



ATAR course examination, 2018

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):

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	7	7	50	57	36
Section Two Cultural and historical analysis					
Part A: Analysis	1	1	55	24	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	48	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 2018*. 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 **seven** 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)

(i) (ii)

(i) Interval: _____

(ii) Interval: _____

Question 1 (continued)

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



The musical staff is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody consists of the following notes: C4, B3, A3, G3, F3, E3, D3, C3. There is a bracket above the staff covering two positions, indicating missing notes. The final note of the excerpt is a diamond-shaped note (a fermata) on the C3 staff line.

- (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 **or** Track 2b and then complete the following **eight** bar dictation by providing bar lines, rhythm and rests as required to the given pitches. This excerpt may require notehead(s) to be changed to reflect a minim value.

* denotes rest

✓ denotes end of phrase



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

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 crotchets will be played.

The complete excerpt will be played once.

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, six quaver pulses will be heard, followed by a bar of silence.



Question 4: Harmonic/chord progression

(7 marks)

Identify the **seven** chords indicated by (a) to (g) below, using Roman numerals or chord names in F major.



The first chord of this excerpt is preceded by the tonic chord, 6 crotchet beats on the woodblock, and the two crotchet upbeat, as indicated on the score below.

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

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

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

✓ denotes end of phrase



Prior to the commencement of the excerpt for the first time, the tonic chord 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 phrase played twice
- the complete excerpt played twice.

or

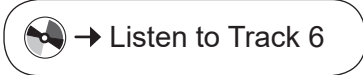


Prior to the commencement of the excerpt, the tonic chord will be played and four crotchet beats will be heard.

The complete excerpt will be played once.

Question 6: Aural analysis

(9 marks)



- (a) Tick the term that best describes the tonality heard from the beginning of the excerpt. (1 mark)

Tonality	✓ the most appropriate term
Major	
Chromatic	
Modal	
Minor	

- (b) State the metre of the excerpt. (1 mark)

- (c) Nominate an appropriate tempo mark, using either Italian terminology or beats per minute (BPM). (1 mark)

- (d) State the texture of the opening six bars. (1 mark)

- (e) Tick the **five** musical features and/or instruments present in this excerpt. (5 marks)

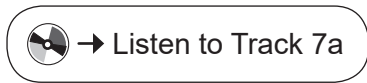
Musical feature	✓ the five present in this excerpt
sequence	
syncopation	
trombone	
vibraphone	
pedal	
double bass	
bongo	
ostinato/riff	

Question 7: Compositional devices**(3 marks)**

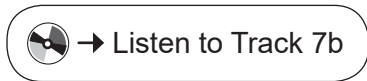
In each musical excerpt below the same short theme will be played and after one bar of silence, it will be followed by a variation of the theme.



Listen to each track and in the space provided below, write the name of the compositional device used to alter the theme in each example.



(a) Compositional device used to alter the theme: (1 mark)



(b) Compositional device used to alter the theme: (1 mark)



(c) Compositional device used to alter the theme: (1 mark)

End of Section One

See next page

Section Two: Cultural and historical analysis**34% (65 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.

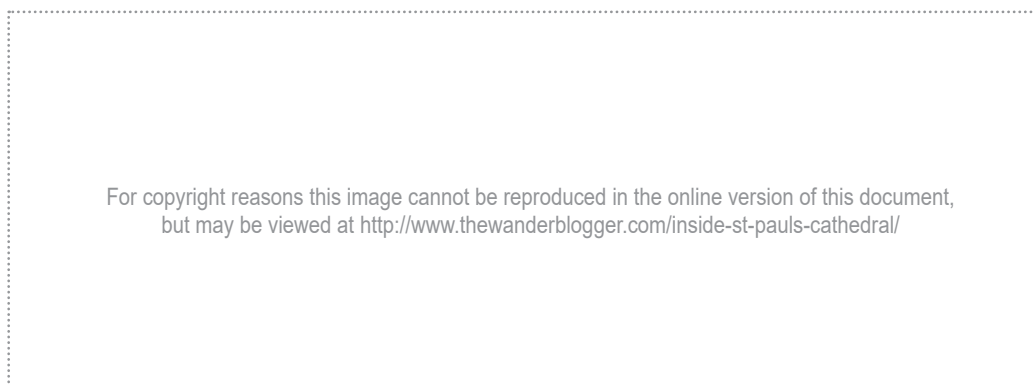
Part A: Analysis**11% (24 Marks)**

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 8**(24 marks)**

Refer to pages 50–54 of the Score booklet to answer this question.

- (a) This is the fifth movement of a concerto from the era reflected in the architectural example pictured below.



- (i) State the era.

(1 mark)

See next page

- (ii) Provide **two** musical characteristics of this era demonstrated in this movement that reflects the architectural and artistic features represented in the picture. (2 marks)

- (iii) Nominate **one** science, e.g. astronomy, and **one** art form other than music, e.g. architecture, and provide one feature of each discipline that supports your choice of era. (2 marks)

Science: _____

Feature: _____

Art form: _____

Feature: _____

- (b) (i) State the form of this movement. (1 mark)

- (ii) Provide the name and key of each theme as indicated by the bar numbers and instrumental part(s) in the table below. (8 marks)

Bar numbers	Instrument part	Section name	Key
1–4	A		
5–8	B		
9–13	C/D		
14–21	E		

- (c) Refer to bars 39–41 and comment on the interpretation of the written rhythm in performance. (1 mark)

Question 8 (continued)

(d) State the function of the numbers below part E as they occur in the score. (1 mark)

(e) State how the following numbers seen under part E would be realised by the performer. (2 marks)

(i) 6

(ii) 7
#

(f) Name the compositional devices between the brackets in the following bars. (2 marks)

(i) Bars 34–38, parts A and B: _____

(ii) Bars 61–63, part A: _____

(g) Complete a comparison of instrumentation and form of this movement with a movement of another concerto from the same era. (4 marks)

Title of comparable concerto: _____ (no marks)

Composer of concerto: _____ (no marks)

Work	Instrumentation	Form
This movement		
Chosen comparable movement		

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 9**(26 marks)**

Refer to pages 56–74 of the Score booklet to answer this question.

- (a) This movement is sometimes referred to as being ‘*Toccata*-like’ in style. Provide **two** musical characteristics of this movement that could support this claim. (2 marks)

One: _____

Two: _____

- (b) The first 16 bars of this movement are based on what mode? (1 mark)

- (c) (i) Consider the composer’s use of metre from bar 79 and outline how this is reflected in the rhythmic grouping. (1 mark)

- (ii) What term best describes this use of metre? (1 mark)

- (d) Define the following terms/score markings located in this movement. (3 marks)

Score location	Terminology/ score marking	Definition
Bar 90 (Trombone)	<i>gliss.</i>	
Bar 97 (Tamb.)	<i>sulla cassa</i>	
Bar 124 (C.B.)	<i>Div. pizz.</i>	

See next page

Question 9 (continued)

- (e) The four musical styles/trends listed in the table below influenced Ravel significantly as a composer.

Complete the table by providing **two** examples from this work that reflect each musical style/trend. (8 marks)

Name of style/trend	Example
Neoclassicism	
Nationalism	
Impressionism	
Jazz	

- (f) Complete the following table as it relates to the first and second movements of this designated work. (8 marks)

Movement	Form	Key	Tempo	Time signature
1				
2				
3	<i>Sonata</i>	<i>G Major</i>	<i>Presto</i>	$\frac{2}{4}$

- (g) Regarded as a master orchestrator, Ravel made orchestral versions of other composers' piano works. Name **one** composer other than Ravel and name a piano work of theirs that was orchestrated by Ravel. (2 marks)

Composer: _____

Piano work: _____

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 10

(15 marks)

- (a) Compare and contrast the use of either harmony **or** form/structure in **two** of your designated works. Provide specific examples of the application of your chosen element of music, drawn from your designated works. (7 marks)

Section Three: Theory and composition**30% (48 Marks)**

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

Supplementary pages for the use of planning/continuing your answer to a question have been 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 11: Visual score analysis**(17 marks)**

Refer to page 75 of the Score booklet to answer this question.

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




maestoso (bar 1): _____

calando (bar 14): _____

- (b) To what key does the excerpt briefly modulate from bars 12–13, as indicated by the bracket on the score? (1 mark)

- (c) Name the cadence that occurs at the end of this excerpt. (1 mark)

- (d) Name and define how the following articulations/symbols should be interpreted by the performer. (8 marks)

Articulation/ symbol	Name	Definition
 Bar 1		
 Bar 4		
 Bar 14		
 Bar 15		

- (e) Identify the accompaniment style evident from bars 16–19. (1 mark)

- (f) Name the compositional device that occurs from bars 5–7 (bracketed on score). (1 mark)

- (g) Identify the **three** boxed chords using letter names, indicating inversions where necessary. (3 marks)

Bar 8: _____

Bar 12: _____

Bar 19: _____

Question 12: Theory

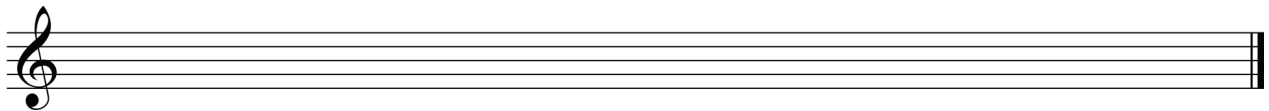
(12 marks)

- (a) Identify the scale or mode on which the opening two bars of the following melody is predominantly based. (1 mark)



Scale/mode: _____

- (b) Write out bar 1 of the score excerpt from part (a) at the pitch it would **sound** if played by a Trumpet in B \flat . Include the new key signature in your response. (4 marks)



- (c) The first four chords of this chorale phrase contain errors in part writing/voice-leading, according to the chord harmonisation provided.
- (i) Find and identify **four** errors by completing the table below. (4 marks)
- (ii) Name and harmonise the cadence point on the score, according to the bass line given, using correct voice-leading. (3 marks)

Chord label: A B C D

SOPRANO
ALTO

TENOR
BASS

I IV V I

Cadence: _____

Error number	Chord label(s) where error occurs (i.e. in chord C, or between chord A and B, etc.)	Description of the error – identify the error and the part(s) in which it occurs
1		
2		
3		
4		

Question 13: Composition**(19 marks)**

Consider the score commencing on page 24.

- (a) Bars 1–4. (3 marks)

Add appropriate bowing indications for each part in the **first two** bars only. For the purposes of the examination, add a bowing indication to **each** note.

- (b) Bars 5–12. (16 marks)

Compose all **three** parts to complete a **12 bar ternary** composition. Label your chosen harmonic progression for bars 5–8. Include a **tempo indication**.

Your composition must demonstrate:

- suitability of chosen harmonic progression (2 marks)
- instrumental parts that accurately reflect the chosen harmonic progression (3 marks)
- use of balance and contrast within the ternary form structure (3 marks)
- stylistic and motivic continuity (2 marks)
- effective melodic contour (3 marks)
- appropriate dynamic markings (1 mark)
- accurate score presentation, including tempo indication. (2 marks)

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See next page

Violin 1

Viola

Violoncello

mf

mf

f

f

f

I Ib V

Vln. 1

Vla.

Vc.

f

mf

mf

mf

3

mf
vi

V⁷

I

Vln. 1

Vla.

Vc.

5

7

Vln. 1

Vla.

Vc.

9

Vln. 1

Vla.

Vc.

I Ib V

11

Vln. 1

Vla.

Vc.

mf
vi V⁷ I

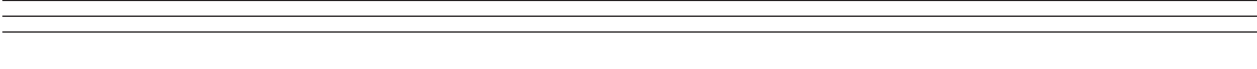
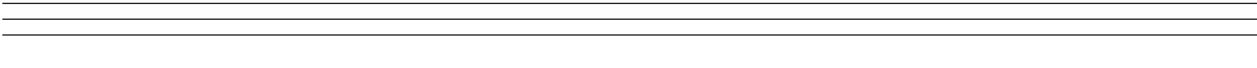
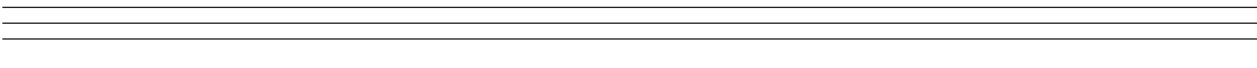
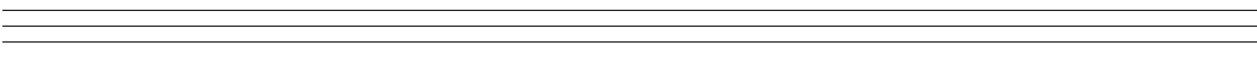
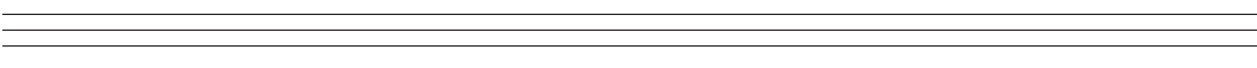
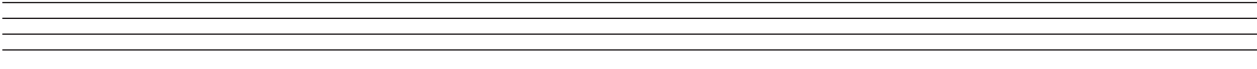
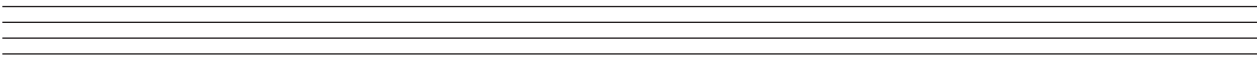
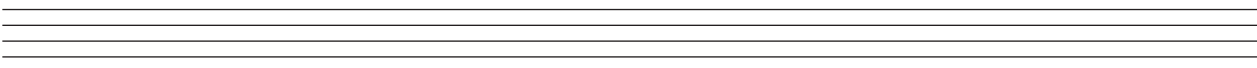
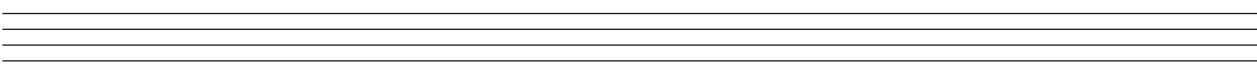
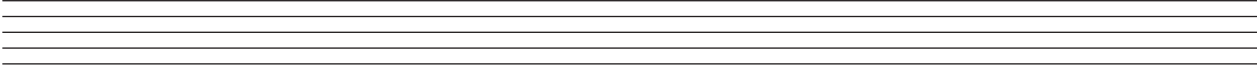
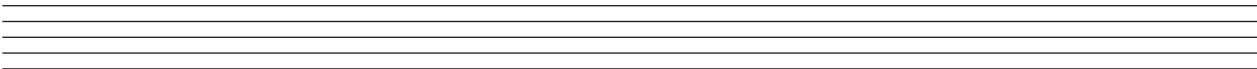
End of questions

Supplementary page

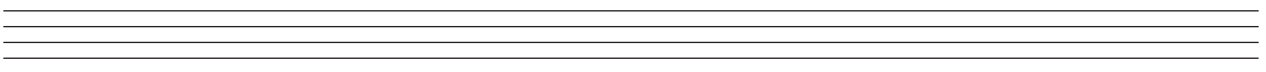
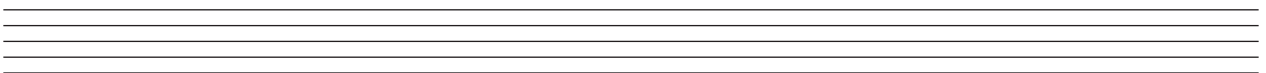
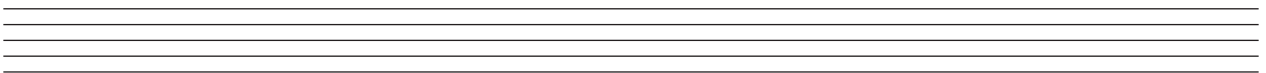
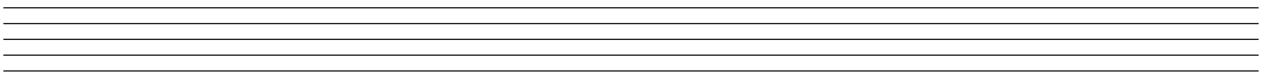
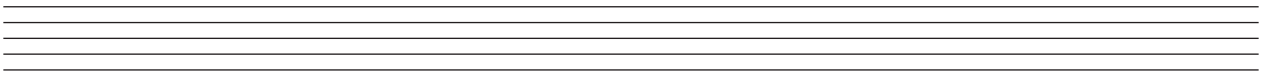
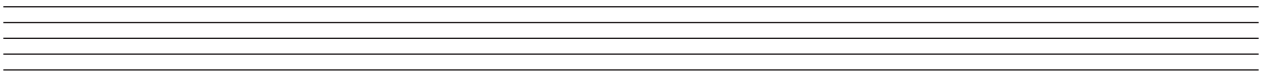
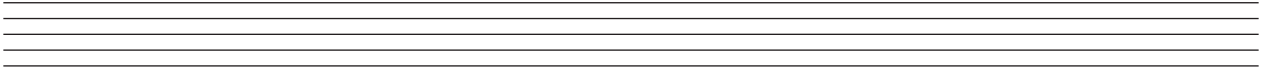
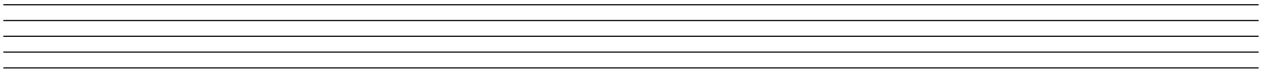
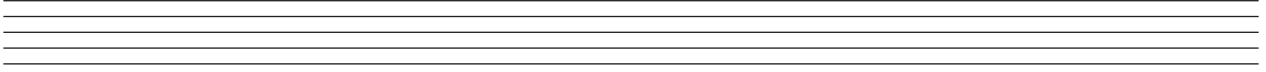
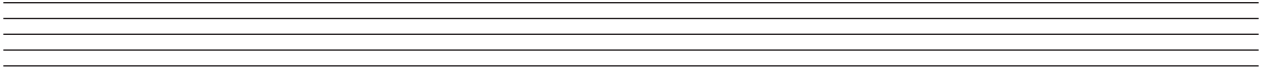
Question number: _____

Lined area for writing the answer, consisting of 21 horizontal lines.

Working manuscript – will not be marked



Working manuscript – will not be marked



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