



**MUSIC: JAZZ**

**ATAR course examination 2021**

**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% (54 Marks)

## Question 1: Interval recognition

(5 marks)

(a) Name the **two** intervals indicated on the staff below.

(2 marks)

| Description                 | Marks    |
|-----------------------------|----------|
| (i) perfect 5 <sup>th</sup> | 1        |
| (ii) major 3 <sup>rd</sup>  | 1        |
| <b>Total</b>                | <b>2</b> |

(b) (i) Name the interval created between the first two notes of the vocal line. (1 mark)

(ii) Circle the most appropriate term to describe the tonality of the opening of this excerpt. (1 mark)

(iii) Circle the most appropriate description of the modulation that has taken place by the end of the excerpt. (1 mark)

| Description               | Marks    |
|---------------------------|----------|
| (i) major 3 <sup>rd</sup> | 1        |
| (ii) major                | 1        |
| (iii) to dominant         | 1        |
| <b>Total</b>              | <b>3</b> |



## Question 3: Discrepancies

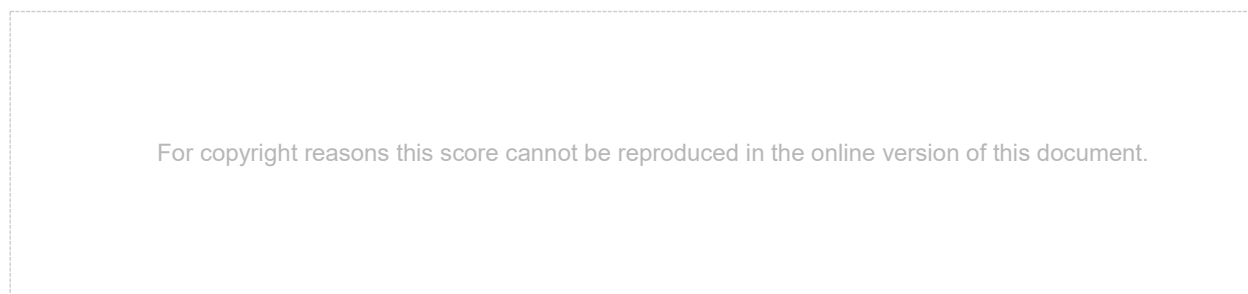
(6 marks)







Listen to the big band excerpt and consider the corresponding Trumpet 1 score below.

There are **six** errors in the Trumpet 1 score provided, as follows:

- the correct time signature is missing
- the correct key signature is missing
- there is one tie missing
- there is one pitch error
- there are two rhythm errors affecting two note heads and two beats.

Write the required changes directly onto the score below to reflect how it is being played.  
The first note is correct.



| Description  | Marks    |
|--|----------|
| Simple quadruple time signature<br>   | 1        |
| F major key signature<br>             | 1        |
| Tie (Bar 2, beat 2-3)<br>             | 1        |
| G# (Bar 5, beat 2)<br>                | 1        |
| Quaver (Bar 1, beat 3)<br>            | 1        |
| Dotted crotchet (Bar 1, beat 3-4)<br> | 1        |
| <b>Total</b>   | <b>6</b> |

**Question 4: Harmonic/chord progression****(7 marks)**

Identify the **seven** chords heard in the accompaniment part, indicated by boxes labelled (a) to (g) below. Use Roman numerals or chord names in F Major.

*The first chord of the excerpt of the progression is provided for you. It is the tonic chord.*

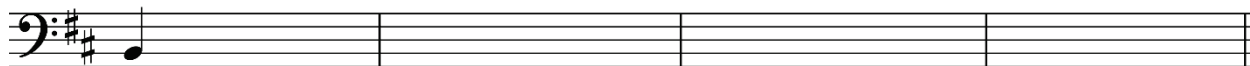
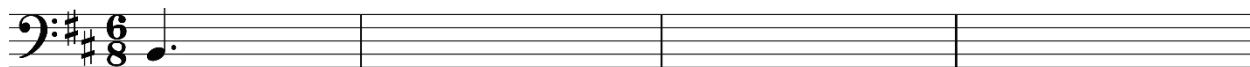
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| Description         | Marks    |
|---------------------|----------|
| (a) V or C          | 1        |
| (b) V7 or C7        | 1        |
| (c) I or F          | 1        |
| (d) IV or B $\flat$ | 1        |
| (e) I or F          | 1        |
| (f) V or C          | 1        |
| (g) I or F          | 1        |
| <b>Total</b>        | <b>7</b> |

Question 5: Melodic dictation

(13 marks)

Listen to Track 7 **and/or** Track 8 and complete the following eight-bar dictation by providing the pitch and rhythm. The first note of each phrase is given.



| Description  | Marks     |
|--|-----------|
| <b>Pitch</b>                                       |           |
| 33 pitches correct                                 | 10        |
| 29–32 pitches correct                              | 9         |
| 25–28 pitches correct                              | 8         |
| 21–24 pitches correct                              | 7         |
| 17–20 pitches correct                              | 6         |
| 13–16 pitches correct                              | 5         |
| 10–12 pitches correct                              | 4         |
| 7–9 pitches correct                                | 3         |
| 4–6 pitches correct                                | 2         |
| 1–3 pitches correct                                | 1         |
| <b>Subtotal</b>                                    | <b>10</b> |
| <b>Rhythm</b>                                      |           |
| All rhythm correct                                 | 2         |
| 1–4 errors   | 1         |
| <b>Subtotal</b>                                    | <b>2</b>  |
| <b>Rhythmic grouping</b>                           |           |
| All rhythmic grouping correct (for $\frac{6}{8}$ ) | 1         |
| <b>Subtotal</b>                                    | <b>1</b>  |
| <b>Total</b>                                       | <b>13</b> |



## Question 6: Aural analysis

(12 marks)

- (a) Identify the
- two**
- time signatures and the texture evident. (3 marks)

| Description                     | Marks    |
|---------------------------------|----------|
| $\frac{7}{8}$ and $\frac{4}{4}$ | 1–2      |
| homophonic                      | 1        |
| <b>Total</b>                    | <b>3</b> |

- (b) Identify the time signature and compositional device evident. (2 marks)

| Description                            | Marks    |
|--|----------|
| $\frac{12}{8}$ (accept $\frac{4}{4}$ ) | 1        |
| ostinato/riff (accept pedal point)     | 1        |
| <b>Total</b>                           | <b>2</b> |

- (c) Identify the time signature and name the
- two**
- instrument families playing the ostinato. (3 marks)

| Description           | Marks    |
|-----------------------|----------|
| $\frac{5}{4}$         | 1        |
| percussion and string | 1–2      |
| <b>Total</b>          | <b>3</b> |

- (d) Identify the time signature and name the wind instrument featured as soloist. (2 marks)

| Description   | Marks    |
|---------------|----------|
| $\frac{7}{4}$ | 1        |
| saxophone     | 1        |
| <b>Total</b>  | <b>2</b> |

- (e) Identify the time signature and name the melodic instrument featured along with the bass and drums. (2 marks)

| Description   | Marks    |
|---------------|----------|
| $\frac{4}{4}$ | 1        |
| trombone      | 1        |
| <b>Total</b>  | <b>2</b> |

End of Section One

## Section Two: Cultural and historical analysis

34% (46 Marks)

## Part A: Analysis

11% (14 Marks)

## Question 7

(14 marks)

- (a) Identify the jazz style represented and provide **two** observations from this excerpt that describe the role of the rhythm section in this style. (3 marks)

| Description  | Marks    |
|--|----------|
| Jazz style: Hard Bop   | 1        |
| role of the rhythm section – Any two of:<br>to provide rhythmic drive (accept keep time)<br>catching hits<br>high energy | 1–2      |
| <b>Total</b>   | <b>3</b> |
| <i>Accept other answers</i>  |          |

- (b) (i) Name the indicated articulation in bar 1 of figure A. (1 mark)

| Description  | Marks    |
|--------------|----------|
| staccato     | 1        |
| <b>Total</b> | <b>1</b> |

- (ii) Name the playing technique heard in the melody in bars 3, 5 and 7 of figure B. (1 mark)

| Description                  | Marks    |
|------------------------------|----------|
| fall-off (accept bend/slide) | 1        |
| <b>Total</b>                 | <b>1</b> |

- (iii) Identify the symbol in bars 3 and 4 of figure D. (1 mark)

| Description                        | Marks    |
|------------------------------------|----------|
| 2-bar repeat ( <i>come sopra</i> ) | 1        |
| <b>Total</b>                       | <b>1</b> |

- (c) Describe the function of the tritone substitution  $A^{\flat 13}$  in the chord progression in bar 3 of figure A. (1 mark)

| Description                             | Marks    |
|---|----------|
| it is functioning as the dominant of G7 | 1        |
| <b>Total</b>                            | <b>1</b> |



- (d) Name a possible performer line-up for this ensemble from your knowledge of key exponents of this jazz style. Provide each performer's name and their instrument in the table below. (5 marks)

| Description                 |                 | Marks    |
|-----------------------------|-----------------|----------|
| Performer's name            | Instrument      |          |
| Miles Davis                 | trumpet         | 1        |
| George Coleman              | tenor saxophone | 1        |
| Herbie Hancock              | piano           | 1        |
| Ron Carter                  | bass            | 1        |
| Tony Williams               | drums           | 1        |
| <b>Total</b>                |                 | <b>5</b> |
| <i>Accept other answers</i> |                 |          |

- (e) Name the solo instrument featured in the second solo excerpt from figure E. (1 mark)

| Description     | Marks    |
|-----------------|----------|
| tenor saxophone | 1        |
| <b>Total</b>    | <b>1</b> |

- (f) Name the compositional device heard at the end of this second solo excerpt. (1 mark)

| Description  | Marks    |
|--------------|----------|
| half time    | 1        |
| <b>Total</b> | <b>1</b> |

Part B: Short response

23% (32 Marks)

Part B(i): Compulsory area of study

11% (17 marks)

## Question 8

(17 marks)

- (a) State the way the harmony is constructed in
- Giant Steps*
- . (1 mark)

| Description                                       | Marks    |
|---|----------|
| It is constructed using 3 <sup>rds</sup> /triadic | 1        |
| <b>Total</b>                                      | <b>1</b> |

- (b) Identify the key centres evident in the tune. (1 mark)

| Description  | Marks    |
|--|----------|
| B, E $\flat$ , G (accept enharmonic spellings)<br><i>All required to obtain mark</i> | 1        |
| <b>Total</b>   | <b>1</b> |

- (c) Name the book by author Nicholas Slonimsky that influenced the composition of this tune. (1 mark)

| Description                                     | Marks    |
|---|----------|
| <i>Thesaurus of Scales and Melodic Patterns</i> | 1        |
| <b>Total</b>                                    | <b>1</b> |

- (d) Identify
- two**
- other tunes that use a similar chord progression. (2 marks)

| Description   | Marks    |
|---|----------|
| Any two of:<br><i>Have You Met Miss Jones</i><br><i>Countdown</i><br><i>Central Park West</i><br><i>Exotica</i><br><i>Fifth House</i><br><i>Satellite</i> | 1–2      |
| <b>Total</b>  | <b>2</b> |
| <i>Accept other answers</i>   |          |

- (e) List
- three**
- other tenor saxophone players from the same era,
- other than**
- the composer, John Coltrane. (3 marks)

| Description                                     | Marks    |
|---|----------|
| Sonny Rollins<br>Dexter Gordon<br>Wayne Shorter | 1–3      |
| <b>Total</b>                                    | <b>3</b> |
| <i>Accept other answers</i>                     |          |

- (f) (i) Identify the instrument Paul Chambers played on the original recording of this tune. (1 mark)

| Description  | Marks    |
|--------------|----------|
| bass         | 1        |
| <b>Total</b> | <b>1</b> |

- (ii) Name the highly influential Miles Davis album released prior to *Giant Steps*, on which Paul Chambers also played. (1 mark)

| Description         | Marks    |
|---------------------|----------|
| <i>Kind of Blue</i> | 1        |
| <b>Total</b>        | <b>1</b> |

- (g) Name the blues from the original *Giant Steps* album. (1 mark)

| Description                                | Marks    |
|--|----------|
| <i>Cousin Mary</i> (accept <i>Mr. PC</i> ) | 1        |
| <b>Total</b>                               | <b>1</b> |

- (h) State the four-note motif that features prominently in John Coltrane's solo over *Giant Steps*, using scale degree numbers. (1 mark)

| Description  | Marks    |
|--------------|----------|
| 1, 2, 3, 5   | 1        |
| <b>Total</b> | <b>1</b> |

- (i) Name the **two** styles of jazz, in addition to Hard Bop, for which John Coltrane was a highly influential figure. (2 marks)

| Description                    | Marks    |
|--------------------------------|----------|
| modal jazz                     | 1        |
| free jazz (accept avant garde) | 1        |
| <b>Total</b>                   | <b>2</b> |

- (j) Identify **three** contrasts between the characteristics of Hard Bop and Cool School Jazz. (3 marks)

| Description  |   | Marks    |
|--|---|----------|
| Any three of:  |   |          |
| <b>Hard Bop</b>  | <b>Cool School Jazz</b>   |          |
| <ul style="list-style-type: none"> <li>• blues influence</li> <li>• intense</li> <li>• small group</li> <li>• standard line-ups</li> </ul> | <ul style="list-style-type: none"> <li>• classical influence</li> <li>• relaxed</li> <li>• larger orchestrations</li> <li>• novel orchestrations</li> </ul> | 1-3      |
| <b>Total</b>   |   | <b>3</b> |
| <i>Accept other answers</i>  |   |          |

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

12% (15 Marks)

## Question 9

(15 marks)

- (a) Discuss the use of rhythm in **one** of your designated works. Provide specific examples of the application of rhythm, drawn from your chosen designated work. (7 marks)

| Description   | Marks    |
|---|----------|
| <b>Use of rhythm</b>  |          |
| Discusses accurately the use of rhythm with specific detail.                  | 4        |
| Discusses accurately the use of rhythm with some detail.                      | 3        |
| Describes rhythm however lacks specificity and/or contains some inaccuracies. | 2        |
| Provides some limited description about rhythm.                               | 1        |
| <b>Subtotal</b>   | <b>4</b> |
| <b>Provision of specific examples from designated work</b>                    |          |
| Provides specific, accurate examples from designated work.                    | 3        |
| Provides some accurate examples from designated work.                         | 2        |
| Provides limited or generally inaccurate examples from designated work.       | 1        |
| <b>Subtotal</b>   | <b>3</b> |
| <b>Total</b>  | <b>7</b> |

- (b) Referring to a **different** designated work from that discussed in Question 9 (a), discuss specific ways in which the composer/performer demonstrated innovation in this work, paving the way for future composers/performers. (8 marks)

| Description   | Marks    |
|---|----------|
| <b>Discussion of innovation</b>   |          |
| Discusses how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers.  | 5        |
| Discusses in some detail how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers.   | 4        |
| Provides some relevant and accurate points as to how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers.   | 3        |
| Provides general comment on how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers, or provides some relevant points with some inaccuracy evident. | 2        |
| Makes superficial and/or mostly inaccurate comments about how the composer/performer demonstrated innovation in this work, paving the way for future composers/performers.                                  | 1        |
| <b>Subtotal</b>   | <b>5</b> |
| <b>Reference to different designated work</b>   |          |
| Makes specific, supporting reference to different designated work.  | 3        |
| Makes some relevant reference to different designated work.   | 2        |
| Makes superficial and/or inaccurate reference to different designated work.   | 1        |
| Refers to the same designated work as Question 9a.  | 0        |
| <b>Subtotal</b>   | <b>3</b> |
| <b>Total</b>  | <b>8</b> |
| Penalty statement: If a candidate's response to either part (a) or 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.     |          |

End of Section Two

## Section Three: Theory and composition

30% (44 Marks)

## Question 10: Visual score analysis

(15 marks)

Refer to page 15 of the Score booklet to answer this question.


- (a) Name the key at the start of this excerpt. (1 mark)

| Description  | Marks    |
|--------------|----------|
| C major      | 1        |
| <b>Total</b> | <b>1</b> |

- (b) Identify the intervals marked on the score with brackets in the following bars. (3 marks)

| Description   | Marks    |
|---|----------|
| Bar 4, piano (left hand) – dim 5 <sup>th</sup> (accept tritone) | 1        |
| Bar 5, alto sax – minor 7 <sup>th</sup>                         | 1        |
| Bar 8, tenor sax – major 6 <sup>th</sup>                        | 1        |
| <b>Total</b>  | <b>3</b> |

- (c) Define the following terms/signs as they are located in the score. (4 marks)

| Description  | Marks    |
|--|----------|
|  to slide/bend up to the note | 1        |
| <i>open</i> to play with no mute   | 1        |
| o+ open to closed hi-hat   | 1        |
| ^ to play with a strong accent   | 1        |
| <b>Total</b>   | <b>4</b> |

- (d) Describe the bass playing in this excerpt and discuss its function/purpose within the ensemble. (2 marks)

| Description  | Marks    |
|--|----------|
| bass playing description: walking bass   | 1        |
| purpose/function – to drive the music forward/keep time/outline the harmonic progression | 1        |
| <b>Total</b>   | <b>2</b> |

- (e) Name the compositional device in the saxophone parts in bars 5–8. (1 mark)

| Description  | Marks    |
|--------------|----------|
| sequence     | 1        |
| <b>Total</b> | <b>1</b> |

## Question 10 (continued)

- (f) Name the rhythmic device in the trumpets and trombones in bars 4–7. (1 mark)

| Description  |  | Marks    |
|--------------|--|----------|
| syncopation  |  | 1        |
| <b>Total</b> |  | <b>1</b> |

- (g) Identify the chords in the following bars. Use chord symbols, **not** Roman numerals. (3 marks)

| Description     |  | Marks    |
|-----------------|--|----------|
| Bar 1, beat 4   | C <sup>7</sup> (#5)                              | 1        |
| Bar 3, beat 2   | C <sup>6</sup> (accept Ami <sup>7</sup> )        | 1        |
| Bar 4, beat 2/3 | A <sup>7</sup> (b9) (accept C#dim <sup>7</sup> ) | 1        |
| <b>Total</b>    |  | <b>3</b> |

Question 11: Theory

(12 marks)

Alto Saxophone

- (a) (i) Insert the correct time signatures on the score above, at the points indicated by the three down arrows ( ↓ ). (1 mark)

| Description  | Marks    |
|--|----------|
| $\frac{7}{8}, \frac{5}{4}, \frac{7}{8}$<br>(all correct to get mark) | 1        |
| <b>Total</b>   | <b>1</b> |

- (ii) Name the chords outlined by the melody in each of the first three bars. (3 marks)

| Description  | Marks    |
|--|----------|
| Bar 1   B $\flat$ augmented (accept D $\flat$ augmented) | 1        |
| Bar 2   E $\flat$ major (accept G $\flat$ major)         | 1        |
| Bar 3   E major (accept G major)                         | 1        |
| Inversions not required                                  |          |
| <b>Total</b>   | <b>3</b> |

- (iii) The excerpt is written for alto saxophone. Write out the first **two** bars so that it could be played one octave higher by a flute. Include the appropriate clef, key signature, and accidentals in your answer. (4 marks)

Flute

| Description                                      | Marks    |
|--|----------|
| correct clef and key signature (A $\flat$ major) | 1        |
| all correct accidentals                          | 1        |
| correct octave                                   | 1        |
| Notes transposed up a minor third                | 1        |
| <b>Total</b>                                     | <b>4</b> |

## Question 11 (continued)

(b) Notate the following chords on the staff below. (4 marks)

$B^{\flat}mi^{Ma7}$                        $Cmi^{7(b5)}$                        $B^{7(b9)}$                        $E^{Ma7(\#5)}$

| Description   | Marks    |
|---|----------|
| Correctly notated $B^{\flat}mi^{Ma7}$ – accept alternate voicing/octave | 1        |
| Correctly notated $Cmi^{7(b5)}$ – accept alternate voicing/octave       | 1        |
| Correctly notated $B^{7(b9)}$ – accept alternate voicing/octave         | 1        |
| Correctly notated $E^{Ma7(\#5)}$ – accept alternate voicing/octave      | 1        |
| <b>Total</b>  | <b>4</b> |



## Question 12: Composition

(17 marks)

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

Consider the leadsheet excerpt given above (also provided on page 16 of the Score booklet) and answer the following questions on the partially-completed big band score provided on pages 20 and 21.

- (a) Write the first **four** bars of the excerpt for the saxophone section in unison, providing the appropriate clefs and key signatures for a transposed score. (6 marks)

| Description   | Marks    |
|---|----------|
| arranged for 2x alto, 2x tenor, 1x bari,<br><i>accept soprano sax, flute and clarinet doubles</i> | 1        |
| Correct clefs   | 1        |
| Correct key signatures  | 1        |
| Correct transposition of alto saxophone part  | 1        |
| Correct transposition of tenor saxophone part   | 1        |
| Correct transposition of baritone saxophone part  | 1        |
| <b>Total</b>  | <b>6</b> |

- (b) Arrange bars 7–8 of the excerpt for the trombone section, using a homophonic texture that accurately reflects the given harmonic progression. Vary the rhythm shown in bars 7 and 8 of the leadsheet to conform to a swing style. (9 marks)

| Description   | Marks    |
|---|----------|
| <b>Texture</b>  |          |
| Use of homophonic texture   | 1        |
| <b>Subtotal</b>   | <b>1</b> |
| <b>Harmony</b>  |          |
| All notes selected reflect given harmonic progression<br>(one mark per chord)   | 1–3      |
| <b>Subtotal</b>   | <b>3</b> |
| <b>Voice-leading and orchestration</b>  |          |
| Effective and creative use of the trombone section incorporating excellent voice-leading and chord voicings             | 4        |
| Effective use of the trombone section incorporating excellent voice-leading and chord voicings                          | 3        |
| Mostly effective use of the trombone section incorporating satisfactory voice-leading and chord voicings                | 2        |
| Somewhat effective use of the trombone section with some errors in voice-leading and chord voicings or score incomplete | 1        |
| <b>Subtotal</b>   | <b>4</b> |
| <b>Vary the rhythm to conform to a swing style</b>  |          |
| Provides an appropriate variation to the rhythm in bars 7 and 8   | 1        |
| <b>Subtotal</b>   | <b>1</b> |
| <b>Total</b>  | <b>9</b> |

**Question 12** (continued)

- (c) Add appropriate dynamics and articulations to the saxophone and trombone parts to enhance the arrangement. (2 marks)

| Description                    | Marks    |
|--------------------------------|----------|
| Adds appropriate dynamics      | 1        |
| Adds appropriate articulations | 1        |
| <b>Total</b>                   | <b>2</b> |

## ACKNOWLEDGEMENTS

### Section One

**Question 3** Score excerpt: Jones, T., & Lewis, M. (1970). *Us*.

**Question 4** Score excerpt: McCartney, P., & Lennon, J. (1968). *Hey Jude*.

### Section Three

**Question 12** Score: Rollins, W. E., & Nelson, S. E. (1950). *Frosty the snowman*.

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