Western Australian Certificate of Education
ATAR course examination, 2016

Question/Answer booklet

MUSIC:
WESTERN ART
MUSIC

Student number: In figures

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

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

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<th>Number of questions available</th>
<th>Number of questions to be answered</th>
<th>Suggested working time (minutes)</th>
<th>Marks available</th>
<th>Percentage of written examination</th>
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<tr>
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<td></td>
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<td></td>
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<td>Part B: Short response</td>
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<td></td>
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<td></td>
<td></td>
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<tr>
<td>(i) Compulsory area of study</td>
<td>1</td>
<td>1</td>
<td></td>
<td>26</td>
<td>11</td>
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<tr>
<td>(ii) Non-compulsory area of study</td>
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<td>1</td>
<td></td>
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<td>12</td>
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<td>30</td>
</tr>
<tr>
<td>Theory and composition</td>
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<tr>
<td>Total</td>
<td></td>
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<td></td>
<td>100</td>
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</tbody>
</table>

Instructions to candidates
1. 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.

2. 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.

3. 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.

4. 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.

5. The Score booklet is not to be handed in with your Question/Answer booklet.
Section One: Aural and analysis  

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.

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**Question 1: Interval recognition**  

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

Listen to Track 1a

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\frac{3}{4} \quad \text{(i)} \quad \text{(ii)}
```

(i) ________________________________

(ii) ________________________________
Question 1 (continued)

(b) Identify the interval between the two notes indicated by (i) and (ii) in the excerpt below. Place a tick (✔️) next to the correct response in each table that follows. The rhythm is given. (2 marks)

Listen to Track 1b

(i)

<table>
<thead>
<tr>
<th>(✔️)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 2nd</td>
<td></td>
</tr>
<tr>
<td>minor 3rd</td>
<td></td>
</tr>
<tr>
<td>Major 3rd</td>
<td></td>
</tr>
<tr>
<td>Perfect 4th</td>
<td></td>
</tr>
<tr>
<td>Augmented 4th</td>
<td></td>
</tr>
<tr>
<td>Perfect 5th</td>
<td></td>
</tr>
<tr>
<td>minor 6th</td>
<td></td>
</tr>
<tr>
<td>Major 6th</td>
<td></td>
</tr>
<tr>
<td>minor 7th</td>
<td></td>
</tr>
</tbody>
</table>

(ii)

<table>
<thead>
<tr>
<th>(✔️)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Major 2nd</td>
<td></td>
</tr>
<tr>
<td>minor 3rd</td>
<td></td>
</tr>
<tr>
<td>Major 3rd</td>
<td></td>
</tr>
<tr>
<td>Perfect 4th</td>
<td></td>
</tr>
<tr>
<td>Augmented 4th</td>
<td></td>
</tr>
<tr>
<td>Perfect 5th</td>
<td></td>
</tr>
<tr>
<td>minor 6th</td>
<td></td>
</tr>
<tr>
<td>Major 6th</td>
<td></td>
</tr>
<tr>
<td>minor 7th</td>
<td></td>
</tr>
</tbody>
</table>
Question 2: Rhythmic dictation

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 stave provided. The first note is correct.

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

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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.

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.
Question 6: Aural analysis

(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

(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
Section Two: Cultural and historical analysis

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

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

Listen to Track 7 WAM

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

(ii) Give two reasons to support your answer.  

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.  

One:  

Two:  

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

One:  

Two:  

Three:  

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

(ii) Describe how this ornament is played usually.  

(iii) In what way is the playing of this ornament different in bars 20 and 23?
(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: ___________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
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)

<table>
<thead>
<tr>
<th>Musical feature</th>
<th>Excerpt 1</th>
<th>Excerpt 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theme</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Instrument playing theme</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(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)

____________________________________________________________________________
(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: __________________________________________
This page has been left blank intentionally
Part B(ii): Non-compulsory area of study  

This part 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.

Question 9 (16 marks)

(a) Describe in detail the contribution of one composer to the development of a genre. Support your response with reference to one designated work. (8 marks)
(b) Discuss how changes made to instruments and performance techniques have influenced the development of a particular genre. Support your response with reference to one designated work. 

See next page
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):  
(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)

<table>
<thead>
<tr>
<th>Cadence 1</th>
<th></th>
<th></th>
</tr>
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<tbody>
<tr>
<td>SOPRANO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ALTO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TENOR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BASS</td>
<td></td>
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</tbody>
</table>

See next page
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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)
(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)
Additional working space

Question number: _______________
Additional working space

Question number: ______________
Additional working space

Question number: ________________
Working manuscript – will not be marked