



ATAR course examination, 2019

Question/Answer booklet

MUSIC: WESTERN ART MUSIC

Please place your student identification label in this box

WA student number: In figures

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In words

Time allowed for this paper

Reading time before commencing work: ten minutes
Working time : two and a half hours

Materials required/recommended for this paper

To be provided by the supervisor

This Question/Answer booklet

Score booklet

Personal listening device (PLD) PLD number

Headphones

Number of additional
answer booklets used
(if applicable):

To be provided by the candidate

Standard items: pens (blue/black preferred), pencils (including coloured), sharpener,
correction fluid/tape, eraser, ruler, highlighters

Special items: nil

Important note to candidates

No other items may be taken into the examination room. It is **your** responsibility to ensure that you do not have any unauthorised material. If you have any unauthorised material with you, hand it to the supervisor **before** reading any further.

Structure of the examination

The Music ATAR course examination consists of a written component and a practical (performance and/or composition portfolio) component.

Structure of this paper

Section	Number of questions available	Number of questions to be answered	Suggested working time (minutes)	Marks available	Percentage of written examination
Section One Aural and analysis	6	6	50	57	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	21	11
Part B: Short response					
(i) Compulsory area of study	1	1		26	11
(ii) Non-compulsory area of study	1	1		15	12
Section Three Theory and composition	3	3	45	43	30
Total					100

Instructions to candidates

- The rules for the conduct of the Western Australian external examinations are detailed in the *Year 12 Information Handbook 2019*. Sitting this examination implies that you agree to abide by these rules.
- Write your answers in this Question/Answer booklet.
- The examination is structured as follows:

Section One: Common to all contexts and contains questions that require you to listen and respond to a selection of music excerpts.

Section Two: Context-specific and comprises two parts: Part A and Part B.

Part A: contains one question based on the compulsory area of study that requires you to listen to a music excerpt and respond to the score provided.

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

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

Section Three: Context-specific and contains theory questions and composition tasks.
- You must be careful to confine your answers to the specific questions asked and to follow any instructions that are specific to a particular question.
- Supplementary pages for planning/continuing your answers to questions are provided at the end of this Question/Answer booklet. If you use these pages to continue an answer, indicate at the original answer where the answer is continued, i.e. give the page number.
- The Score booklet is not to be handed in with your Question/Answer booklet.

See next page

Section One: Aural and analysis**36% (57 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**(6 marks)**

- (a) Write the name of the **two** intervals indicated on the staff below. (2 marks)



The musical staff is in 6/8 time and contains the following notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Interval (i) is between D4 and E4. Interval (ii) is between G4 and A4.

(i) _____

(ii) _____

Question 1 (continued)

- (b) (i) Complete the melody below by writing the **two** missing notes on the staff, as indicated by the bracket. (2 marks)



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

- (iii) State the modulation that has taken place by the end of the excerpt. (1 mark)

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

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

* Denotes a rest



Prior to the commencement of the excerpt for the first time, three crotchets 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, three crotchets will be played on the woodblock.

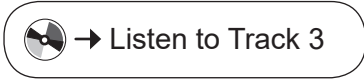
The complete excerpt will be played once.

See next page

Question 3: Discrepancies

(5 marks)

There are **five** errors in total in the following melody. There is **one** pitch error, **one** rhythm error (affecting one beat) and **three** errors in the form/structure, requiring signs/symbols to be added to the score, to reflect how it is being played. Write the **five** required changes directly on the score below. The first note is correct.



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



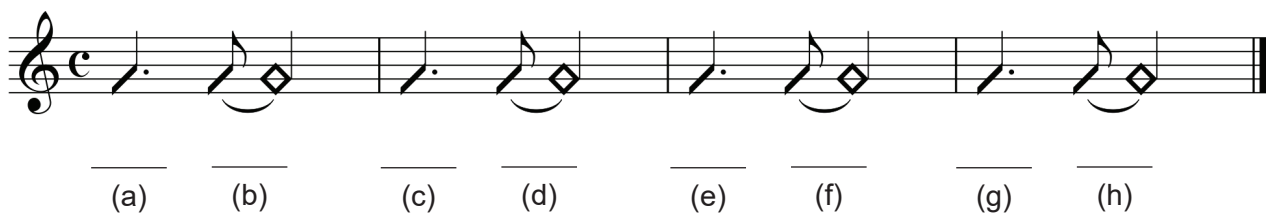
Question 4: Harmonic/chord progression

(8 marks)

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

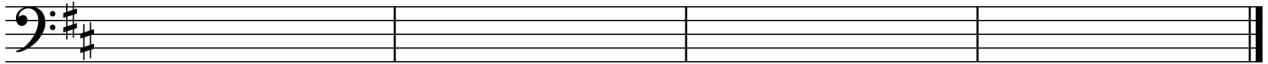
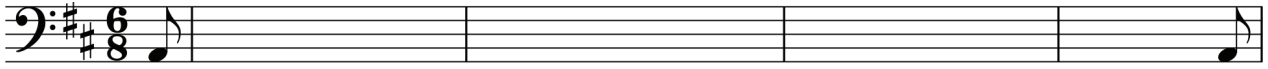


The first chord of this excerpt is preceded by the tonic chord, followed by 4 crotchet beats on the woodblock.



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

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

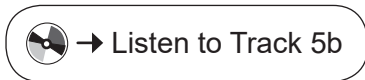


Prior to the commencement of the excerpt for the first time, the tonic chord will be played on the piano, and five quaver pulses will be played on the woodblock.

The excerpt will be played as follows, with a 20-second pause between each playing:

- the complete excerpt played once
- the first phrase played twice
- the second phrase played twice
- the complete excerpt played twice.

and/or

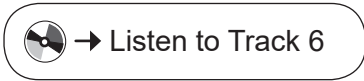


Prior to the commencement of the excerpt, the tonic chord will be played on the piano, and five quaver pulses will be played on the woodblock.

The complete excerpt will be played once.

Question 6: Aural analysis

(11 marks)



1 **A**

5 **B**

9 **A**

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

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

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

Bar number: _____ First or second time: _____

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

One: _____

Two: _____

Three: _____

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

One: _____

Two: _____

End of Section One

See next page

Section Two: Cultural and historical analysis

34% (62 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.

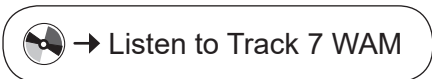
Part A: Analysis

11% (21 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

(21 marks)



Refer to pages 26–28 of the Score booklet to answer this question.

- (a) Identify the era represented in this excerpt, providing **three** reasons to support your choice. (4 marks)

Era: _____

One: _____

Two: _____

Three: _____

Question 7 (continued)

- (b) The keyboard instrument used in this recording is a fortepiano, the predecessor of the modern piano. The physical characteristics of the instrument are described in the table below. Complete the table by outlining **two** physical characteristics of the harpsichord which preceded it and **two** physical characteristics of the piano which followed it.

(4 marks)

Instrument	Description
Harpsichord	<ul style="list-style-type: none"> • •
Fortepiano	<ul style="list-style-type: none"> • wooden frame • 4–5 octave pitch range • hammers covered in leather rather than felt producing a lighter timbre • short keys, black and white keys reversed • sometimes had pedals or stops
Piano	<ul style="list-style-type: none"> • •

- (c) Identify **two** compositional devices evident between bars 1–5 in the winds, naming the instrument/s involved.

(4 marks)

Compositional device	Instrument/s

- (d) Name the term to describe the harmonic progression between bars 14–19. (1 mark)

- (e) Identify an example of Alberti bass, providing bar numbers. (1 mark)

Alberti bass instrument: _____

Bar numbers: _____

- (f) How would the score direction *zu 2* in the *Fag.* part in bar 20 be interpreted? (1 mark)

- (g) Describe the evolution of the cadenza in the overall form and structure of the concerto in each of the following periods. (6 marks)

Baroque: _____

Classical: _____

Romantic: _____

Part B: Short response**23% (41 Marks)****Part B(i): Compulsory area of study****11% (26 Marks)**

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

Question 8**(26 marks)**

Refer to pages 30–31 of the Score booklet to answer this question.

- (a) Identify the movement and section of the work represented in this excerpt. (2 marks)

Movement: _____

Section: _____

- (b) Identify the **two** themes evident in this excerpt, providing instrument/s and bar numbers. (6 marks)

Theme	Instrument/s	Bar numbers

- (c) Name the **four** missing instruments indicated on the score. (4 marks)

(i) _____

(ii) _____

(iii) _____

(iv) _____

- (d) (i) Name and describe the performance technique evident in bar 4 (*Trrr*). (2 marks)

- (ii) Name the musical style whose influence is suggested by this performance technique. (1 mark)
-
- (iii) Outline **two** other ways this musical style is evident throughout the entire work. (2 marks)
-
-
-
-
- (e) Explain how the score direction 2° in the *Fag.* part in bar 4 should be interpreted. (1 mark)
-
-
- (f) Provide **four** points to explain how Ravel creates both a sense of tonal ambiguity and harmonic stability in this section, referring to specific instruments. (4 marks)
- One: _____
-
- Two: _____
-
- Three: _____
-
- Four: _____
-

Question 8 (continued)

- (g) Identify **two** compositional devices evident in bars 4–8. (2 marks)

One: _____

Two: _____

- (h) Outline **two** features of Ravel's *Piano Concerto in G* that could be described as neo-classical. (2 marks)

One: _____

Two: _____

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) Compare and contrast the use of **rhythm** in **two** of your designated works. Provide specific examples of the application of rhythm, drawn from your designated works.

(7 marks)

Question 9 (continued)

- (b) ‘Advances in technology can be empowering, progressive and enriching. History has shown this across civilisations and societies’.

Consider the statement above. Referring to **one** of your designated works and considering the time and place in which the work was written, discuss specific ways the composer embraced and incorporated technological advancements. (8 marks)

Section Three: Theory and composition**30% (43 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**(14 marks)**

Refer to the Score booklet on pages 32–33 to answer Questions 10, 11 and 12. (Bars 25–32 have been left blank intentionally.)

- (a) (i) Name the opening key of this work. (1 mark)

- (ii) Identify the new key from bar 9 and state its relationship to the original key. (2 marks)

Key: _____

Relationship: _____

- (iii) Identify the cadence evident between bars 15 and 16, providing the cadence name and chords, using Roman numerals. (2 marks)

Cadence: _____

Chords: _____

- (b) Describe how the pianist performs the indication below the staff for the opening bar of this work. (2 marks)

- (c) Identify the following chords using Roman numerals, providing inversions where required. (3 marks)

Bar 1, beat 2: _____

Bar 5, beat 3: _____

Bar 38, beat 1: _____

- (d) Describe **two** ways, other than key, the music has been varied at bar 9 to provide contrast. (2 marks)

One: _____

Two: _____

- (e) (i) Identify the form of this composition. (1 mark)

- (ii) Indicate the sections of this composition by using letter names and bar numbers.
The first section has been provided. (1 mark)

Bar 1,

Question 11: Theory

(11 marks)

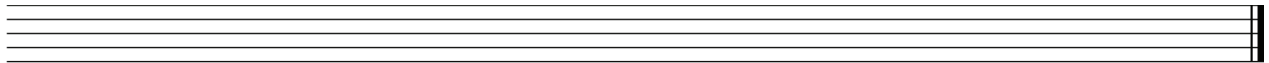
(a) Examine the following score extract of bar 2 from page 32 of the Score booklet.



(i) Considering the key of this piece, identify and name the scale type implied by the ascending semiquaver scalic passage. (1 mark)

Scale type: _____

(ii) Write out this score extract so that it could be played by a clarinet in A. Include the appropriate clef, key signature and accidentals in your response. (5 marks)



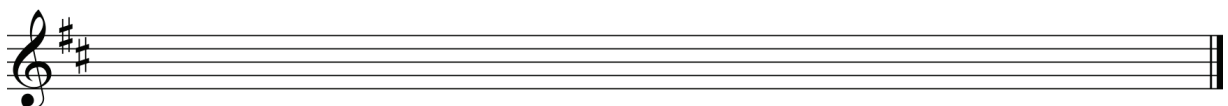
(b) Examine the following score extract of bars 3–4. Within the section surrounded by the box below, write an imperfect cadence to accompany the melodic line. Indicate the chords you have chosen beneath the staff using Roman numerals, and maintain stylistic consistency in the accompaniment pattern. (3 marks)



(c) (i) Name the ornament located in bar 6. (1 mark)

Ornament: _____

(ii) Write out the ornament as it should be played on the staff below. The correct rhythm is provided. (1 mark)



Question 12: Composition**(18 marks)**

The following is an extract of bars 25–32 from page 33 of the Score booklet.

For all parts of this question, write your answer below, **not** in the Score booklet.

25

29

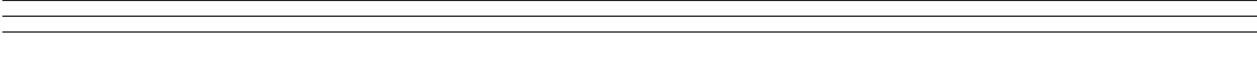
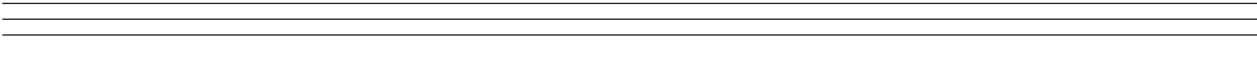
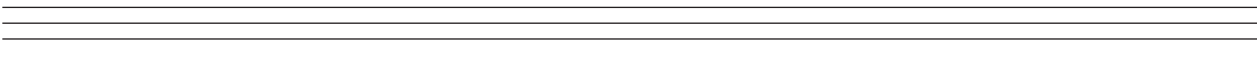
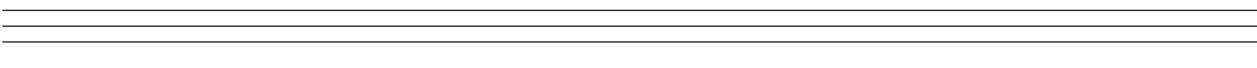
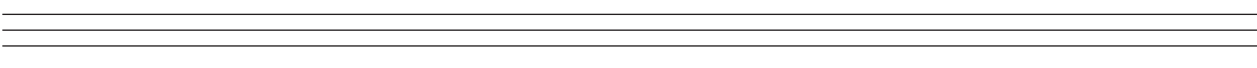
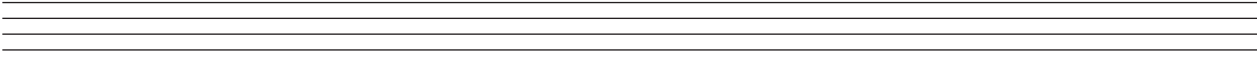
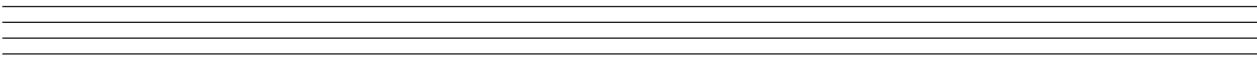
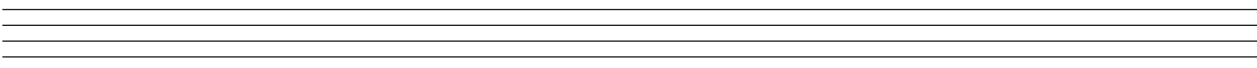
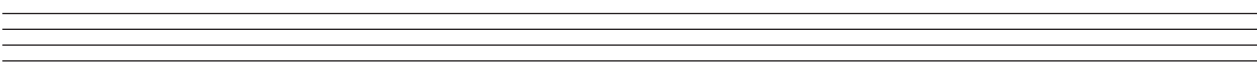
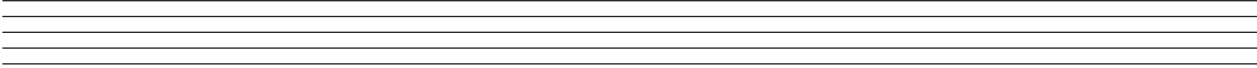
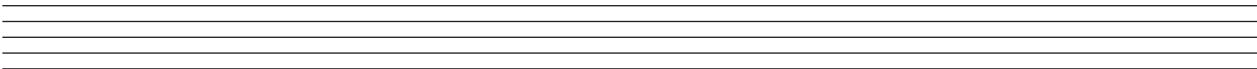
- (a) Compose a contrasting melody in the relative major key, for bars 25–32 of the work, considering its place in the overall form of the piece.

Your composition should demonstrate:

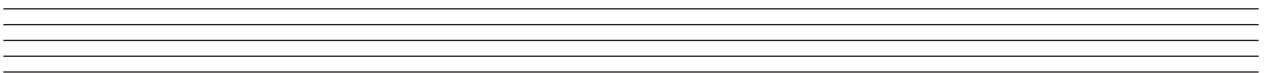
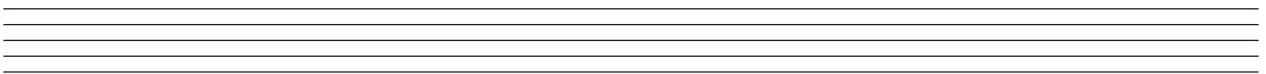
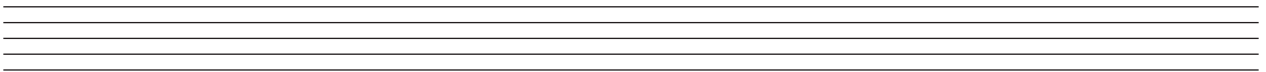
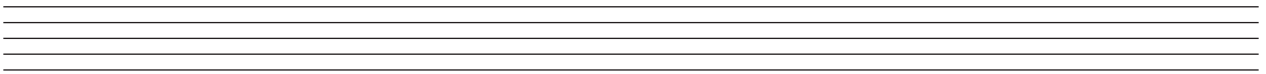
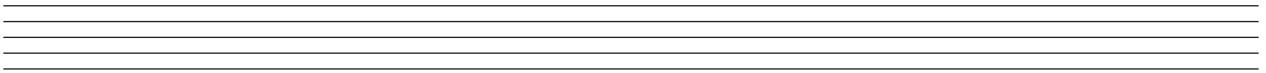
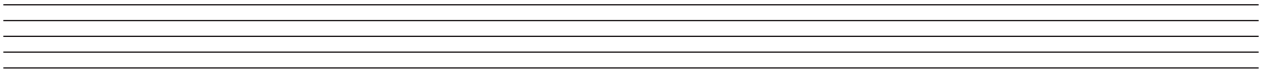
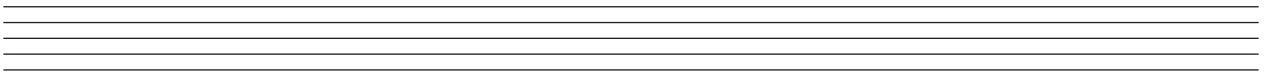
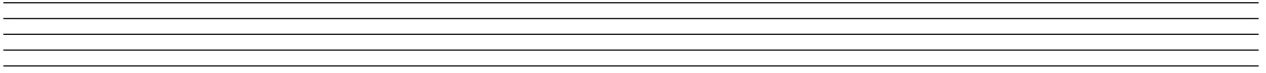
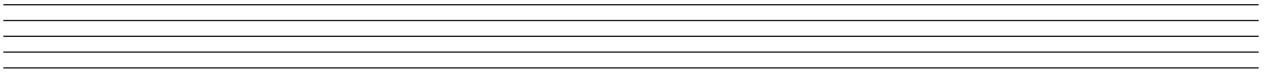
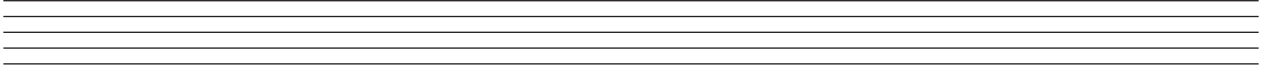
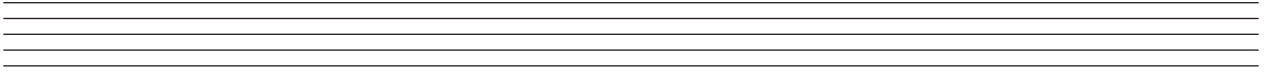
- a suitably contrasting melody in the relative major key that transitions from the previous section and back to the tonic key for the final section (3 marks)
 - effective melodic contour (4 marks)
 - stylistic and motivic continuity (2 marks)
 - appropriate dynamics and articulations. (2 marks)
- (b) Select an appropriate chord progression to fit the melody between bars 25–32 and write the chords (Roman numerals or chord names) beneath the staff. (3 marks)
- (c) Compose an Alberti bass accompaniment in bars 25 and 26 only to fit your chosen chord progression. (2 marks)
- (d) Your complete score should demonstrate accurate and neat presentation, including alignment of parts. (2 marks)

End of questions

Working manuscript – will not be marked



Working manuscript – will not be marked



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