



Western Australian Certificate of Education ATAR course examination, 2016

Question/Answer booklet

MUSIC: WESTERN ART MUSIC

Please place your student identification label in this box

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):	<input type="text"/>
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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	20	11
Part B: Short response					
(i) Compulsory area of study	1	1		26	11
(ii) Non-compulsory area of study	1	1		16	12
Section Three Theory and composition	3	3	45	51	30
Total					100

Instructions to candidates

- The rules for the conduct of the Western Australian Certificate of Education ATAR course examinations are detailed in the *Year 12 Information Handbook 2016*. Sitting this examination implies that you agree to abide by these rules.
- 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. Write your answers to all questions in this Question/Answer booklet.
- Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.
- 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)**

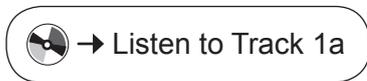
This section has **six (6)** questions. Answer **all** questions. Write your answers in the spaces provided.

Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

Suggested working time: 50 minutes.

Question 1: Interval recognition**(4 marks)**

- (a) Identify the melodic intervals played by the solo brass instrument indicated by (i) and (ii) in the excerpt below. The rhythm is given. (2 marks)



3/4

(i)

(ii)

(i) _____

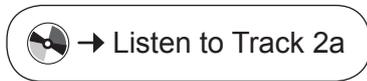
(ii) _____

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 and rhythm to the given pitches.

* represents a rest

✓ marks the end of the first phrase

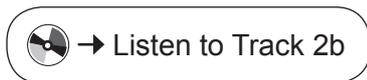


Prior to the commencement of the excerpt, two bars of three crotchet beats will be heard.

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, two bars of three crotchet beats will be heard.

The complete excerpt will be played once.

Question 3: Discrepancies

(8 marks)

There are **four** pitch and **two** rhythm errors in the following excerpt. Rhythmic errors can occur across beats. Circle the errors and rewrite them correctly on the staff provided. The first note is correct.



Prior to the commencement of the excerpt, four crotchet beats will be heard.

Question 4: Harmonic/chord progressions

(8 marks)

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



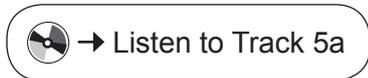
Prior to the commencement of the excerpt, the tonic triad will be played and five crotchet beats will be heard.

Question 5: Melodic dictation**(16 marks)**

Listen to Track 5a **or** Track 5b and then complete the following **eight** bar melodic dictation by providing the pitch and rhythm.

* represents a rest

✓ marks the end of the first phrase

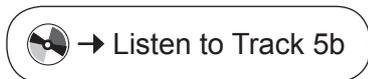


Prior to the commencement of the excerpt, the tonic triad will be played and four crotchet beats will be heard.

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 four bars played twice
- the complete excerpt played twice.

or



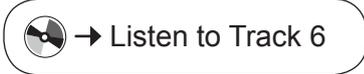
Prior to the commencement of the excerpt, the tonic triad will be played and four crotchet beats will be heard.

The complete excerpt will be played once.

See next page

Question 6: Aural analysis

(9 marks)



- (a) Name the **four** instruments featured in this excerpt. (4 marks)

One: _____

Two: _____

Three: _____

Four: _____

- (b) (i) Give the overall tonality of the excerpt. (1 mark)

- (ii) Circle the modulation that occurs at bar 4. (1 mark)

relative minor	relative major	dominant	subdominant
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- (c) Identify the texture of the excerpt. (1 mark)

- (d) Identify **two** compositional devices present in the excerpt. (2 marks)

One: _____

Two: _____

End of Section One

See next page

Section Two: Cultural and historical analysis**34% (62 Marks)**

This section has **two (2)** parts: Part A and Part B. You must answer **all** parts and write your answers in the spaces provided.

Part A: contains **one (1)** 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 (1)** question based on the compulsory area of study and score/s from the correlating designated works.

Part B(ii): contains **one (1)** 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.

Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

Suggested working time: 55 minutes.

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

This part contains **one (1)** 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**(20 marks)**

Refer to pages 26–29 of the Score booklet to answer this question.

- (a) (i) Name the instruments on the top **three** staves of each system. (2 marks)

- (ii) Explain how the soloist would interpret the terms *Tutti* and *Solo* in the fourth stave from bars 4–10. (1 mark)

See next page

Question 7 (continued)

(b) (i) Which era of music is represented in the excerpt? (1 mark)

(ii) Give **two** reasons to support your answer. (2 marks)

One: _____

Two: _____

(c) (i) This excerpt is from the first movement of a concerto. The development section commences at bar 10. Identify **two** musical features in the excerpt that are characteristic of a development section. (2 marks)

One: _____

Two: _____

(ii) Describe **three** ways in which the structure of concerto first movements evolved during the Romantic period. (3 marks)

One: _____

Two: _____

Three: _____

(d) (i) Name the musical ornament which first appears in bar 4 of the excerpt. (1 mark)

(ii) Describe how this ornament is played usually. (1 mark)

(iii) In what way is the playing of this ornament different in bars 20 and 23? (1 mark)

- (e) Identify a sequence in the excerpt and provide bar numbers. (1 mark)

- (f) Explain how the second violin part would be performed in bar 38. (2 marks)

- (g) Explain how the excerpt differs from the first movement of *Brandenburg Concerto No.5 in D major* by J. S. Bach, for each of the following headings. (3 marks)

Texture: _____

Dynamics: _____

Melody: _____

Part B: Short response**23% (42 Marks)****Part B(i): Compulsory area of study****11% (26 marks)**

This part contains **one (1)** question based on the compulsory area of study and score/s from the correlating designated works.

Question 8**(26 marks)**

Refer to pages 30–34 of the Score booklet to answer this question.

- (a) Complete the table below by naming the theme at the beginning of each excerpt and the instrument that plays it. (4 marks)

Musical feature	Excerpt 1	Excerpt 2
Theme		
Instrument playing theme		

- (b) In Excerpt 2, the first theme played differs from its initial appearance in the work. State **two** specific differences. (2 marks)

One: _____

Two: _____

- (c) The questions below refer to the harp part.

- (i) Explain the boxed instructions in Excerpt 1, bar 1. (1 mark)

- (ii) Identify the theme indicated by the box in Excerpt 2, bars 13–20. (1 mark)

- (iii) With reference to the performance instructions in bar 13, explain how the harpist would play this theme. (2 marks)

See next page

- (d) Identify another thematic reference in Excerpt 2, providing bar numbers. (2 marks)

Theme: _____

Bar numbers: _____

- (e) Explain the relationship between the piano solo and the orchestral parts in each excerpt. (2 marks)

Excerpt 1: _____

Excerpt 2: _____

- (f) Describe the tonality and timbre of the piano part in Excerpt 1, bars 1–12. (2 marks)

- (g) The composer of this work is considered to be one of the great orchestrators of his time. Give **two** examples from the work to support this statement. (2 marks)

One: _____

Two: _____

- (h) (i) Identify **two** features in the work that reflect Impressionist musical style. (2 marks)

One: _____

Two: _____

- (ii) Identify **two** Neoclassical features in the work. (2 marks)

One: _____

Two: _____

Question 8 (continued)

(iii) Identify **two** Jazz characteristics in the work. (2 marks)

One: _____

Two: _____

(i) Give **two** ways in which the solo keyboard part of this work differs from the solo keyboard part in the other designated work. (2 marks)

One: _____

Two: _____

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See next page

Section Three: Theory and composition**30% (51 Marks)**

This section has **three (3)** questions. Answer **all** questions. Write your answers in the spaces provided.

Additional working space pages at the end of this Question/Answer booklet are for planning or continuing an answer. If you use these pages, indicate at the original answer, the page number it is planned/continued on and write the question number being planned/continued on the additional working space page.

Suggested working time: 45 minutes.

Question 10: Visual score analysis**(15 marks)**

Refer to pages 36–37 of the Score booklet to answer this question.

- (a) Give the meaning of the following terms. (2 marks)

Andante: _____

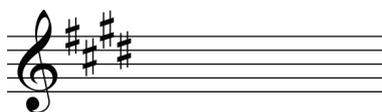
dolce: _____

- (b) (i) To which key does the music modulate briefly in bars 7–8? (1 mark)

- (ii) State the relationship of this key to the opening key. (1 mark)

- (iii) To which key does the music modulate at bar 11? (1 mark)

- (c) The melody in bar 8 contains an ornament. Write the melody as it would be performed on the stave below. (1 mark)



- (d) Name the compositional devices that appear in the following bars. (2 marks)

Bars 1–3: _____

Bars 15–17 (left-hand part): _____

See next page

- (e) Name the scale type that the melody of each of the following bars are based on. (2 marks)

Bar 12: _____

Bars 15–17: _____

- (f) Identify the boxed chords in the following bars using letter names, indicating inversions where required. (3 marks)

Bar 5: _____

Bar 8: _____

Bar 16: _____

- (g) Name the following cadences. (2 marks)

Bars 13–14: _____

Bars 18–19: _____

Question 11: Theory

(13 marks)

(a) Using Roman numerals, identify the boxed chords in the music excerpt below. Write your answers on the lines below the excerpt. (4 marks)

(b) (i) Identify the **two** cadences indicated in the music excerpt. (2 marks)

Cadence 1: _____

Cadence 2: _____

(ii) Provide the missing notes to complete each cadence. (7 marks)

SOPRANO

ALTO

TENOR

BASS

Cadence 1

Cadence 2

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See next page

Question 12: Melody and accompaniment writing

(23 marks)

This question consists of **two** parts.

- (a) Compose an **eight** bar melody by continuing the opening one bar motif for a further **seven** bars. Consider the chords provided when writing your melody.

Your melody must demonstrate:

- (i) effective melodic contour and climax (4 marks)
- (ii) a clear relationship to the given chord structure (3 marks)
- (iii) stylistic and motivic continuity (2 marks)
- (iv) appropriate expressive devices, including tempo, dynamics and articulations. (3 marks)

1

3

5

7

I IV

ii V

I V⁷ vi

iib/ii⁶ V I

- (b) Transpose the first **four** bars of the melody in part (a) for Clarinet in A. Write a piano accompaniment that effectively supports the melody, using vamping, Alberti bass **or** arpeggio style.

You must demonstrate:

- (i) correct transposition and key signature (2 marks)
 (ii) range and suitability for each instrument (3 marks)
 (iii) stylistic consistency, using vamping, Alberti bass **or** arpeggio style (4 marks)
 (iv) neat and accurate score presentation. (2 marks)

Clarinet in A

Piano

I IV

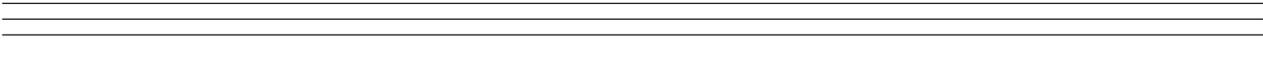
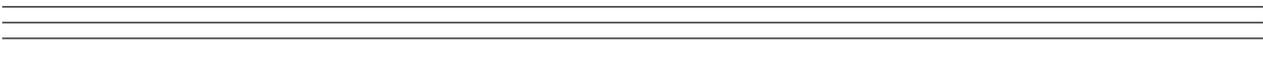
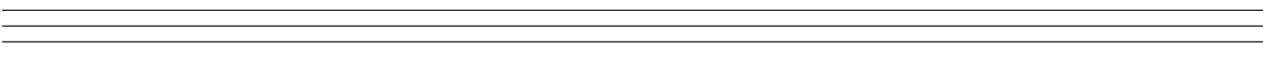
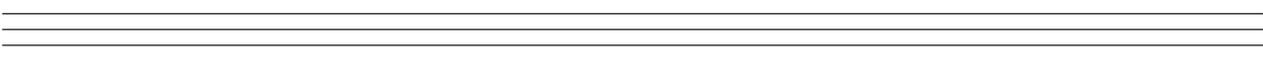
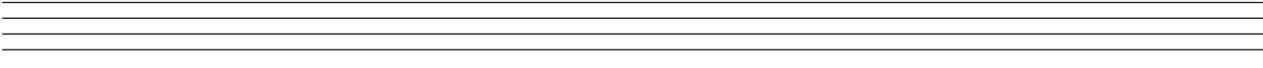
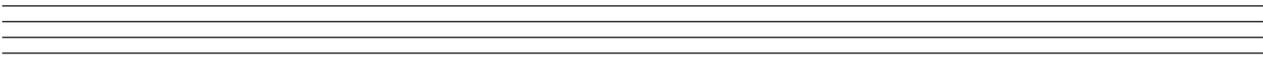
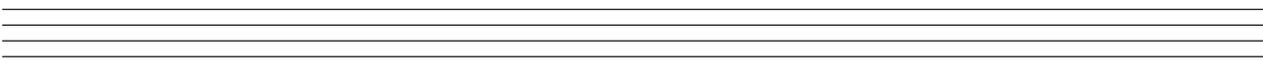
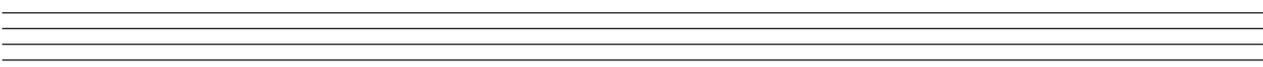
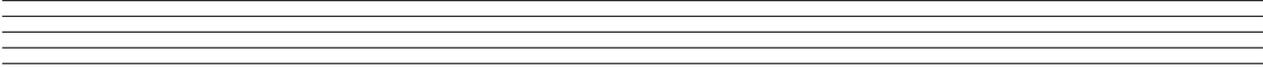
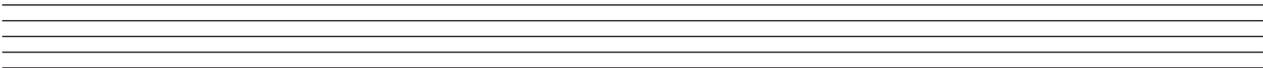
Cl.

Pno.

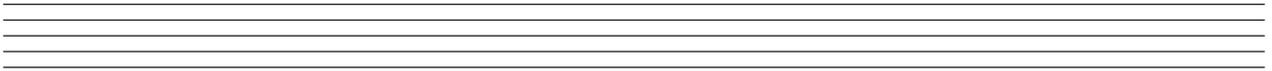
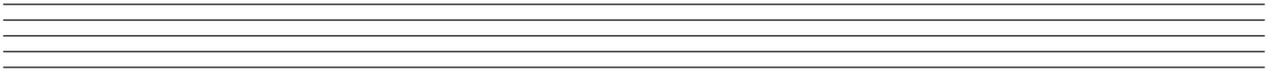
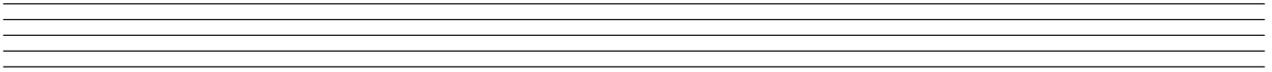
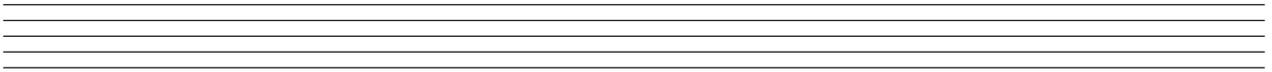
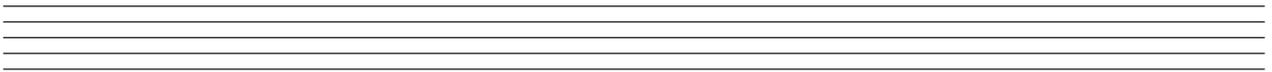
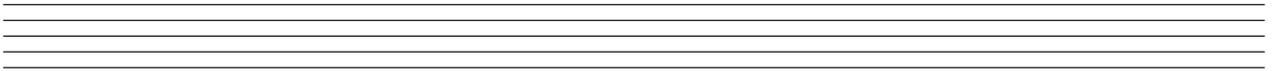
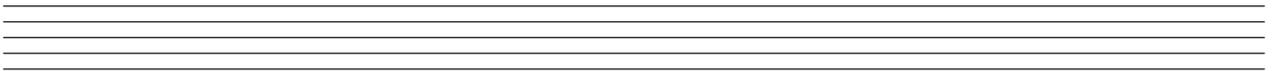
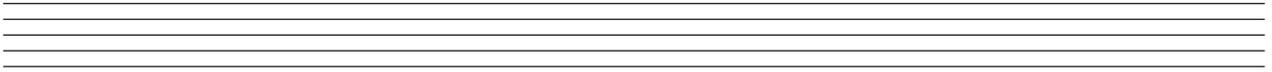
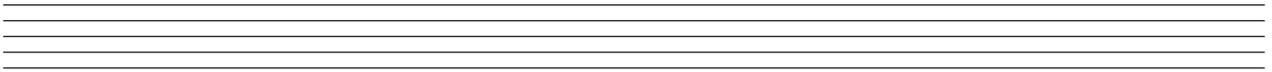
ii V

End of questions

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