



ATAR course examination, 2019

Question/Answer booklet

MUSIC: JAZZ

Please place your student identification label in this box

WA student number: In figures

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In words

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	6	6	50	57	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	17	11
Part B: Short response					
(i) Compulsory area of study	1	1		19	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	44	30
Total					100

Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2019*. 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

Question 2: Rhythmic dictation**(12 marks)**

Listen to Track 2a **and/or** Track 2b and complete the following eight-bar dictation by providing bar lines, rhythm and rests as required to the given pitches. The excerpt may require notehead(s) to be changed to reflect a minim value. The correct rhythm for the first note of each phrase is provided.

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, four crotchet beats will be heard.



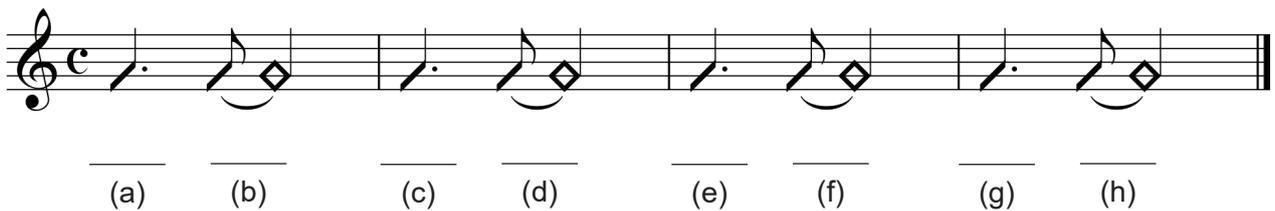
Question 4: Harmonic/chord progression

(8 marks)

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

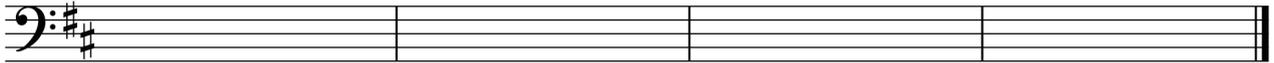
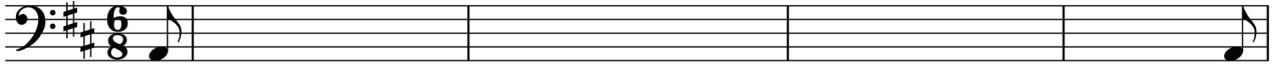


The first chord of this excerpt is preceded by the tonic chord, followed by 4 crotchet beats on the woodblock.



Question 5: Melodic dictation**(15 marks)**

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



Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, and five quaver pulses will be played on the woodblock.

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.

and/or



Prior to the commencement of the excerpt, the tonic chord will be played on the piano, and five quaver pulses will be played on the woodblock.

The complete excerpt will be played once.

Question 6: Aural analysis

(11 marks)



1 **A**

5 **B**

9 **A**

(a) Write the missing time signature at the beginning of the excerpt. (1 mark)

(b) Add stems and beams to the note heads in bars 1–4, to indicate the rhythmic grouping heard in the excerpt. (4 marks)

(c) State where the cymbal first enters. (1 mark)

Bar number: _____ First or second time: _____

(d) Provide **three** specific ways in which the composer has achieved contrast between the opening A section and the B section. (3 marks)

One: _____

Two: _____

Three: _____

(e) Identify **two** compositional devices heard in this excerpt. (2 marks)

One: _____

Two: _____

End of Section One

See next page

Section Two: Cultural and historical analysis**34% (51 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.

Part A: Analysis**11% (17 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.

Question 7**(17 marks)**

Refer to pages 16–20 of the Score booklet to answer this question.

- (a) Provide **three** reasons why this piece can be described as being in the Bebop style. (3 marks)

One: _____

Two: _____

Three: _____

- (b) This piece is an example of a 'contrafact'. Define this term. (1 mark)

Question 7 (continued)

- (c) The table below outlines the chords used in the 8-bar bridge section of this composition, which is based on a 'rhythm changes' progression. In the table below, outline a conventional chord progression more commonly expected in a rhythm changes song. Write your chords based in the key of B \flat major. (4 marks)

Bridge chords used in this excerpt	E ¹³	∕.	E ^{b13}	∕.	D ¹³	D ^{b13}	C ¹³	B ¹³
Conventional bridge chords expected in a rhythm changes song (in B \flat major)		∕.		∕.		∕.		∕.

- (d) Name the term that best describes the chord used in the last bar of the bridge section (Bar 28 of the score). (1 mark)

- (e) Given your understanding of key exponents of the Bebop era, suggest a possible performer line-up for the ensemble performing in this recording. (5 marks)

alto saxophone: _____

trumpet: _____

piano: _____

drums: _____

bass: _____

- (f) Describe the role played by each of the instruments listed below in Bebop music. (3 marks)

piano: _____

drums: _____

bass: _____

Part B: Short response**23% (34 Marks)****Part B(i): Compulsory area of study****11% (19 marks)**

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

Question 8**(19 marks)**

Refer to pages 21–23 of the Score booklet to answer this question.

- (a) State the form of this work. (1 mark)

- (b) Define each of the following characteristics of Bebop, and provide the location of each in the score. When providing the score location, state the line, bar and beat(s) you are referring to as listed on the score, e.g. line 3, Bar 2, beats 2 and 3. (12 marks)

Characteristic	Definition	Location in score
Extension tones		
Surrounding technique		
Blues scale		
Arpeggio		
Chromaticism		
Sequence		

See next page

Question 8 (continued)

- (c) List **three** factors (historical, musical, social and/or political) that contributed to the development of the Bebop period. (3 marks)

One: _____

Two: _____

Three: _____

- (d) The composer of this piece made a significant contribution to the development of the Bebop style. Discuss **three** of his contributions in the spaces below. (3 marks)

One: _____

Two: _____

Three: _____

Section Three: Theory and composition**30% (44 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 10: Visual score analysis

(11 marks)

Refer to page 24 of the Score booklet to answer this question.

- (a) Outline the form of this work. (1 mark)

- (b) This work is written by Thelonious Monk. Compare the harmony/chord progression and the melody of this work with your designated work *Epistrophy*. (4 marks)

	Epistrophy	This work
Harmony/chord progression		
Melody		

- (c) State the tonality of this work, and make comment on this tonality in relation to a Bebop work. (2 marks)

Tonality: _____

Comment: _____

- (d) Explain how the pianist would perform bars 3 and 4. (1 mark)

- (e) Name the intervals formed by the notes in the following bars. (3 marks)

Bar 17: _____

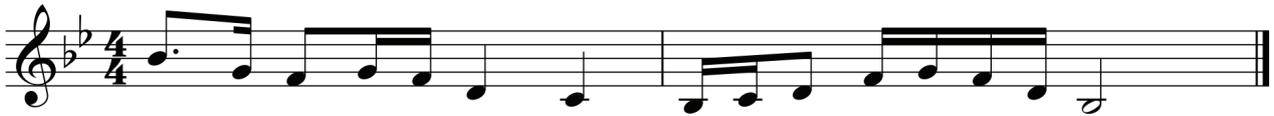
Bar 18 (beats 2 and 3): _____

Bar 20: _____

Question 11: Theory

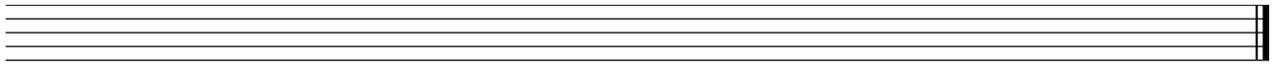
(12 marks)

- (a) (i) These two bars of melody are written for a clarinet in B \flat . Identify the scale or mode on which they are based. (1 mark)



Scale/mode: _____

- (ii) Write out Bar 1 of the score excerpt from part (a), that is written for a clarinet in B \flat , so that it could be played by an alto saxophone in E \flat . Include the appropriate clef and key signature in your response. (3 marks)



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

B \flat $^\circ$

Dm $^7(b5)$

A $^7(b9)$

G $^7(\#11)$



- (c) Identify the following chords in the spaces provided, using chord names. (4 marks)



(i)

(ii)

(iii)

(iv)

Question 12: Composition**(21 marks)**

This question consists of three parts, to be completed directly on the score on pages 20–21 of this Question/Answer booklet.

- (a) Continue the given motif to create an 8-bar melody for alto saxophone. Write your alto saxophone melody in **concert pitch** – you are **not** required to transpose.

The melody must demonstrate:

- effective melodic contour and climax (3 marks)
- stylistic and motivic continuity (2 marks)
- a clear relationship to the given chord structure (3 marks)
- appropriate expressive devices, including tempo, dynamics and articulations (2 marks)
- appropriate range and capability for the instrument. (1 mark)

- (b) Arrangement

Using your melody and the given chord progression, complete an arrangement to include tenor saxophone and double bass. Write your tenor saxophone part in **concert pitch**.

Your arrangement must demonstrate:

- suitable range and be within the capability of the instruments (2 marks)
- the use of guide tones and stylistic jazz rhythms in the tenor saxophone part (3 marks)
- a walking bass line. (3 marks)

- (c) Your complete score should demonstrate accurate and neat presentation, including alignment of parts. (2 marks)

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See next page

Alto Saxophone

Tenor Saxophone

Rhythm Guitar

Double Bass

3

Bb⁷ Eb⁷

Alto Sax.

Ten. Sax.

R. Gtr.

Db.

Bb⁷ Gm⁷ Cm⁷ F⁷

Alto Sax.

Ten. Sax.

R. Gtr. Bb^7 Eb^7 $E^{\circ 7}$

Db.

Alto Sax.

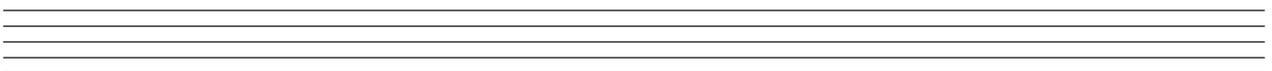
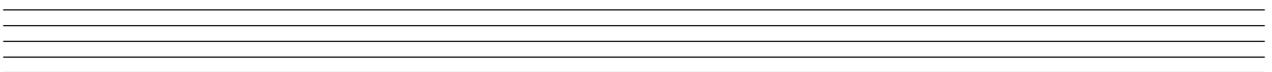
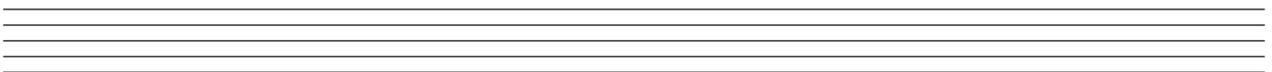
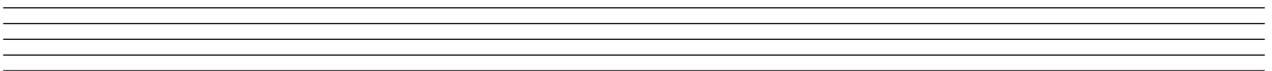
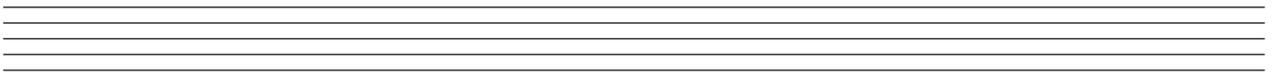
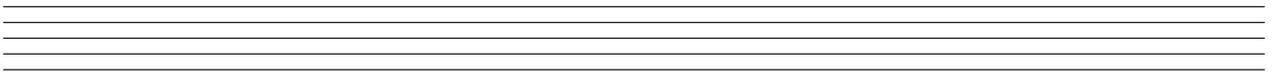
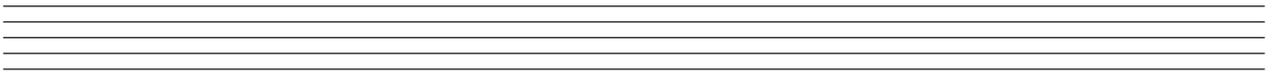
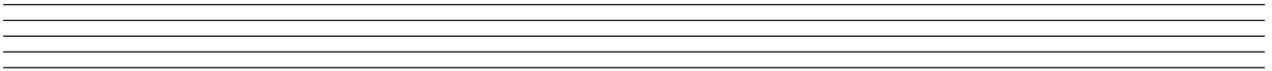
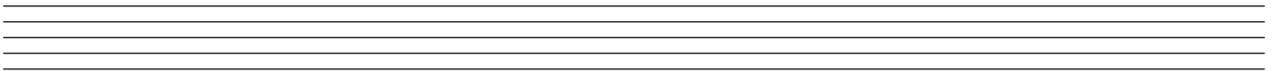
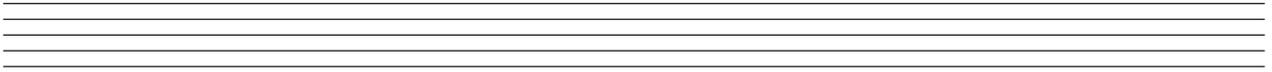
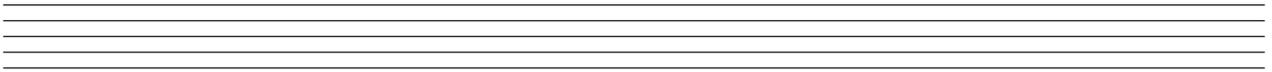
Ten. Sax.

R. Gtr. Bb^7/F F^7 Bb

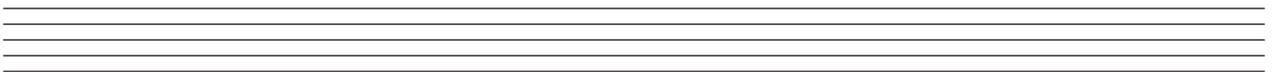
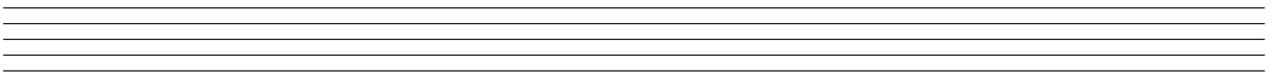
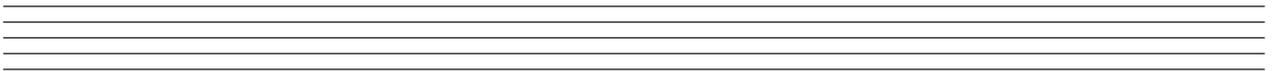
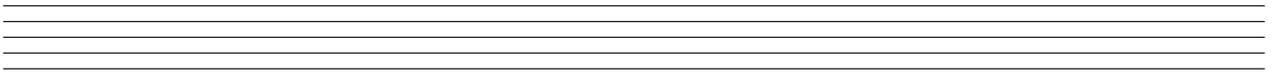
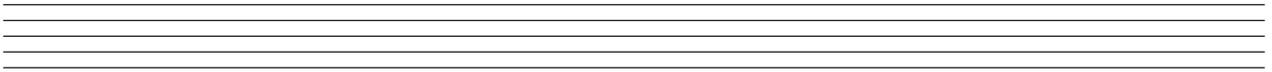
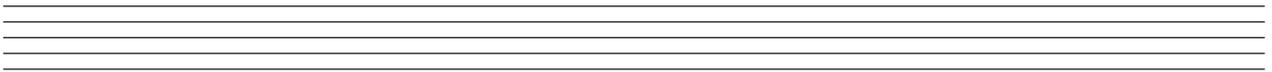
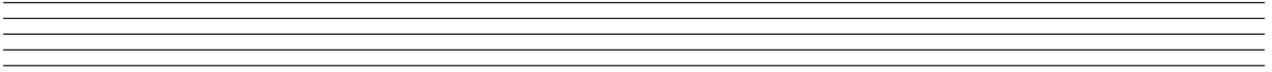
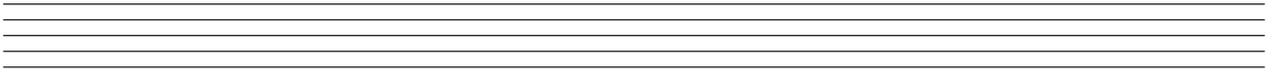
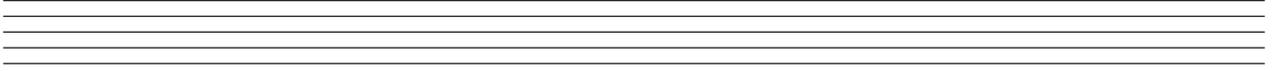
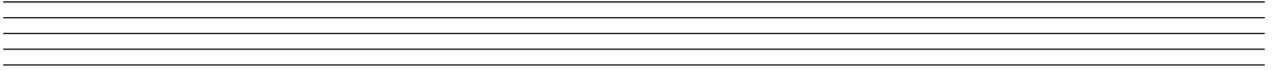
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End of questions

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