



ATAR course examination, 2022

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	61	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	12	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	38	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 2022: Part II Examinations*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet preferably using a blue/black pen. Do not use erasable or gel pens.
- 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% (61 Marks)**

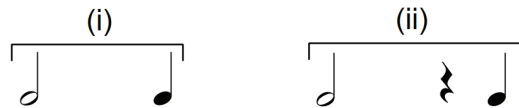
This section has **six** questions. Answer **all** questions. Write your answers in the spaces provided.

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**(7 marks)**

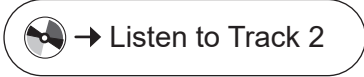
- (a) Name the **two** intervals indicated on the staff below. Write your answer in the space provided. (2 marks)



There's a place for us Some-where a place for us

- (i) _____
- (ii) _____

Question 1 (continued)



- (b) (i) Write the first **two** notes of the violin line directly on the staff below. (2 marks)

Violin

- (ii) Name the interval formed by these two notes. (1 mark)

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

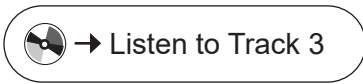
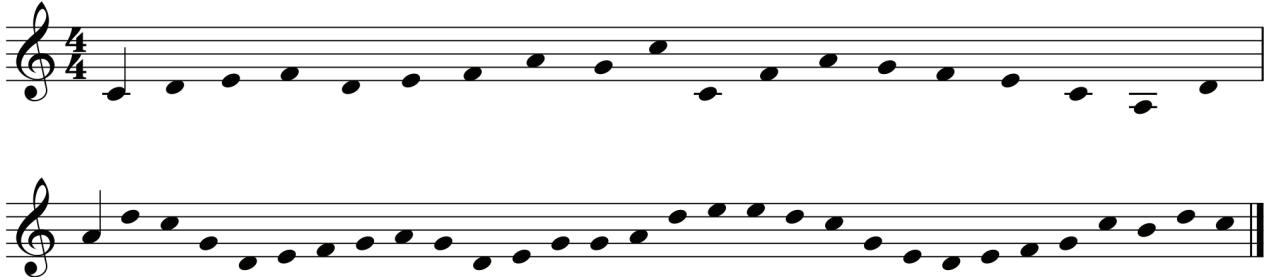
major minor modal

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

no modulation to relative major to relative minor
 to dominant to sub-dominant

Question 2: Rhythmic dictation**(15 marks)**

Listen to Track 3 **and/or** Track 4 and complete the following eight-bar dictation by providing bar lines, rhythm and ties as required to the given pitches. The correct rhythm for the first note of each phrase is provided. Alter noteheads as required to reflect the rhythm played.



Prior to the commencement of the excerpt for the first time, four crotchet beats 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

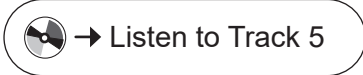


Prior to the commencement of the excerpt, four crotchet beats will be played on the woodblock.

The complete excerpt will be played once.

Question 3: Discrepancies

(8 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Wonder, S. (1999). *Sir Duke*. On *At the close of a century* [Album]. Motown Records. Retrieved June, 2022, from <https://open.spotify.com/track/6vKSrqueuPqnlsqDbBj6F3n?si=3b23d5430f084d77> [Digital timing reference 00:00–00:19]

Listen to the excerpt and consider the corresponding piano reduction below.

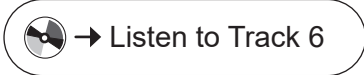
There are **eight** errors in the score provided, as follows:

- the correct time signature is missing
- there are two pitch errors
- there are two rhythm errors (affecting two note heads and one beat)
- there are three errors in form/structure, requiring signs/symbols to be added to the score.

Write the required changes directly onto the score to reflect how it is being played.

The first note is correct.

For copyright reasons this score is not available on the Authority website.
Source of score excerpt: Wonder, S. (1999). *Sir Duke*.

Question 4: Harmonic/chord progression**(8 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Webber, A. L., & Slater, G. (2009). Love never dies [Recorded by S. M. Boggess]. On *Love never dies* [Album]. The Really Useful Group. Retrieved June, 2022, from <https://open.spotify.com/track/5Y1fXNIA7T8e62PXEyCgyU?si=d8da14f1a2b34724> [Digital timing reference 00:00–00:28]

Identify the **eight** chords heard in this excerpt, indicated by boxes labelled (a) to (h) below.

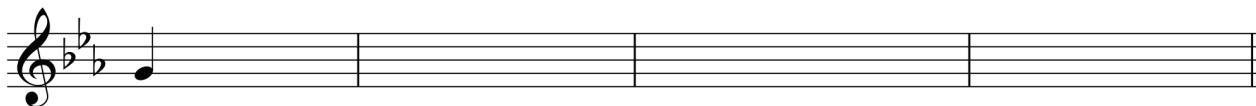
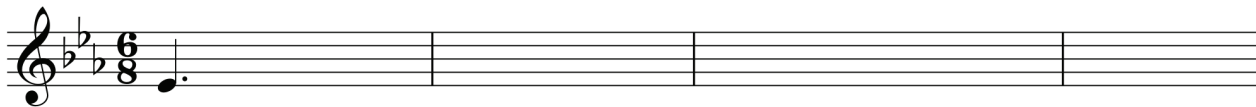
Use Roman numerals **or** chord names in B \flat major.

The chord for the first bar is provided for you. It is the tonic chord.

For copyright reasons this score is not available on the Authority website.
Source of score: Webber, A. L. (2009). *Love never dies*.

Question 5: Melodic dictation**(11 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.



Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, followed by six quaver pulses 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

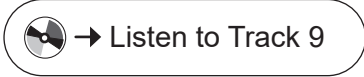


Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, followed by six quaver pulses on the woodblock.

The complete excerpt will be played once.

Question 6: Aural analysis

(12 marks)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Bach, J. S., & Romm, R. M. (Arr.). (c. 1703–1707). Fugue in G minor “the little fugue”, BWV 578 [Recorded by Canadian Brass]. On *Toccata & tuba tiger* [Album]. Universal Music Classics & Jazz. (2010). Retrieved June, 2022, from <https://open.spotify.com/track/313EvvlyD5146BWDFxyjSr?si=634f5badefe842a0&nd=1> [Digital timing reference 00:00–00:50]

- (a) Identify the instrument family and texture evident by the end of the excerpt. (2 marks)

Instrument family	
Texture	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Wonder, S. (1999). Sir Duke. On *At the close of a century* [Album]. Motown Records. Retrieved June, 2022, from <https://open.spotify.com/track/6vKSrqueuPqnlsqDbBj6F3n?si=3b23d5430f084d77> [Digital timing reference 01:04–01:21]

- (b) Circle the correct Maelzel's metronome/beats per minute and identify the texture evident. (2 marks)

MM/BPM	63BPM	83BPM	103BPM	123BPM	143BPM
Texture					

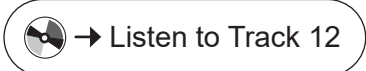


For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Vai, S. S. (1995). Die to live. On *Alien love secrets* [Album]. Relativity Recordings. Retrieved June, 2022, from <https://open.spotify.com/track/1nePOaot9Rbm5UJAtZB1di?si=9adb99dcae6d47da> [Digital timing reference 00:00–00:34]

- (c) Identify the time signature and texture evident by the end of the excerpt. (2 marks)

Time signature	
Texture	

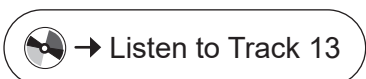
Question 6 (continued)



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Mussorgsky, M. P. (1874). Pictures at an exhibition (Orch. Ravel): II the old castle [Recorded by Vienna Philharmonic]. On *Mussorgsky: Pictures at an exhibition* [Album]. Deutsche Grammophon. (2016). Retrieved July, 2022, from <https://open.spotify.com/track/7B6kLePNk9ySaaPMXCgysA?si=a2dbeb4f8bcc4193> [Digital timing reference 00:16–00:35]

- (d) Identify the solo instrument and texture evident. (2 marks)

Solo instrument	
Texture	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Hardin Armstrong, L., & MacRae Wilhoite, D. (1927, 1941). Struttin' with some barbeque [Recorded by The Wonderful World of Louis Armstrong All Stars]. On *A gift to Pops* [Album]. Verve Label Group. (2021). Retrieved July, 2022, from <https://open.spotify.com/track/5zmO1klcX9zS2l8kilAhGb?si=CsmZOhhLTJeW55dUE-YuHQ> [Digital timing reference 00:24–00:43]

- (e) Identify the time signature and texture evident. (2 marks)

Time signature	
Texture	



For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Pentatonix (Arr.). (2014). Daft Punk. On *PTX* [Album]. RCA Records. Retrieved July, 2022, from <https://open.spotify.com/track/6ukvsBzq4d1vBsAUmz7ZVt?si=cc51cc9c0fc6411f> [Digital timing reference 00:00–00:28]

- (f) Identify the harmonic interval formed between the first two vocal entries and the texture evident. (2 marks)

Harmonic interval	
Texture	

End of Section One

See next page

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See next page

Section Two: Cultural and historical analysis**34% (46 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.

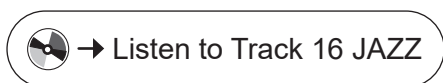
Part B(ii): contains **one** question based on a non-compulsory area of study and the correlating designated works. You **must** answer part (a) and part (b). If your response is based on the compulsory area of study, a 25% penalty will be applied.

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% (12 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**(12 marks)**

For copyright reasons this sound recording is not available on the Authority website. Source of music excerpt: Brookmeyer, R. E. (1955). Rustic hop [Recorded by Stan Getz Quintet]. On *Stan Getz and the cool sounds* [Album]. UMG Recordings. Retrieved July, 2022, from <https://open.spotify.com/track/4sktVVSNIGM0NEj5DBNRo?si=152fce61e4f44ce1> [Digital timing reference 00:00–03:45]

Refer to page 14 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of excerpt: Freeman, R. (n.d.). *Russ job*. Library of musicians' jazz [Fake book], p. 109. (Original work composed 1953)

- (a) This recording was made in December 1954 under the leadership of Stan Getz. From your knowledge of key exponents of the era, complete the following table, listing possible performers or their instruments as required. (5 marks)

Performer	Instrument
Stan Getz	
	(valve) trombone
	piano
	bass
Al Levitt	

See next page

- (b) Identify the jazz style represented. (1 mark)
-
- (c) Name the scale used to construct the opening two-bar motif of the melody. Provide the tonic note and scale type in your answer. (1 mark)
-
- (d) Name the musical texture heard predominantly in the arrangement of this tune. (1 mark)
-
- (e) State the key that this excerpt modulates to at the start of the bridge. (1 mark)
-
- (f) Name **two** ways the composer has achieved syncopation in bar 18 of the excerpt. (2 marks)
- One: _____
- Two: _____
- (g) Other than your designated work, name **one** work composed by Dave Brubeck that is in this jazz style. (1 mark)
-

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 page 15 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score excerpt: Jones, S. (n.d.). *Unit seven*. The Colorado cookbook: Tasty tunes for the musical gourmet (for "C" instruments) [Fake book], p. 252. (Original work composed 1962)

- (a) (i) Identify the specific form of the tune *Unit Seven* by Sam Jones. (1 mark)

- (ii) Name another jazz tune of the same era that uses this form. (1 mark)

- (b) State **two** ways in which the chord in bar 9 has been altered from the chord typically expected in this form. (2 marks)

One: _____

Two: _____

- (c) (i) Name the guitarist that led an influential recording of the tune *Unit Seven* by Sam Jones. (1 mark)

- (ii) Name **three** other bassists from the hard-bop era, other than the composer, Sam Jones. (3 marks)

One: _____

Two: _____

Three: _____

- (d) (i) Name the other designated work from your compulsory area of study that exemplifies the same jazz style as *Unit Seven*. (1 mark)
-

- (ii) Complete the following score to that tune by filling in the missing chord changes. (4 marks)

Bma7 – D7	Gma7 – B \flat 7	E \flat ma7	
	E \flat ma7 – F \sharp 7	Bma7	Fmi7 – B \flat 7
E \flat ma7	Ami7 – D7	Gma7	
	Fmi7 – B \flat 7	E \flat ma7	C \sharp mi7 – F \sharp 7

- (e) (i) Name another jazz style that was occurring during the same time period as the one exemplified by *Unit Seven*. (1 mark)
-

- (ii) Name the designated work from the album *Time Out* that exemplifies this other jazz style. (1 mark)
-

- (iii) Name the members of the quartet, and their instruments, that performed on this track. (4 marks)

Performer	Instrument

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 9

(15 marks)

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

- (b) ‘Music, I feel, must be emotional first and intellectual second.’

Consider the statement above. Referring to the composer(s)/performer(s) of **one** of your designated works, discuss the extent to which their music reflects the sentiment of this statement. Make specific reference to the designated work in support of your argument.
(8 marks)

End of Section Two

See next page

Section Three: Theory and composition**30% (38 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**(10 marks)**

Refer to page 16 of the Score booklet to answer this question.

For copyright reasons the score booklet is not available on the Authority website. Source of score: Carter, B. (2008). *Movin' uptown (from Echoes of San Juan Hill)* (D. Berger, Ed.). Jazz at Lincoln Center, p. 5. (Original work composed 1996)

- (a) Identify the tonality of the excerpt. (1 mark)


- (b) Consider the chord that is bracketed (b) in bar 3 of the score. Name the instrument that is **not** playing a note that belongs to the A \flat min7 chord. (1 mark)

- (c) Name the bracketed chord (c) that is formed by the trombones in bar 7 of the score. (1 mark)

- (d) Identify the intervals formed between the notes marked on the bass line score with brackets, as follows. (3 marks)

Brackets	Bar number	Interval
(i)	Bar 1	
(ii)	Bar 3	
(iii)	Bar 8	

- (e) Give the meaning of the following symbol located on the score. (1 mark)

Symbol	Meaning
 (bar 1)	

- (f) Describe the bass line used throughout this excerpt. (1 mark)

- (g) Name and define the compositional device used in bars 3–10 of the saxophone parts. (2 marks)

Compositional device: _____

Definition: _____

Question 11: Theory

(11 marks)

(a) (i) Name the time signature of this excerpt. (1 mark)

(ii) Name the chord outlined by the opening four-note motif in the trumpet 1 and trumpet 2 parts. (1 mark)

(iii) Name the chord outlined by the first three notes of the trumpet 5 part. (1 mark)

(b) The excerpt is written for trumpets in B \flat . Write out the trumpet 5 part so that it can be played by a trombone. Include the appropriate clef, key signature, and accidentals in your answer. (4 marks)

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

G^{MA7} F^{#mi7(b5)} B^{7(b9)} E^{miMA7}

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See next page

Question 12: Composition

(17 marks)

Consider the following motif and answer the questions below on the partially-complete score provided. Write your score in concert pitch.



- (a) Writing for tenor saxophone, develop the motif into an eight-bar melody using two-bar 'question and answer' phrases, to reflect the given chord progression. (8 marks)
- (b) Writing in a cool school style, use contrary motion and counterpoint to compose a countermelody in the trombone. (9 marks)

Medium Swing

Tenor Saxophone

Trombone

Piano

Upright Bass

Drum Set

simile

Ten. Sax.

Tbn.

Pno.

U. Bass

Dr.

See next page

Ten. Sax.

Tbn.

Pno. $E_{\flat}MA7$ $Dmi7(b5)$

U. Bass $E_{\flat}MA7$ $Dmi7(b5)$

Dr.

Ten. Sax.

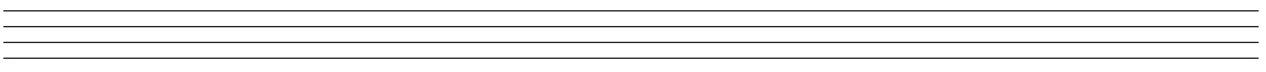
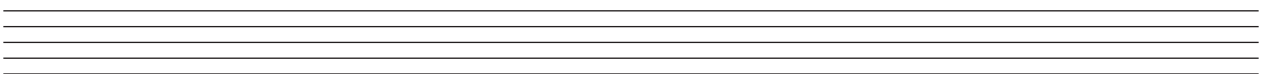
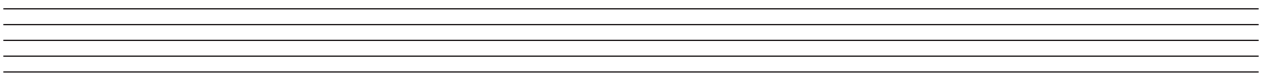
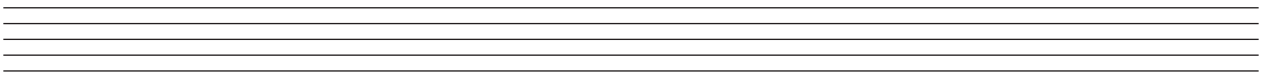
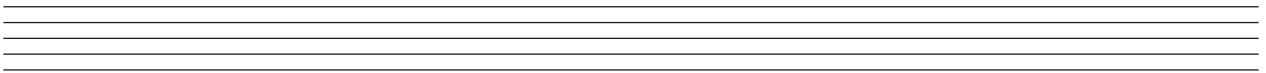
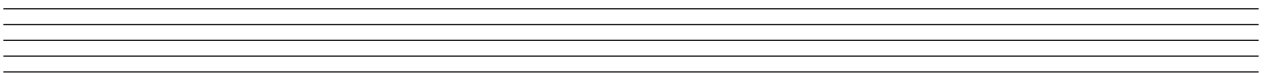
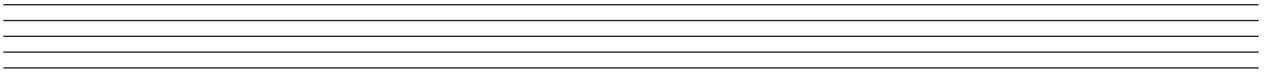
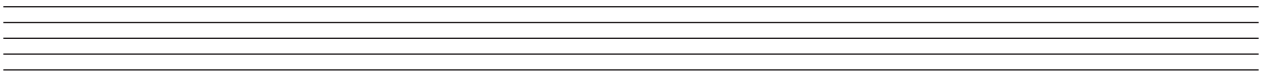
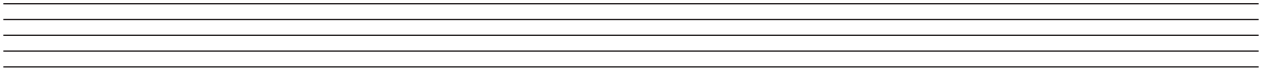
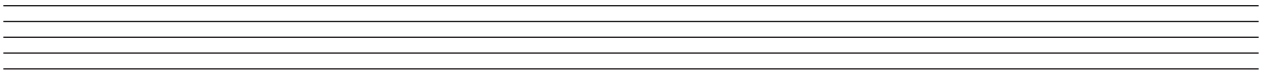
Tbn.

Pno. $D_{\flat}7(b5)$ $CMA7/G$

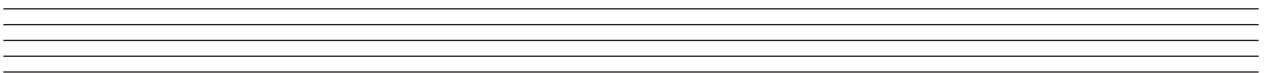
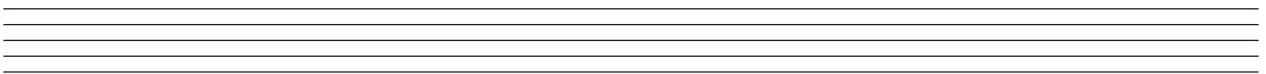
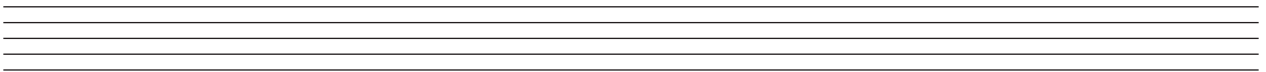
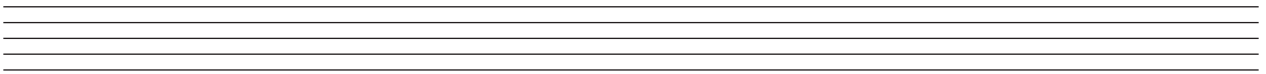
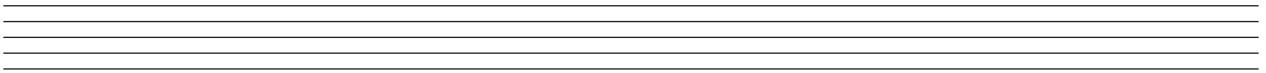
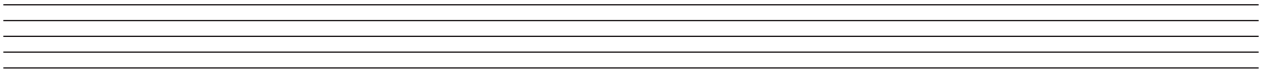
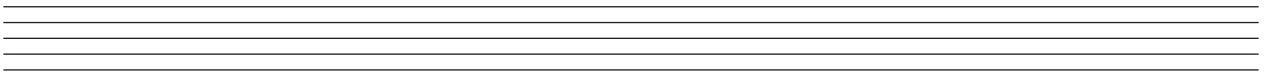
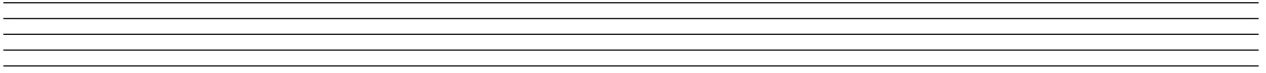
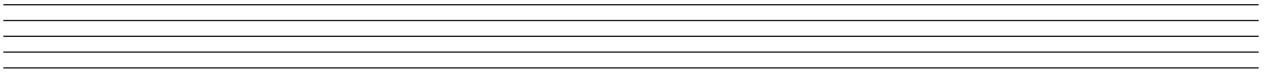
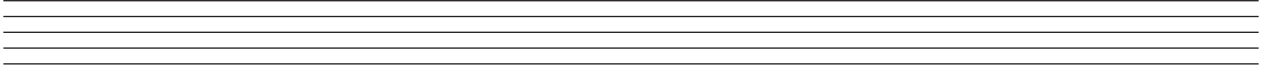
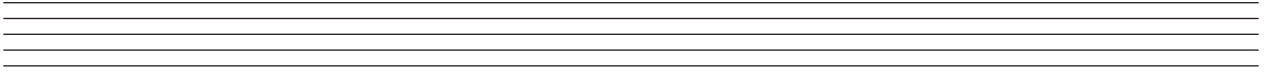
U. Bass $D_{\flat}7(b5)$ $CMA7/G$

Dr. C

Working manuscript – will not be marked



Working manuscript – will not be marked



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