



## ATAR course examination, 2018

### Question/Answer booklet

# MUSIC: JAZZ

Please place your student identification label in this box

Student number:    In figures

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In words

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### Time allowed for this paper

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

### Materials required/recommended for this paper

#### *To be provided by the supervisor*

This Question/Answer booklet

Score booklet

Personal listening device (PLD)    PLD number

Headphones

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 material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

## Structure of the examination

The Music ATAR course examination consists of a written component and a practical (performance and/or composition portfolio) component.

## Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of written examination
Section One Aural and analysis	7	7	50	57	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	20	11
Part B: Short response					
(i) Compulsory area of study	1	1		23	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	49	30
<b>Total</b>					100

## Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2018*. 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: Common to all contexts and contains questions that require you to listen and respond to a selection of music excerpts.

Section Two: Context-specific and comprises two parts: Part A and Part B.

Part A: contains one 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(i): contains one question based on the compulsory area of study and score/s from the correlating designated works.

Part B(ii): contains one 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: Context-specific and contains theory questions and composition tasks.
- You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.
- Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.
- The Score booklet is not to be handed in with your Question/Answer booklet.

**See next page**

**Section One: Aural and analysis****36% (57 Marks)**

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

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 50 minutes.

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

(a) Write the name of the **two** intervals indicated on the staff below.

**(2 marks)**

(i)                      (ii)

The musical staff shows a sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Interval (i) is between C4 and D4. Interval (ii) is between G4 and A4. A fermata is placed over the final note C5.

(i) Interval: \_\_\_\_\_

(ii) Interval: \_\_\_\_\_



**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

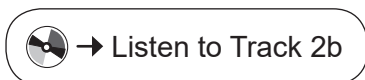


*Prior to the commencement of the excerpt for the first time, two bars of three crotchets will be played.*

The excerpt will be played as follows, with a 20-second pause between each playing:

- the complete excerpt played once
- the first phrase played twice
- the second phrase played twice
- the complete excerpt played twice.

**or**



*Prior to the commencement of the excerpt, two bars of three crotchets will be played.*

The complete excerpt will be played once.

**See next page**

**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.



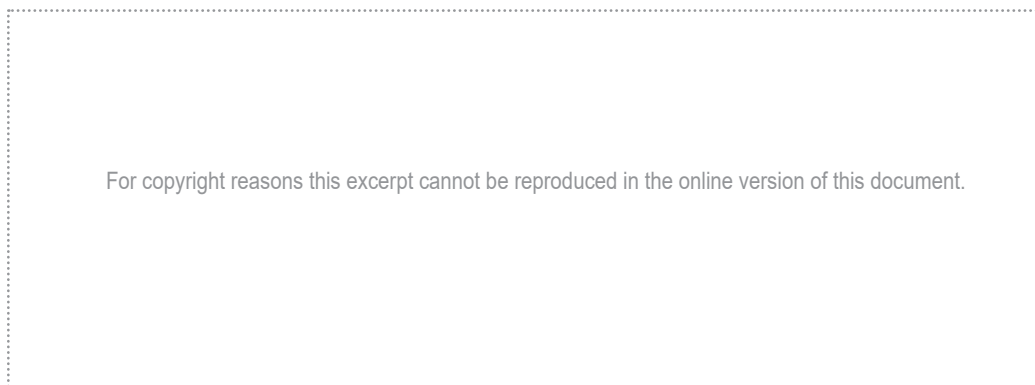
*Prior to the commencement of the melody, six quaver pulses will be heard, followed by a bar of silence.*

**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.



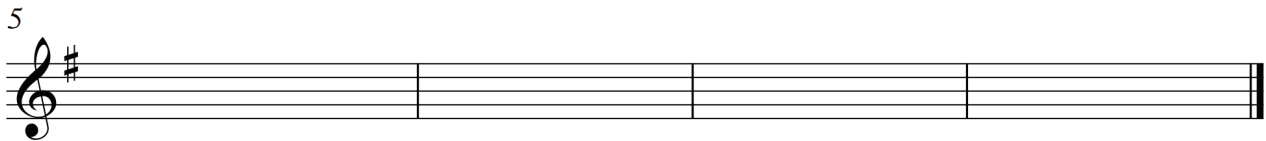
*The first chord of this excerpt is preceded by the tonic chord, 6 crotchet beats on the woodblock, and the two crotchet upbeat, as indicated on the score below.*



**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



*Prior to the commencement of the excerpt for the first time, the tonic chord will be played and four crotchet beats will be heard.*

The excerpt will be played as follows, with a 20-second pause between each playing:

- the complete excerpt played once
- the first phrase played twice
- the second phrase played twice
- the complete excerpt played twice.

or



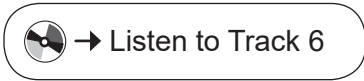
*Prior to the commencement of the excerpt, the tonic chord will be played and four crotchet beats will be heard.*

The complete excerpt will be played once.

**See next page**

**Question 6: Aural analysis**

**(9 marks)**



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

Tonality	✓ the most appropriate term
Major	
Chromatic	
Modal	
Minor	

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

\_\_\_\_\_

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

\_\_\_\_\_

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

\_\_\_\_\_

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

Musical feature	✓ the five present in this excerpt
sequence	
syncopation	
trombone	
vibraphone	
pedal	
double bass	
bongo	
ostinato/riff	



**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.

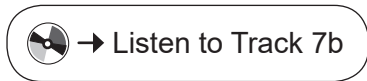


Listen to each track and in the space provided below, write the name of the compositional device used to alter the theme in each example.



(a) Compositional device used to alter the theme: (1 mark)

\_\_\_\_\_



(b) Compositional device used to alter the theme: (1 mark)

\_\_\_\_\_



(c) Compositional device used to alter the theme: (1 mark)

\_\_\_\_\_

**End of Section One**

**See next page**

**Section Two: Cultural and historical analysis****34% (58 Marks)**

This section has **two** parts: Part A and Part B. You must answer **all** parts and write your answers in the spaces provided.

Part A: contains **one** 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(i): contains **one** question based on the compulsory area of study and score/s from the correlating designated works.

Part B(ii): contains **one** question based on a non-compulsory area of study and the correlating designated works. You must answer part (a) and part (b). If your response is based on the compulsory area of study, a 25% penalty will be applied.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

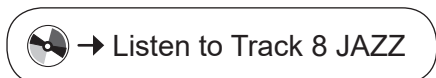
Suggested working time: 55 minutes.

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**Part A: Analysis****11% (20 Marks)**

This part contains **one** question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

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**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)

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

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

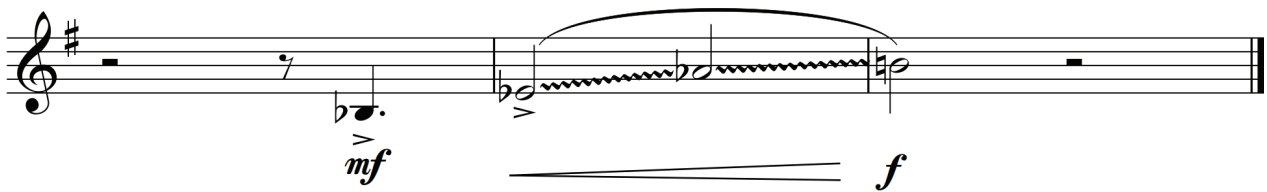
A: \_\_\_\_\_

B: \_\_\_\_\_

C: \_\_\_\_\_

D: \_\_\_\_\_

(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)



\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(e) Describe the instrumentation that occurs at the first and second playing of  $\square$  (bars 49–56).

(i)  $\square$  – first time (1 mark)

\_\_\_\_\_

\_\_\_\_\_

(ii)  $\square$  – second time (1 mark)

\_\_\_\_\_

\_\_\_\_\_

(f) State what is different between the two playings of  $\square$  (from bar 65). (1 mark)

\_\_\_\_\_

**Question 8** (continued)

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

\_\_\_\_\_

- (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)

Harmony: \_\_\_\_\_

\_\_\_\_\_

Melody: \_\_\_\_\_

\_\_\_\_\_

Form/structure: \_\_\_\_\_

\_\_\_\_\_

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

One: \_\_\_\_\_

Two: \_\_\_\_\_

**Part B: Short response****23% (38 Marks)**

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**Part B(i) Compulsory area of study****11% (23 Marks)**

This part contains **one** question based on the compulsory area of study and score/s from the correlating designated works.

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**Question 9****(23 marks)**

Refer to page 38 of the Score booklet to answer this question.

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

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

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

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

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

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

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**Question 9** (continued)

- (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)

Nominated style: \_\_\_\_\_

Style	Rhythmic characteristics	Performance characteristics
Bebop		

- (e) Name **three** improvisational techniques used in the solo. (3 marks)

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

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

Definition: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

One: \_\_\_\_\_

Two: \_\_\_\_\_

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

One: \_\_\_\_\_

Two: \_\_\_\_\_

Three: \_\_\_\_\_

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

**12% (15 Marks)**

This part contains **one** question based on the non-compulsory area of study and the correlating designated works. You must answer part (a) and part (b).

If your response is based on the compulsory area of study, a 25% penalty will be applied.

**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)

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(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)

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**Section Three: Theory and composition****30% (49 Marks)**

This section has **three** questions. Answer **all** questions. Write your answers in the spaces provided.

Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.

Suggested working time: 45 minutes.

**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)

\_\_\_\_\_

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




Harmon: \_\_\_\_\_

Bucket: \_\_\_\_\_

- (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)

Triad location on score	Triad (major, minor, augmented or diminished)
Bar 9, solo line box	
Bar 10, solo line box	
Bar 13, solo line box	

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

Symbol/term	Score location	Meaning
	Bar 2	
<i>8va</i> -----	Bar 5	
	Bar 20	
Open	Bar 38	
	Bar 43/44	

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

Piano: \_\_\_\_\_

Guitar: \_\_\_\_\_

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)

Scale/mode: \_\_\_\_\_

- (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)

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

B $\flat$ 7/F

A $\text{mi}$ 7( $\text{b}5$ )

F $\#^{\circ}$

C7( $\text{b}9$ )

- (d) Consider the score extract below.

**(LIGHT SWING-16TH FEEL)**

- (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)

Note number	Bar location of note	Name of note not in the harmony
1		
2		
3		
4		

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

Bar 6 chord: \_\_\_\_\_

Bar 7 chord: \_\_\_\_\_

**Question 13: Composition****(18 marks)**

Consider the score commencing on page 24.

Complete a 12 bar ternary composition:

(a) Bars 1–4. (4 marks)

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

Your solo trumpet part should:

- fit the harmonic progression (2 marks)
- demonstrate suitable range (1 mark)
- demonstrate correct transposition. (1 mark)

(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**.

Your composition should demonstrate:

- a clearly labelled and suitable chord progression from bars 5–8 (2 marks)
- instrumental parts that fit the chosen chords (3 marks)
- balance and contrast within the ternary form structure (3 marks)
- effective melodic contour (3 marks)
- appropriate dynamic markings (1 mark)
- accurate score presentation, including tempo indication. (2 marks)

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**See next page**

Trumpet in B $\flat$

Rhythm Guitar

Bass Guitar

4/4

*mp* *mf*

*mp* *mf*

4

Trumpet in B $\flat$

R. Gtr.

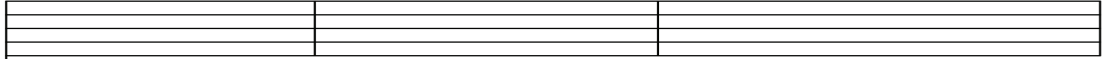
Bass

Gmin $^7$  C F

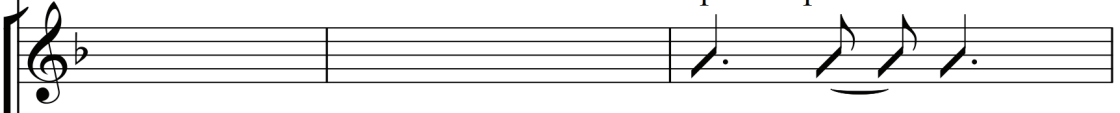


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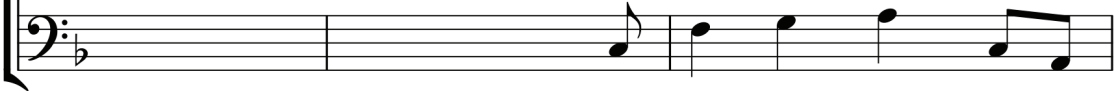
Trumpet in B $\flat$



R. Gtr.

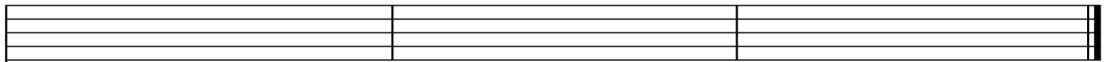


Bass



10

Trumpet in B $\flat$



R. Gtr.



Bass



End of questions

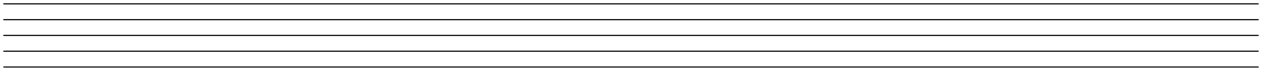
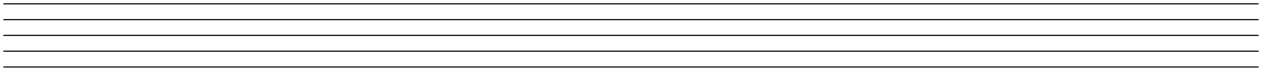
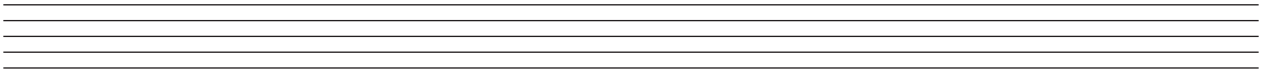
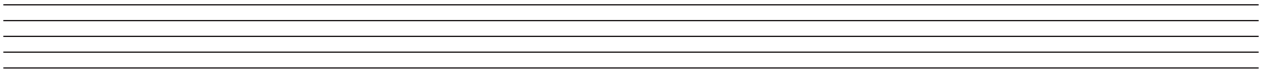
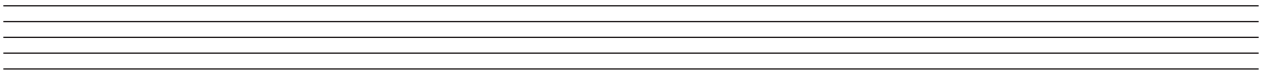
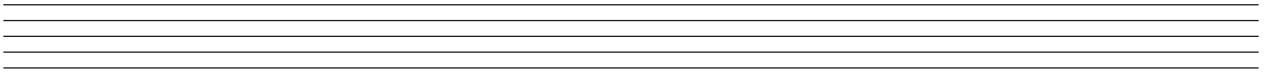
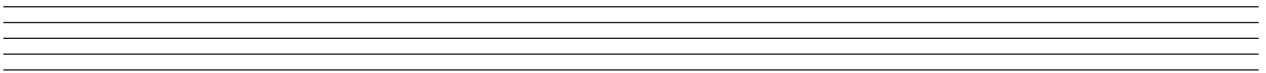
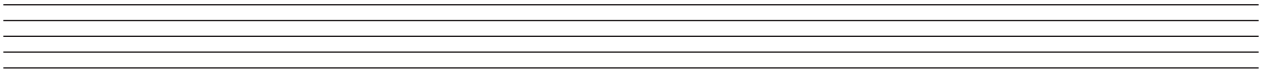
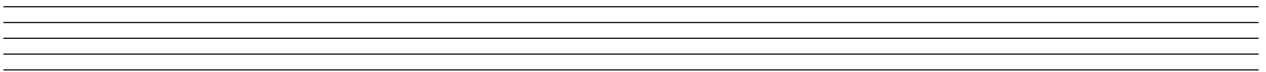
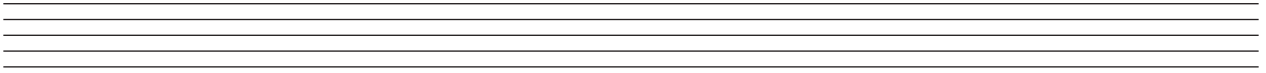
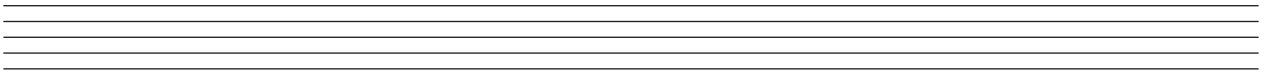




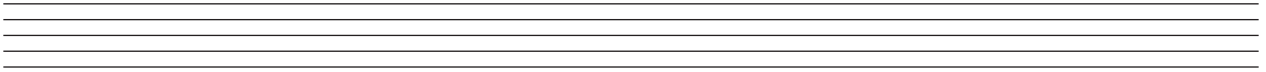
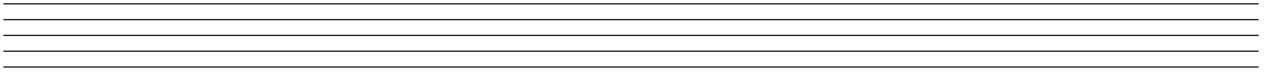
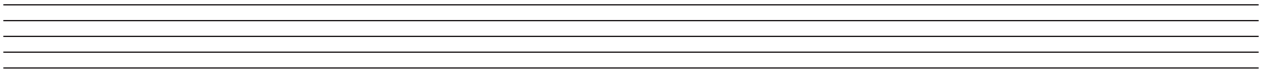
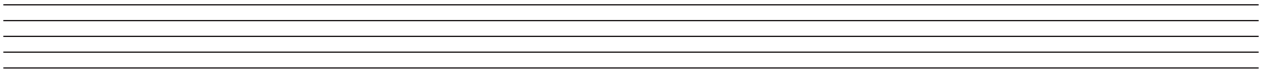
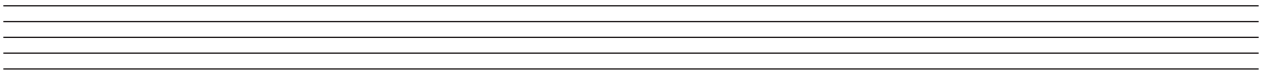
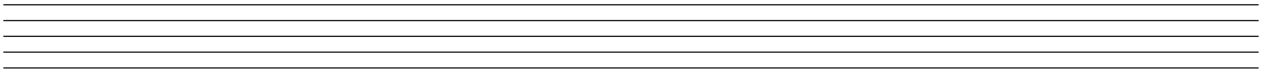
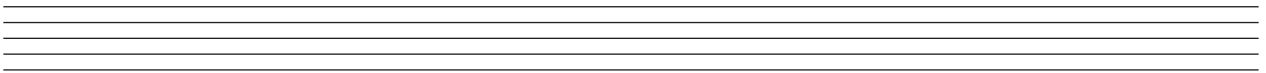
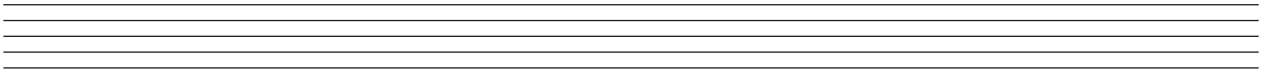
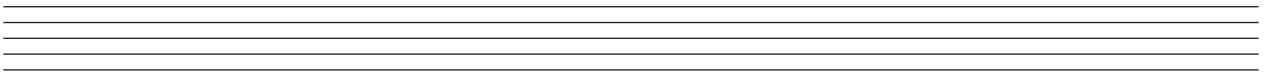
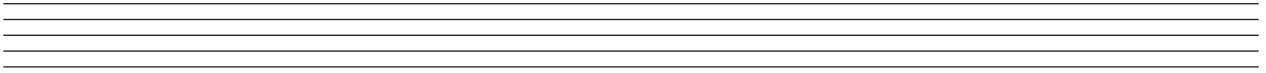
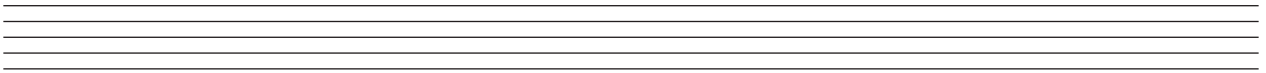




Working manuscript – will not be marked



Working manuscript – will not be marked



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