.

✓ denotes end of phrase

Description	Marks
Pitch	
44 correct pitches	12
41–43 correct pitches	11
38–40 correct pitches	10
34–37 correct pitches	9
30–33 correct pitches	8
25–29 correct pitches	7
20–24 correct pitches	6
16–19 correct pitches	5
12–15 correct pitches	4
8–11 correct pitches	3
4–7 correct pitches	2
1–3 correct pitches	1
Subtotal	12
Rhythm	
All rhythm correct	2
1–2 errors	1
Subtotal	2
Rhythmic grouping	
All rhythmic groupings as per answer correct (The four quavers occurring on beats 1 and 2 and/or on beats 3 and 4 can be separated into two groups of 2 quavers)	1
Subtotal	1
Total	15

Question 6: Aural analysis

(9 marks)

- (a) Tick the term that best describes the tonality heard from the beginning of the excerpt. (1 mark)

Description	Marks
Chromatic	1
Total	1

- (b) State the metre of the excerpt. (1 mark)

Description	Marks
Accept any one of: Simple duple, Simple quadruple, $\frac{2}{4}$, $\frac{4}{4}$, C, \mathbb{C}	1
Total	1

- (c) Nominate an appropriate tempo mark, using either Italian terminology or beats per minute (BPM). (1 mark)

Description	Marks
Presto (accept 150-200 BPM, very fast)	1
Total	1

- (d) State the texture of the opening six bars. (1 mark)

Description	Marks
Monophonic (accept unison/single line)	1
Total	1

- (e) Tick the **five** musical features and/or instruments present in this excerpt. (5 marks)

Description	Marks
<ul style="list-style-type: none"> • syncopation • trombone • double bass • bongo • ostinato/riff 	$\frac{4}{4}$ ¹⁻⁵
Total	5

Question 7: Compositional devices**(3 marks)**

In each musical excerpt below the same short theme will be played and after one bar of silence, it will be followed by a variation of the theme.



Listen to each track and in the space provided below, write the name of the compositional device used to alter the theme in each example.

Description		Marks
(a)	Augmentation	1
(b)	Inversion	1
(c)	Diminution	1
Total		3

Section Two: Cultural and historical analysis

34% (58 Marks)

Part A: Analysis

11% (20 Marks)

Question 8

(20 marks)

Refer to pages 18–37 of the Score booklet to answer this question.

- (a) With respect to **harmony**, provide **two** musical similarities between this work and the designated work, *Epistrophe*. (2 marks)

Description	Marks
Any two of: <ul style="list-style-type: none"> • irregular • use of cluster chords • chromatic chords • descending dominant chords 	1–2
Total	2
Accept relevant answers	

- (b) State the key of the piece. (1 mark)

Description	Marks
B \flat Major	1
Total	1

- (c) Name the instruments labelled 'A', 'B', 'C' and 'D' on the score. (4 marks)

Description	Marks
<ul style="list-style-type: none"> • Alto sax • Tenor sax 1 • Tenor sax 2 • Baritone sax 	1–4
Total	4

- (d) Describe how the following four notes (part D, bars 41–43 of the score) should be played, according to **all** of the markings provided on the score, including dynamics, articulations, style and expression markings. (4 marks)

Description	Marks
<ul style="list-style-type: none"> • play B\flat moderately loud and play with an accent • play E\flat moderately loud and play with an accent, getting gradually louder as they gliss towards the next note • play A\flat slurred not tongued, getting gradually louder as they gliss towards the next note • play B slurred not tongued, at a loud dynamic 	1–4
Total	4
Note: Candidates must correctly refer to all score markings affecting each note, to receive one mark.	

Question 8 (continued)

- (e) Describe the instrumentation that occurs at the first and second playing of **F** (bars 49–56). (2 marks)

Description	Marks
First time: Piano (soloist) accompanied by bass and drum kit. No other melodic instruments play	1
Second time: Tenor sax (soloist), accompanied by piano, bass and drum kit	1
Total	2

- (f) State what is different between the two playings of **H** (from bar 65). (1 mark)

Description	Marks
First playing is four on the floor, second playing is double time	1
Total	1

- (g) Name the scale heard in the first playing of bar 51. (1 mark)

Description	Marks
(Descending) wholetone scale	1
Total	1

- (h) This piece is said to be one of the most controversial in the Monk repertoire. Referring to harmony, melody and form/structure, provide **one** example drawn from this work for each element of music to support this statement. (3 marks)

Description	Marks
Harmony Any one of: <ul style="list-style-type: none"> • rapid harmonic movement tested even the best players • four bar repetitive pattern use throughout 	1
Melody Any one of: <ul style="list-style-type: none"> • large intervallic and angular leaps • much unison writing in horn lines throughout 	1
Form/structure Any one of: <ul style="list-style-type: none"> • use of shifting tempos to alter form (final chorus double time) • the original was not in traditional AABA form (Accept this arrangement is AABA) • the original had uneven phrase lengths 	1
Total	3
Accept other relevant answers	

- (i) This work was composed by Thelonious Monk, whose music style is considered quintessentially individual. Provide **two** distinctive features of his writing that support this assertion. (2 marks)

Description	Marks
Any two of: <ul style="list-style-type: none">• heavy and frequent dissonance – collections of pitches that clash strongly with each other• an uneven rhythmic style• high importance on silence within accompaniment and solos• very considered improvised phrases, ‘in the moment’ delivery• repeated notes and ideas, as if ‘knocking on a door’• extensive use of whole tone scales	1–2
Total	2
Accept relevant answers	

Part B: Short response

23% (38 Marks)

Part B (i): Compulsory area of study

11% (23 Marks)

Question 9

(23 marks)

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

Description	Marks
Anthropology	1
Total	1

- (ii) Comment on the source of the harmony/chord progression. (1 mark)

Description	Marks
The melody is a contrafact, a melody using the harmonic progression of an earlier composition; 'I've Got Rhythm'/'Rhythm Changes'	1
Total	1

- (iii) Name
- two**
- Bebop melodies that used the same source. (2 marks)

Description	Marks
Any two of: Moose the Mooche, Oleo, Dexterity, Fingers, Five Guys Named Moe, Little Pixie II, Meet the Flintstones, Rhythm-A-Ning, Steeplechase, Tip Toe, You Me and the Bottle Makes Three Tonight (Baby), Race To The Bridge, Shag, Salt Peanuts	1-2
Total	2
Accept relevant answers	

- (iv) Prior to the title given in (i), what was the name of this work? (1 mark)

Description	Marks
Thriving on a Riff	1
Total	1

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

Description	Marks
AABA	1
Total	1

- (c) Define 'tritone substitution'. (1 mark)

Description	Marks
Tritone substitution is where a dominant chord the interval of a tritone away is replacing the original in question. This works because of shared tones and a common tritone – the necessary ingredients for a dominant 7 th . The new bass provides new harmonic colour and alternate bass leading.	1
Total	1

(d) Using the headings of rhythm characteristics and performance characteristics in the table below, provide **one** feature of the Bebop style for each. Name **one** other style you have studied and contrast these same characteristics. (4 marks)

	Description	Marks
Bebop	Rhythmic characteristics – any one of the following: <ul style="list-style-type: none"> fast/fragmented/'jumpy' highly syncopated linear rhythmic complexity 	1
	Performance characteristics – any one of the following: <ul style="list-style-type: none"> instrumental virtuosity improvisation based on harmonic structure rather than melody improvisations based on 8 or 16 note figures abrupt melody changes paused intervals between notes fast tempo – 200+ BPM 	1
Subtotal		2
AND		
If answering with Swing/Big Band	Rhythmic characteristics – any one of the following: <ul style="list-style-type: none"> use of swung quaver/patterns dance tempos 	1
	Performance characteristics – any one of the following: <ul style="list-style-type: none"> less improvisation often contained vocals big band ensemble rather than combo 	1
OR		
If answering with Blues/Early Jazz	Rhythmic characteristics – any one of the following: <ul style="list-style-type: none"> Blues shuffles or walking bass reinforce the trance-like rhythm, and they form a repetitive effect called a groove Shuffle rhythm 	1
	Performance characteristics – any one of the following: <ul style="list-style-type: none"> the basic 12-bar lyric framework of a blues composition is reflected by a standard harmonic progression of 12 bars in a $\frac{4}{4}$ time signature use of call and response use of hollers and shouts 	1
OR		
If answering with Hard Bop/Cool School	Rhythmic characteristics – any one of the following: <ul style="list-style-type: none"> still about groove and feeling but added the complexities of bebop influenced by rhythm and blues and gospel music inclusion of straight feels 	1
	Performance characteristics – any one of the following: <ul style="list-style-type: none"> Hard bop was a return to music that was more Afro-centric more blues based a means of artistic expression by young African American men to demonstrate their dissatisfaction with the social, political, and economic climate of America at that time fast tempo – 200+ BPM 	1
OR		

Question 9 (continued)

If answering with Post Bop/ Contemporary	Rhythmic characteristics – any one of the following: <ul style="list-style-type: none"> • rhythm, tempo and metre freer • drummers gained the opportunity to move in and out of the basic swing rhythm • an approach that incorporated much more complex style • rhythmic and coloristic independence of the drummer 	1
	Performance characteristics – any one of the following: <ul style="list-style-type: none"> • small-combo jazz that assimilates characteristics of hard bop • modal jazz • avant-garde • free jazz • all the compositions are new • free improvisation 	1
	Subtotal	2
	Total	4
Accept other relevant answers		

(e) Name **three** improvisational techniques used in the solo.

Description	Marks
Any 3 of: <ul style="list-style-type: none"> • arpeggios • surrounding techniques • sequences • repetition • tritone substitution • targeting of extensions • double time 	1–3
Total	3

(f) Explain 'surrounding technique' and give **two** specific examples from the score, providing bar numbers. (3 marks)

Description	Marks
Surrounding technique – a chord tone is selected, and the surrounding notes below and above are inserted before the chord tone.	1
Any two of: <ul style="list-style-type: none"> • Bar 5 – quavers 5–8 • Bar 11 – last 2 notes into 1st quaver bar 12 • Bar 23 – 5th, 6th, 7th quaver • Bar 30 – first 3 quavers 	1–2
Total	3
Accept other relevant answers	

- (g) Define 'anticipation' and give **two** examples from the score, providing note names and bar numbers. (3 marks)

Description	Marks
Anticipation – where the chord is played (anticipated) before the bar because of the way the melody is constructed – the melody anticipates the chord change before the bar, whereby creating a sense of forward motion and over the bar-line phrasing	1
Any two of the following: <ul style="list-style-type: none"> bars 8 – 4th quaver anticipates F bar 8–9 – Tied B\flat anticipates B\flat bars 14–15 F\sharp anticipating D last quaver of bar 26 – Tied B\flat anticipates B\flat 	1–2
Total	3
Accept other relevant answers.	

- (h) Provide **three** reasons why this designated work is a significant example of the Bebop style. (3 marks)

Description	Marks
Any three of the following: <ul style="list-style-type: none"> major example of a contrafact live recording captures Bebop's greatest exponents at the height of their powers Tour de force in Parker's soloing skills example par excellence of a Bebop melody and ensemble with interactive rhythm section, long solos, virtuosic technical skill and understanding of advanced harmony 	1–3
Total	3
Accept other relevant answers.	

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

12% (15 Marks)

Question 10

(15 marks)

- (a) Compare and contrast the use of either harmony **or** form/structure in **two** of your designated works. Provide specific examples of the application of your chosen element of music, drawn from your designated works. (7 marks)

Description	Marks
Compare and Contrast one musical element (harmony or form/structure)	
Accurately compares and contrasts the element of music with specific detail	4
Accurately compares and contrasts the element of music with some detail	3
Describes the element of music; however lacks comparative evidence and/or contains some inaccuracies	2
Provides some limited description about the element of music	1
Subtotal	4
Reference to two designated works	
Makes specific, accurate supporting reference to two designated works	3
Makes specific, accurate supporting reference to one designated work, or makes some accurate reference to two designated works	2
Makes general reference to one designated work, or makes some inaccurate reference to two designated works	1
Subtotal	3
Total	7

- (b) 'Works of art make rules, rules do not make works of art.'

Consider the statement above. Refer to **one** of your designated works and discuss specific ways in which the composer broke with and/or revolutionised established conventions of the time and place in which the work was written. (8 marks)

Description	Marks
Discuss specific ways in which the composer broke with and/or revolutionised established conventions of the time and place in which the work was written.	
Discusses how the composer broke with and/or revolutionised established conventions, clearly articulating the characteristics of the time and place in which the work was written	5
Describes in some detail how the composer broke with and/or revolutionised established conventions, articulating the characteristics of the time and place in which the work was written	4
Provides some relevant and accurate points as to how the composer broke with and/or revolutionised established conventions of the time	3
Provides general comments about how the composer broke with and/or revolutionised established conventions of the time with some inaccuracy evident	2
Makes superficial and/or mostly inaccurate comments about how the composer broke with and/or revolutionised established conventions of the time	1
Subtotal	5
Reference to one designated work	
Makes specific, supporting reference to one designated work	3
Makes some relevant reference to one designated work	2
Makes superficial and/or inaccurate reference to one designated work	1
Subtotal	3
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.	

Section Three: Theory and composition

30% (49 Marks)

Question 11: Visual score analysis

(16 marks)

Refer to page 40–48 of the Score booklet to answer this question.

- (a) Consider the full score work, from bars 1–9. List in score order, all of the **transposing** instruments that play. (4 marks)

Description	Marks
All four of: <ul style="list-style-type: none"> • Alto saxophone • Tenor saxophone • Baritone saxophone • Trumpet 	1–4
Total	4

- (b) Explain what specific direction is meant by the following words located in bar 1 of the score. (2 marks)

Description	Marks
Harmon – Trumpet 1 and 2 to play with a (harmon) mute	1
Bucket – Trumpet 3 and 4 and Trombone 1–4 to play with a (bucket) mute	1
Total	2

- (c) Name the triads formed by the boxed notes in the solo line, at the following locations of the score, as either major, minor, augmented or diminished. (3 marks)

Description	Marks
minor	1
diminished	1
augmented	1
Total	3

- (d) Give the meaning of the following symbols and terms located in the score. (5 marks)

	Bar	Description	Marks
	Bar 2	(<i>Acciaccatura</i>)...crushed note....a grace note performed as quickly as possible before an essential note of a melody	1
	Bar 5	Play one octave higher than written	1
	Bar 20	(<i>Gliss</i>) – slide up to the written note	1
Open	Bar 38	Remove the mute, play with no mute	1
	Bar 43/44	Repeat the preceding two bars	1
Total			5

- (e) What function/role do the following instruments play in this piece? (2 marks)

Description	Marks
Piano – soloist	1
Guitar – rhythmic/accompaniment	1
Total	2

Question 12: Theory

(15 marks)

- (a) Identify the scale or mode on which the opening two bars of the following melody is predominantly based. (1 mark)

Description	Marks
chromatic	1
Total	1

- (b) Write out bar 1 of the score excerpt from part (a) at the pitch it would sound if played by a Trumpet in B \flat . Include the new key signature in your response. (4 marks)



Description	Marks
Key Signature	
2 #'s – B minor/D major, correctly positioned	1
Subtotal	1
Pitch (Wrong octave = wrong pitch)	
11 correct pitches	3
7–10 correct pitches	2
1–6 correct pitches	1
Subtotal	3
Total	4

- (c) Notate the following chords on the staff below, using semibreves. (4 marks)

B \flat 7/F A \flat m7(b5) F# $^{\circ}$ C7(b9)

Description	Marks
1 mark per each correct chord (alternate voicings accepted, as long as bass note is correct)	1–4
Total	4

- (d) Consider the score extract below.

For copyright reasons this excerpt cannot be reproduced in the online version
of this document.

- (i) The opening three bars of the excerpt are mostly triadic, and outline the implied harmony. Complete the table below to identify and locate the four notes that do **not** belong to the harmony. (4 marks)

Description		Marks
In all of the following both the bar location and the name of the note is needed for 1 mark		
Bar location of note	Name of note not in the harmony	
2	B	1
2	D#	1
3	D	1
3	G	1
Total		4

- (ii) In bars 6 and 7 of the score excerpt above, identify the chords using chord names. (2 marks)

Description	Marks
C ⁶	1
Ami ⁷	1
Total	2

Question 13: Composition

(18 marks)

(a) Bars 1–4.

(4 marks)

Compose a solo trumpet part using the given bass guitar and rhythm guitar as a musical foundation.

Description	Marks
Trumpet part fits the harmonic progression provided	
The trumpet part fits the harmonic progression provided	2
The trumpet part mostly fits the harmonic progression provided	1
Subtotal	2
Range of trumpet part	
The trumpet part demonstrates suitable range throughout	1
Subtotal	1
Transposition	
The trumpet part displays appropriate use of clef and key signature	1
Subtotal	1
Total	4

(b) Bars 5–12.

(14 marks)

Complete the composition by continuing the trumpet, rhythm guitar and bass guitar parts. Label your chosen chord progression on the score and include a **tempo indication**.

Description	Marks
Suitability of chosen chord progression	
Bars 5–8 demonstrate a suitably chosen chord progression	2
Bars 5–8 demonstrate a mostly suitable chord progression	1
Subtotal	2
Instrumental parts fit the chosen chord progression	
Instrumental parts accurately fit the chosen chord progression	3
Instrumental parts mostly fit the chosen chord progression with 1–2 errors	2
Instrumental parts generally fit the chosen chord progression with 3–4 errors	1
Subtotal	3
Balance and contrast within the ternary form structure	
Composition demonstrates effective balance and contrast within the ternary form structure	3
Composition demonstrates balance and contrast within the ternary form structure	2
Composition demonstrates some balance and/or contrast within the ternary form structure	1
Subtotal	3
Melodic contour	
Solo trumpet part consistently demonstrates effective melodic contour	3
Solo trumpet part demonstrates some effective melodic contour	2
Solo trumpet part demonstrates mostly ineffective melodic contour	1
Subtotal	3
Dynamic markings	
The composition contains appropriate dynamic markings	1
Subtotal	1
Score presentation and tempo	
Produces a score that is accurate and includes a suitable tempo indication	2
Produces a score that contains 1–2 errors and includes an ineffective tempo indication	1
Subtotal	2
Total	14

ACKNOWLEDGEMENTS

Section Two

Question 9(d)

Text under 'Bebop – Performance Characteristics – any one of the following' (1st and 2nd dot points) adapted from: Bebop. (2018). In *Wikipedia*. Retrieved October, 2018, from

<https://en.wikipedia.org/wiki/Bebop>

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Text under 'If answering Blues – Rhythmic Characteristics – any one of the following' (1st dot point) adapted from: Blues. (2018). In *Wikipedia*.

Retrieved October, 2018, from <https://en.wikipedia.org/wiki/Blues>

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Text under 'If answering Hardbop/Cool School – Rhythmic Characteristics – any one of the following' (1st and 2nd dot points) adapted from:

Thelonious Monk Institute of Jazz. (n.d.). *Grade 8: Lesson plan (6 Bebop, Cool Jazz, and Hard Bop)*. Retrieved October, 2018, from

<http://www.jazzinamerica.org/lessonplan/8/6/211>

Text under 'If answering Hardbop/Cool School – Performance Characteristics – any one of the following' (1st to 3rd dot points) adapted from:

Thelonious Monk Institute of Jazz. (n.d.). *Grade 8: Lesson plan (6 Bebop, Cool Jazz, and Hard Bop)*. Retrieved October, 2018, from

<http://www.jazzinamerica.org/lessonplan/8/6/211>

Text under 'Post Bop/Contemporary – Rhythmic Characteristics – any one of the following' (1st and 3rd dot points) adapted from: Bebop.

(2018). In *Wikipedia*. Retrieved October, 2018, from

<https://en.wikipedia.org/wiki/Post-bop>

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Text under 'Post Bop/Contemporary – Performance Characteristics – any one of the following' (1st to 4th dot points) adapted from: Bebop. (2018).

In *Wikipedia*. Retrieved October, 2018, from

<https://en.wikipedia.org/wiki/Post-bop>

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Question 9(f)

Text under 'Description – Surrounding technique' adapted from: Wernick, F. (2011). *How to Effectively use Enclosure*. Retrieved October, 2018,

from <https://www.jazzadvice.com/how-to-effectively-use-enclosure/>

Question 10(b)

Quote from Claude Debussy.

Section Three

Question 12(b) Score excerpt adapted from: Debussy, C. (c. 1892–1894). *Prélude à l'après-midi d'un faune* [Prelude to the afternoon of a faun] [1st bar].

Question 12(d) Score excerpt from: Wonder, S. & Mossman, M. P. (Arr.). (2012). *Sir Duke* [Bars 1–9 of piano part]. Los Angeles: Jobete Music Co. Inc.; Black Bull Music. (Original work composed 1976)

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